



EVALUATION CRITERIA FOR PILOT PROJECT APPLICATIONS

THE CBC BLACK SEA PROJECT ALECTOR

Collaborative Networks of Multilevel Actors to
advance Quality Standards for Heritage
Tourism at Cross Border Level
2.1.2.73296.282 MIS ECT 2617

CRITERIA FOR PILOT PROJECT APPLICATIONS

1. SCRIPTORAMA MUSEUM
2. TRAVELAIDER
3. iOS/Android iBOOK “The will of Marco Polo”

www.alector.org

Common Borders. Common Solutions

The Black Sea Programme is co-financed by the European Union through the European Neighborhood and Partnership Instrument



INTRODUCTION

Cultural heritage pilot projects (PPs), developed within the ALECTOR Project, have to be evaluated on the basis of a set of **assessment criteria** reflecting the most important values and contribution of cultural assets to economic and social development of countries participant in the Project in accordance with the principles and requirements of Sustainable Development Strategies, Millennium goals and EU 2020 Prospects as well as other agreements concluded at national and international levels.

Page | 2

The general assessment of the SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the iOS/Android iBOOK *The will of Marco Polo* consists of a multi-criterial approach imposed by the complex characteristics and features of the cultural heritage (CH) sources, which in fact exist in all domains of human activities, being more or less diverse. Cultural heritage is a sui generis bridge between the past, present and future models of economic and social life and includes huge numbers and types of public and private goods.

An attempt to construct a composed of multi-criterial system of CH valuation (assessment) involves the selection of criteria to meet the need of simplicity, suitability for international comparison transparency, affordability and appropriate coverage. The summing up (corroboration) of different components of the multi-criterial evaluation system presupposes a certain type of selecting the **weighting procedure for each component**.

The most frequent difficulties in compiling a composite index are associated with a shortage of data and a non-homogenous definition and content of indicators or criteria across countries.

Principal Evaluators and Authors:

1. Dr. Dorothea Papathanasiou-Zuhr, University of the Aegean, Wave Laboratory; President of the Quality Control Committee of the MIS ECT 2617 Project ALECTOR “Collaborative Networks of Multilevel Actors to Advance Quality Standards for Heritage Tourism at Cross Border Level.”
2. Prof. Valentina Vasile, Institute of National Economy, Romanian Academy, Vice- Director; Associate Partner of the MIS ECT 2617 Project ALECTOR “Collaborative Networks of Multilevel Actors to Advance Quality Standards for Heritage Tourism at Cross Border Level.”



PART I: CONCEPT AND METHODOLOGY

METHODOLOGY

The evaluation of the SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the iOS/Android iBOOK *The will of Marco Polo* is based on a set of criteria, from a methodological standpoint, could be conceived in **two variants**:

Page | 3

- **variant A**, where each criterion is given an equal weighting share¹, on a scale from 1 to 5, the total sum of each PP grades(points) determining its rank;
- **variant B**, where the weighting share of each criterion of PP is different, according to an ex ante established differentiation principle depending on the cultural, economic, social and aesthetic importance of each criteria.

Both above-mentioned variants of PP evaluation have strengths and weaknesses.

Variant A has the **advantage** of attaching equal importance to each criterion, and prevents disputes among experts regarding the differentiation objectivity and the relevance of criteria.

The disadvantage is that this variant does not take into consideration that reality, in fact, shows us that criteria are different as far as their significance, relevance and importance are concerned.

Variant B has the advantage of criteria differentiation (weighting) depending on the particular importance agreed upon by experts for each criterion. The main disadvantage of variant B is the difficulty to reach an agreement or a common opinion of experts on weighting share differentiation of each criterion.

The selection between variants A and B is a question of decision-making at the level of members of the evaluation commission or the scientific council board of the ALECTOR. This decision procedure has to be set by the Cross Border meeting in Batumi, Georgia (28th of July- 1st of August 2015) on the solid basis for reaching consensus.

As a rule, the validation of selected criteria and/or indicators for the CH assets assessment has to be based on the cooperation between experts, academics and practitioners.

Result-oriented criteria have to take into consideration several requirements for metrics of CH sources such as feasibility, validity, soundness, comparability and ability to steer change.

The validation of selected criteria/indicators has to be limited to a relatively reasonable number of 10-15 key performance criteria relying on a set of specific indicators.

Criteria and adjacent indicators must be an important tool for managing the quality and success of CH assets at national and international levels, permanently having on mind that to manage means first of all “to evaluate, to assess and to measure” as accurately and rigorously as possible”.

The relationship between quantitative and qualitative criteria in the process of CH evaluation, according to specialists, seems to give preference to that decision making which better handles qualitative information in a more complex and comprehensive way (Nijkamp, P. et al., 2011, p.7). The qualitative multi-

¹ Total sum of weighting shares equals 100%.



criteria analysis grasps, classifies and studies several scenarios by explicitly formulated principles and criteria, which do not have to be reflected in a single quantitative unit, as the qualitative nature does not imply numerical information but it implies only a rank order.

The large number of domains, specialists, stakeholders and institutions involved in CH assessment (Figure 1) seems to be an argument in favour of multi-criterial analysis, not denying, however, the importance of quantitative and monetary approaches as a useful complementary tool.

Figure 1. The interdependent components of CH assets

LEVELS OF ANALYSIS	FORMS OF EXISTENCE	STAKEHOLDERS
World	Nature	Owners
Europe	Landscape	Insiders
Nation	Monuments	Visitors
Regions	Artefacts	Governments
Localities	Activities	Academics
Family	People	

Source: Peter Howard, Management Interpretation Identity, 1944. The Heritage cub.

The evaluation of the two main project-driven applications, namely the SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the iOS/Android iBOOK *The will of Marco Polo* needs to develop a validated set of multidisciplinary criteria to high transferability degree, capable to measure the success factors and support the decision making in the planning and production stages. The Criteria Assessment Set helps us identify evaluation objectives, select and apply techniques improving performance targets, identify socio-economic needs and their meeting at an optimal level.

The main elements to be valued (graded) for the criterion “subject matter & assets knowledge” by the PPs team evaluators are as follows:

- importance of CH values for regeneration and economic and social sustainable development, attaining efficiency at macro, micro, national, regional, European and international levels on short, medium and long terms;
- the knowledge absorption capacity of ALECTOR Cross Border Partnership vis-à-vis the “state-of-the-art” level.



1. CRITERION “SUBJECT MATTER & ASSETS KNOWLEDGE”

The numerous cultural heritage (CH) definitions converge more or less to Harvey E.R. (1997) who considers that CH represents “a set of goods real property, tangible and non-tangible assets, privately owned property, property pertaining to public and semi-public institutions, church property and national assets, which have great historic, artistic, scientific and cultural value and which are worthy of preservation by nations and peoples, serving as a permanent feature of people’s identity down through the generation”.

Page | 5

Similar to environmental goods and services, cultural heritage assets are in their majority public goods non-rival in consumption and non-excludable. Another segment of CH belongs to the private owners (rival and excludable) or represents public congestible goods.

As a part of national wealth, CH represents an important factor contributing to sustainable development of the countries based on economic, social and environmental pillars, where economic efficiency and effectiveness closely interfere with social justice, equity, cohesion, inclusiveness and eco-efficiency.

CH is a very complex and dynamic domain of scientific research, which requires intra-, multi- and interdisciplinary approaches involving cooperation among specialists from different domains and specializations, among stakeholders, the public and academia.

Over the last decades, CH management was influenced by trends of decentralization and privatization, which contributed to an increased role of regional communities especially in emergent economies. The privatization and decentralization had negative impact in the sense that many disputes took place across regions, countries and people with regard to the transfer of cultural heritage property.

The CH management as a paramount optimization prerequisite in this special domain of culture has to be based on the principles of public-private partnership, i.e. a combination of public management with market principles to operate, resolve, address market failure and involve requirements of economic efficiency.

An important theoretical and practical problem of CH is the value identification and the methodologies of measurement taking into consideration economic, social and environmental components.

Estimation of CH economic value and benefits was an important preoccupation of decision makers taking into account the increasing expenditures necessary for maintenance, restoration and preservation of tangible and intangible, movable and immovable cultural assets.

Cultural heritage plays an important role in the development of bilateral and multilateral cooperation between countries, especially in the domain of cultural tourism, and it’s considered a factor contributing to diminishing economic, social, scientific and environmental gaps between developed and developing countries. CH assets knowledge as a criterion for PPs evaluation impose an in-depth research concerning the typology, volume, structure and evolution of CH, effective methods of quality management strategies, including the institutional and legal framework, at national and international levels, as well as standard systems and benchmarking procedures.



2. CRITERION “ASSET SIGNIFICANCE AND INTERPRETATION”

The cultural heritage **significance**, as a second criterion of PPs evaluation, is determined by the complexity and diversity of the existing form of cultural assets as well as of its characteristics as a public/private good or service. Usually, CH sources represent a fourth type of capital called “**cultural capital**” distinctly different from the other three forms of natural, physical and human capitals.

Page | 6

The cultural capital contribution to cultural value is embodied in assets and comprises tangible, intangible, movable and immovable forms, its designation being established by special national and international rules and standards concerning its originality, authenticity and integrity.

Cultural heritage assets are of **national and international importance** (relevance) depending on the magnitude of their cultural, aesthetic, social, scientific, economic, environmental values and characteristics as well as the carrying capacity and generated positive externalities (spillovers).

Statement of CH capital is determined by the mutual influences between culture value and economic value. CH assets are considered a **factor of economic growth**, included in production function modelling contributing to welfare growth, quality of life improvement and diminution in regional and inter-countries discrepancies.

In economics, the **cultural creative industries** represent a relatively autonomous branch with a consistent impact on GDP, employment and value added. A good part of this branch is related directly or indirectly to CH assets contribution to gross value added not less of other important economic industries.

Criterion 2 includes assessment procedures concerning communication missions of CH assets with a high impact on people’s behaviour, education level and training, in accordance with the requirements of economic convergence and sustainability growth.

CH capital is of great significance in selecting target publics for each activity and specific forms and attracting audiences not only as a passive actor but as an active player.

CH significance imposes a multisided analysis of the **optimal level** of usability, relying on the equality between marginal social costs and benefits on different time horizons. The classification of property rights for the CH assets has a very high importance in selecting the optimal alternative of investing in a CH project from several possible alternatives. This problem is not yet solved in emergent market economies, a lot of CH assets being in a confused situation as far as the property right is concerned. This situation causes the deterioration or bad preservation/restoration of the cultural assets, to abuses and corrupt behaviours.



CRITERION 3 “PRODUCT ACCESSIBILITY”

Accessibility to CH goods and services depends on several factors related to:

- characteristics of CH goods and services (physical or digital) and their cultural, aesthetic and authentic values;
- income level of (population) users, education, professional interest, capacity of intellectual and spiritual perception;
- economic, environmental and social values of cultural heritage;
- pricing policies, fees and other kinds of expenditure (transport accommodating) services;
- the mental, emotional and spiritual impact on visitors (tourists) as well as the generated social prestige and satisfaction.

Page | 7

CH product accessibility is mainly related to strategic objectives and policy mix implemented by public authorities and private entities for good conservation, maintenance and affordability for cultural goods consumption by the population, as well as of their integration into the current environmental landscapes in a productive and efficient manner.

A good population accessibility of CH products and services to cultural heritage is fundamental to maintaining communities’ identity, legacy and possibilities of national and international contacts in the context of good practice and sustainable strategic management.

Product accessibility is a primary responsibility of the public sector as the main custodian of CH assets interested in the respect of local, regional and national cultural features and the appropriation of cultural values by the population.

A key factor for the promotion of CH is the access to knowledge and education oriented to improving the awareness and ethics of CH care, capacity building and professional training programs, establishment of appropriate levels of training in accordance with different categories of stakeholders or beneficiaries.

The tourism sector has a very important contribution to accessible valorisation of CH goods taking into consideration that around 40% of the global tourism has a cultural motivation. Historical cultural heritage becomes more accessible to population as the tourism financial and comfort conditions are better and convenient for different income categories of tourists.

A larger cultural product accessibility at national and international levels contributes to social cohesion and inclusiveness and a better understanding of the relationship between experience and its lessons to be learnt for the present and future sustainable development of our society.



CRITERION 4 “SOCIAL VALUES”

Literature on the social value of culture occupies an important place in the scientific and practical debates dedicated to the CH role in society and economy. In this respect, we mention the differentiation between three types of values: cultural, economic and social.

Cultural values include, besides economic and social values, varied categories of aesthetic, spiritual, historically symbolic, authenticity and originality dimensions (Throsby D., 2000). Cultural values transcend social and economic values.

Although the cultural value cannot be measured in monetary terms, it contributes directly or indirectly to the realization of economic and social values.

CH goods and services usually give satisfaction to a greater extent rather socially than economically. However, cultural values and capital are in a complex relationship with social and economic values, these three categories of values belonging to the more abstract and comprehensive category of **value** with the raw subcategories of **use value** and **non-use value**.

Social values exist in the context of interpersonal relationships, communities and society and have a broad range of features related to individual or collective identity, social distinction, freedom, solidarity, responsibility, relevance, trust, friendship, etc.

Economic values refer to the prices of goods and services and their exchange value and can be measured at micro, mezo and macro levels by a set of static and dynamic indicators (profit, wealth, income, economic growth, etc.).

Among the three large categories of values, one can study a large number of subcategories of value necessary for a better understanding of the complexity of CH resources² as a value-creating factor in different domains of human activity. At the same time, the economic value is usually considered an important part of the social and cultural values.

That is why we try to analyse different categories of economic and social values (Figure 2), which help us to better understand the economic and non-economic valuation techniques of CH capital.

The terms “value” and “benefits” are defined in terms of money as **willingness to pay (WTP)** of the people who enjoy a cultural heritage good.

Use value represents the highest WTP of a physical or moral person to enjoy the cultural heritage good.

The non-use value refers to benefits and services provided by certain categories of CH assets that people enjoy because they know that CH is being preserved. In other words, the non-use value means a preference of people to pay for the existence of a certain CH good without using impact on the respective good.

The non-use value falls into the following categories:

- **altruistic values** - benefits motivated by a desire that CH good be available for other persons to visit;
- **bequest value** - the cultural good is preserved for future generations;

² Usually, we distinguish between the concepts of cultural “heritage” and “resource”. The “heritage” is a larger concept at the level of the entire society, both legal and political, whereas resources refer to the material substance of heritage as a cultural production factor with a more economic use.

- **option values** - the current non-beneficiary may decide to become a beneficiary in the future.

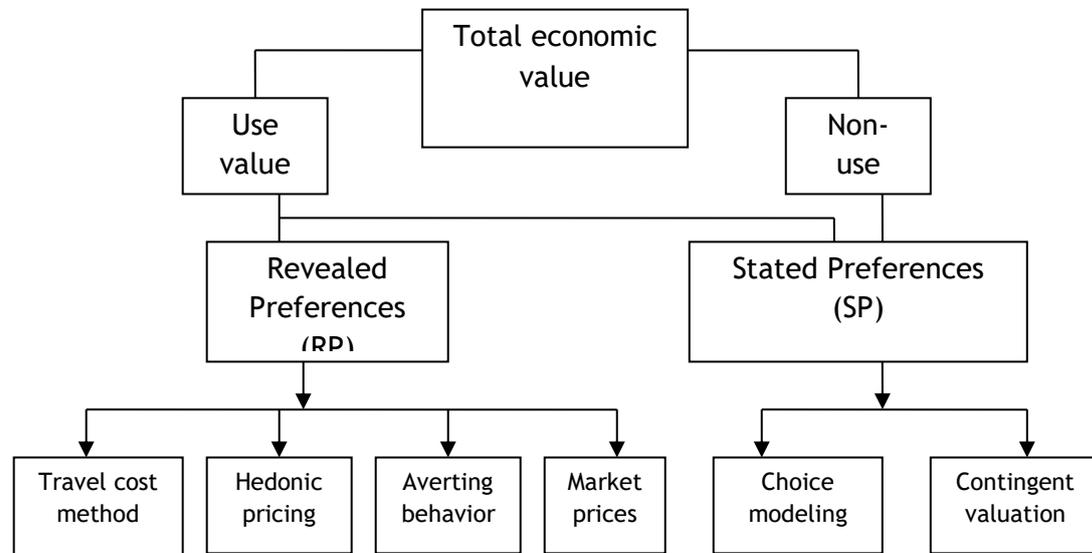


Figure 2: Economic and social valuation techniques

Source: Choi A.S. et al.(2009) and Bateman et al. (2002).

The assessment of social and economic values of CH goods implies similar techniques of valuation of natural capital due to common characteristics of both cultural and environmental goods³.

Developed valuation method for CH good refers to the so-called **non-market assessment procedures**, where the leading role is played by experts and public preference. The market prices of private goods and services could over- and or underestimate the value.

- **existence values** - the cultural good is preserved even if no one ever actually visit it (good considered to fragile to be opened for visiting by the public).

The total value of CH assets has to be calculated including both use values and non-use values because the two categories of values vary widely among CH goods.

- **the travel cost and hedonic pricing** are also taken into consideration when a value of the CH asset is valued.

The estimation of social and economic value of CH goods over the two past decades became an increasing concern because of its importance for improving decision making, enhancing the contribution of CH to sustainable development and improving life conditions and inclusiveness at regional, national and international levels.

³ Ståle Navrud and Ready R. (2002), *Valuing Cultural Heritage. Applying Environmental Valuation Techniques to Historic Buildings, Monuments and Artifacts*, Edited by Ståle N., and Ready R., Edward Elgar Publishing Limited, UK, USA.



CRITERION 5 “MGTM OBJECTIVES”

The total Quality Management of CH values have the strategic objective of ensuring a sustainable development from economic, social, environmental and cultural viewpoints. The mechanisms that ensure quality control of CHM are usually the following: voluntary or enforced standards; guidelines for contract work; code of conduct; government agencies responsible for the quality control; academic research studies; enforcement through a system of certification, accreditation, licensing and inspectorates.

The success of strategic management of CH resources infers, first of all, measuring their economic, social and environmental value. Difficulties in measuring the CH capital or even its immeasurability are not an indicator of irrelevance.

According to some opinions, cultural capital, including cultural heritage, generates the most important value related to perception, sense (meaning) of our life.

A key objective of CH management to date in Europe is the **sustainability of the –entire historical environment** of the countries rather than individual of separated CH components.⁴ This is a criterion of integrated management of CH goods.

Another objective of CHM is connected with the achievement of economic and social efficiency and effectiveness based on **cost-benefit analysis**. If efficiency refers to costs and benefits in money terms, effectiveness means comparing costs and benefits generated by CH assets both in quantitative and qualitative terms, including a system of **standards** and benchmarking procedures.

CHM have to be **integrated** into a strategy of sustainable development at local, regional and international levels taking into account a set of indicators concerning:

1. - **Economic pillar of sustainable development**

Demand for heritage products and services including consumer spending by structural characteristics.

- **Income distribution** (employment and income multipliers of CH expenditures, wages in the CH sector and in other sectors of the national economy);

- **Capital formation and investment** (profits reinvested, subsidies, donations, own funding of the CH sector, etc.);

2. - **Social effects pillar of sustainable development**

- Social cultural employment and education;
- Locally oriented policy.

3. - **Environmental effects pillar of sustainable development**

- Preservation/loss of heritage resources;
- Ecosystem conservation;
- Assessment of the environmental impact on persons.

Successful strategic management of CH sectors have to be built on a full mapping and mobilisation of resources, calling for partnership between various

⁴ “Role of Heritage in a changing Europe” in *Forward Planning: The Function of Cultural Heritage in a Changing Europe*, edited by the Council of Europe, pp.5-7, Council of Europe Publishing Strasbourg.



domains of culture, industry, economy, tourism, education, territorial planning and increasing involvement of relevant public, private shareholders.

CH strategies and entrepreneurship must be consistently supported by research to increase sustainability, efficiency and effectiveness at all levels of governance, from local to regional and national to European.

The key policy drivers responding in a multi-layered manner to the major challenges of CH strategy and entrepreneurship in EU member-states⁵ are needed in particular in the following domains:

Page | 11

- **Addressing changing skill needs** (partnership between the CH sector, social partners and education and training providers through initial training and continuing professional development);

- **Improving access to finance** (to increase awareness of the economic potential of the CH sector and develop financial institutions' capacity to assess effective activities relying on cultural heritage intangible assets, support entrepreneurs to better understand the specific features of business planning and allocate funds for CH activities and development);

- **Enlarging the market: new partnership and business models:**

- CH institutions and services have to strengthen the audience capacity, seize new opportunities (in particular across borders) and meet the rapid changes in audience behaviour and expectations;

- setting up new services exploiting the ICT opportunities and online services;

- ways to better address consumers' demand for access to a wider variety of CH goods and services and a deeper involvement in scientific research activities generating new revenue flows;

- distribution of CH digital content to all platforms by effective partnership with other sectors through innovative business models, offering different ways of content access and opportunities of achieving a balance between general public access to CH resources and content, fair revenues to entrepreneurs in this domain;

- increasing exploitation of the Europeana⁶ potential (the single access platform linking the digital collections of European libraries, museums and archives) for a new system of applications and digital CH products and services with high impact on education, tourism, science and technology development.

- **Expanding international cooperation** (smart specialisation and export promotion policies, reaching a new public and markets, identification at the most effective support services, easy access to foreign market, reinforcing regulatory dialogues and assessing possible risk sharing actions, promoting excellence in the field of cultural heritage);

- **Reinforcing cross-sectoral linkages** (the CH sector needs multidisciplinary environments and meeting with businesses from other sectors; development and testing of better business support instruments and policies facilitating cross-sectoral spill-overs; cooperation between different policies in specific economic businesses, industrial sectors, innovation tourism, education, territorial planning, regional and urban development.

⁵ See "Promoting cultural and creative sectors for growth and job in the EU", Brussels, 26.09.2012 COM(2012) 537 final, European Commission.

⁶ See: www.europeana.eu.



CRITERION 6 “INCLUSIVENESS”

One of the main objectives of EU Strategy 2020 is the achievement of a higher degree of social inclusiveness for each member state and for the whole EU-27.

The CH capital is considered an important factor contributing to social inclusiveness by a **better representation of stakeholders** in the institutional decision-making system. The strengthening of public-private, public-public and private-private partnership schemes ability and improvement in priority setting in the CH sector is also a boosting factor of CH entrepreneurship and cooperation at different levels of the national economies and at regional and international levels.

Effective cooperation between central, regional and local public authority concerning the improvement of CH usage offers multiple opportunities for social inclusiveness as well as know-how transfer and good practice.

Promoting cooperation between experts and academic entities interested in CHM and evaluation is another way to ensure an inclusive society.

As for EU countries, inclusiveness refers to ways of improving cultural consumption at different spatial levels and contexts by attracting other target public to share the costs and benefits of CH.

Inclusiveness has to be promoted and ensured by both public institutions and business entities.

7. The “Inclusiveness” criterion refers to a set of four pillar indicators (McKinley, 2010)⁷ related to:

Pillar I

- growth, productive employment and economic infrastructure

Pillar II

- income wage level and equity, including gender equity

Pillar III

- human capabilities

Pillar IV

- social protection

Inclusiveness is an important social characteristic of the social pillar of sustainable development. CH management and entrepreneurship has to meet aforementioned indicator requirements using a composite index based on weights and scores, which help us to assess the performance of inclusive growth in analyzed countries.

The key dimension of inclusive society and growth from the CH entrepreneurship contribution include creating and expanding economic and social opportunities and equal opportunities; ensuring broader access to these opportunities so that people can participate in and benefit from inclusive growth achievements (investing in education, health and basic social services, protection of the most vulnerable and deprived persons).

The broader sense interpretation of inclusive growth (Rauniyar and Kanbur 2010) focuses on non-income measures of well-being and valuing human capabilities (good health and literacy as human development outcome).

A special set of CH sector indicators has to be built in accordance with the above- mentioned four-pillar indicators as follows:

⁷ McKinley T., 2010, “Inclusive Growth Criteria and Indicators: An Inclusive Growth Index for Diagnosis of Country Progress”, ADB Sustainable Development Working Paper Series No.14, 44 p.



Pillar I with a weight of 50%, of which:

- 15% for economic growth of added value per capita in cultural creative industries;
- 10% for the share of cultural heritage sector in total value added;
- 20% for the share of the employed persons in CH industry in total employment;
- 10% for the share of proportion of the population accessing CH sites.

Pillar II (weight: 25%)

- income, wages, equity indicators including gender equity (the Gini coefficient, the rate of females working in the CH sector).

Pillar III (weight: 25%)

- policies promoting inclusiveness;
- public and private investments in CH sector;
- number of cultural visitors/tourists.

Box 1 Selection criteria for Cultural Heritage assets

1. To represent a masterpiece of human creative capacity;
2. To exhibit an important exchange of human values, over a span of time or within a cultural area of the region or the world, on developments in architecture or technology, monumental arts, town planning or landscape design;
3. To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or has disappeared;
4. To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
5. To be an outstanding example of a traditional human settlement, land-use or sea-use which is representative of a culture (or cultures) or human interaction with the environment especially when it has become vulnerable under the impact of irreversible changes;
6. To be directly or tangibly associated with events or living traditions, with ideas or with beliefs with artistic or literary works of outstanding significance (this criterion has to be used in conjunction with other criteria);
7. To contain a superlative natural phenomenon or area of exceptional natural beauty or esthetic importance;
8. To be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features.
9. To be outstanding examples representing on-going ecological or biological processes in the evolution and development of land, fresh water, coastal and marine ecosystems and communities of plants and animals;
10. To contain the most important and significant natural habitats for in-site conservation of biological diversity, including those containing endangered species of outstanding universal value from the point of view of science or conservation.

Source: UNESCO, 2005 b.

Boundaries of uniqueness and evolution criteria for CHA represent an issue of permanent dispute and reconsideration because of the strong subjective side of evaluation as well as of changing value systems over time.

If natural heritage can be classified with more rigour and clarity, CH is very diversified and fragmented, which generates difficulties in clearly classifying it.

CRITERION 7. "AUDIENCES"



Before developing a CH project, it is important to understand and know the audience, the market segment to which it is addressed.

Delivering cultural heritage refers to different audiences interested or involved in CH entrepreneurship in the following domains: preservation, restoration and development of CH assets; different categories of population interested in consuming PP products and services of implemented by ALECTOR (pupils, students, adult population differentiated by professional skills and level of education); cultural tourism; scientific research, digital information management (digital conservation, metadata, registry work, repositories, dissemination).

The benefits of digitizing CH sources are the following: access, scholarship, collaboration, digital preservation of collections and archives, digitalization of libraries, archives and guides for digital museums. The strategies of digital preservation are problems of management regarding planning, resources allocation and application of preservation methods and technologies, to ensure that digital information remain accessible and usable.

The audience's development is a strategic, dynamic and interactive process of making the CH goods and services more accessible. The aim of the process is engaging communities and individuals in experiencing, participating in and valuing the CH assets through various means available to cultural operators, from digital tools to volunteering, from co-creation to partnerships⁸.

The main strategic objectives of the project-driven applications are: introducing into culture of the audiences of all backgrounds, deepening relationships with audiences and fostering cultural and social inclusion.

The audience strategy has to respond to rapid and huge changes in the behaviour and expectations of audiences, mainly due to digital revolution, which has opened up limitless opportunities, and to rising level of education and ever-widening choices for entertainment. At present, this tendency is negatively impacted by tighter restrictions on public funding of culture under the pressure of a global economic and financial crisis.

The criterion "Audiences" has to be the **maximization** of audiences in the Black Sea basin. This needs a shift in the mind-set of CH entrepreneurs who have to adapt to a multicultural world in which audiences have to be treated as a proactive factor and not as a passive spectator at the disposal of sole cultural operators, the only decision-makers.

CH entrepreneurs are seeing the value of historical cultural assets in meeting the audiences demand, taking into consideration their expectations, feelings, tastes and what is relevant to their lives.

More and more the elite audience of cultural heritage is becoming larger and larger, being not only consumers, but becoming active parties in assessing, preserving, restoring and maintaining the cultural heritage sources.

In view of the diversity of CH assets and audiences, the "one-size-fits-all" approach cannot be applicable in evaluating the SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the iOS/Android iBOOK *The will of Marco Polo*. The best approach is the application of the principle "unity in diversity", encouraging networking in developing audience and its links to how people produce and distribute CH assets.

⁸ xxx 2012 European Audiences: 2020 and beyond (http://ec.europa.eu/our-programs-and-actions/doc/cultural/20120904_lac_audiences-for-culture.pdf, Luxemburg Publication Office of the European Union.



As a Cross-Border ENPI project of the PP 2007-2013, ALECTOR, is aiming to accelerate the learning process of audiences, through cooperation and effective exchange of experience, exploring and comparing different practices and opinions, evaluating results and taking risks. The empathy and insights offered by CH resources of Black Sea countries are of paramount importance in enhancing the intercultural European understanding.

The ALECTOR Project considers the audience development of CH is a multi-dimensional concept (cultural, social economic) which consists building new audiences, deepening the relationships with the existing ones and diversifying them.

The audience development⁹ has several dimensions related to target groups:

- **developing or increasing audience** by attracting new audiences with the same socio-demographic profile focusing on children and young people;
- **deepening relationships with existing audiences** by encouraging them to discover new and complex art forms and fostering loyalty to CH institutions;
- **diversifying audiences** by attracting people with different socio-demographic profile.

The audiences consuming the the SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the liOS/Android iBOOK *The will of Marco Polo* can be divided by age groups (young, adults), types of interests, level of education, free time at disposal, life and health conditions, cultural tradition and social environments.

The cultural agent or the entrepreneur could adapt his interpretation and the way of communicating his message and could choose the appropriate difficulty, content and length of his presentation, depending on the characteristics of each category of audience.

For the success of both the SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the liOS/Android iBOOK *The will of Marco Polo* are also important the following aspects:

- the ability of audiences to learn and remember the presented interpretations;
- the past experience of audiences in visiting historical places, museums, artefacts etc.;
- the audience's imagination that could be developed through the CH products and the presented messages.

The audiences' development is influenced by the change of patterns for cultural heritage transmission regarding:

- interaction, sharing and common authorship as key elements for participatory culture;
- crowd sourcing, open source and peer-to-peer production;
- opportunities and critical issues of open models of sharing knowledge;
- transfer.

⁹ European Audiences: 2020 and beyond. EU Commission 2012.



CRITERION 8. "IMPLEMENTATION MEDIA CHOICE"

The development of new interactive technology has impacted inevitably the more traditional sciences and arts. Novel interactive technologies and virtual reality (VR) expand research to multidisciplinary area.

Digitization of CH becomes an important tool for the development of audiences and relationships between stakeholders and decision-makers.

Digitization solutions and implementation of a digital dossier in virtual space is a new tool with innovative features regarding the presentation, navigation and guided tours.

Page | 16

Focusing presentation and personalization

Digital access to CH for general public as well as research, education and tourism has become an important issue since the 90's, when the first pilot project named "Multimedia Access Cultural Heritage" was implemented and had its first demonstration.

Later, many applications were created, based on the common interest of cultural heritage by using the current technology in Europe - European Cultural Heritage Online (ECHO)¹⁰, the first major project funded by EU Commission, which aimed to create a growing and integrative network of research institutes archives, libraries, museums and other institutions. In Netherlands exists the research program CATCH (Continuous Access to Cultural Heritage), which aims to provide new solution for accessing digital collections, focusing on the support of the managers of cultural heritage institutions.

The problems encountered by CH entrepreneurs are related to big volume, wide diversity, multiple relationship, context enrichment, multiple users. An important part of them can be solved by appropriate choice of multimedia and ITC devices.

The presentation of media content is supported by different visualization facilities. The recent trend explores a **more content-oriented approach** in the next generation of digital dossier, whereas other projects aim at a **user-oriented approach**.

The content-oriented approach involves the identification of concepts and relations within the combined cultural heritage content. This approach is aiming to represent the original attributes of artwork collections like wide diversity, complex relationship and traditional context, in an attractive and clear way.

The content-oriented approach can be adapted to different users, according to their information need.

Specialists consider the analyses of the content attributes as a precondition for effective specialization.

For the development of this approach it is very likely to realize more personalization functions in static interfaces as well as in dynamic, narrative interfaces based on the rich inter-related content and users' information need.

The digitization solution provides a series of opportunities to the general users, because digital reproduction is essentially cheaper, faster and more accurate than any previous mechanical reproduction. Although digitization

¹⁰ See European Cultural Heritage Online (Echo), <http://echo2mping-berlin.mpg.de/home>



liberates artworks from its dependence on presence (space and time), it raises new issues like how to represent the lost context in the digital world.

A suitable solution could be a mobile phone guide providing visual and virtual content, tailored to track user movement with GPS.

Cultural heritage content is everywhere on the web as digital libraries, audiovisual archives and portals of museums or galleries in multiple languages and multiple media, facilitating access for a large category of audiences.

Dissemination through the conversion of non-digital into digital form

The activity of managing and promoting CH entrepreneurship and its knowledge dimension is intended not only to get profits but also to stimulate the creation, to ensure it is fit for contemporary and future goals and targets and available for reuse and discoveries.

Maintaining and adding value to CH by implementing the first Open Street Museum in the Black Sea is a goal of the Cross Border Partnership outcome for current and future use.

Digital preservation of CH assets has not as main motive only the preservation of original items but also their dissemination and a largest accessibility.

Digital preservation problems

Media issues: magnetic or optical storage devices and disks (memory sticks), unknown lifetime - longer lasting media, periodical copying data or transferring it to new media storage systems.

Some general principles of digital preservation and management

The major part of the problems associated with long-term digital preservation can be solved if a life-cycle management approach is adopted. The preservations need to be taken into consideration at very early stages in the life cycle of a CH object.



CRITERION 9. “INTELLECTUAL PROPERTY RIGHTS (IPR) (COPYRIGHT LAW)”

The institutional and legal framework of IPR has the mission to protect cultural heritage capital on all stages of its inventory, conservation, maintenance, restoration and usage.

The legal mechanisms governing the protection of CH goods and services, their valorisation and their defence in case of the infringement of the IPR that protect them, represent a very important criterion in responding to the needs of organisation institutions and businesses whose mission is to contribute to sustainable development at local, regional, national and international levels.

The IPR refers to different categories of CH products and includes the copyrights, industrial property rights, international conventions on IPR, EU regulations and directives applicable to information society. A special topic of IPR concerns counterfeiting, intellectual piracy, disloyal competition and alternative mechanisms setting a series of regulation mechanisms for responsibilities, insurance, fiscal taxation and other economic and financial aspects related to CH goods.

Of a great interest is a comparative approach of different national laws and practice interfacing with centralized Procedures at European levels (European Patent litigation, unified Patent court statute etc.).

Legal provisions of IPR systems besides protection mechanisms of CH sources establish a set of restrictions and penalties against:

- any form of economic, political, social, ethnic religions, linguistic or gender - based discrimination;
- misappropriation or abuse of the knowledge and skills of the communities, groups or individuals;
- over commercialization or unsustainable tourism that may put at risk the tangible CH.

According UNESCO 2003 convention¹¹, the safeguarding of intangible cultural heritage has the following purposes:

- safeguard and ensuring respect for the intangible heritage of communities, concerned groups and individuals;
- raising awareness at local, national and international levels of the social and economic importance of intangible cultural heritage and ensuring mutual appreciation;
- providing for international cooperation and assistance;
- setting a representative list of the intangible CH assets of humanity and of those in need of urgent safeguarding;
- programmes and projects for the safeguarding, forms of cooperation and assistance.

At the EU and national levels, there are many legal regulatory instruments and good practices for protecting intellectual property of tangible and intangible CH sources.

Their degree of complementarity and similarity is variable, depending on the specifics of the diverse categories of CH good and of the respective countries.

The effort to get common standards, benchmarks and good practice between national and international laws for protection of IP of CH good belongs to

¹¹ See <http://www.unesco.org/culture/ch/index.php>.



international organisations, such as World Intellectual Property Organisation, UNESCO, European Union etc.

In parallel with the coordination and convergence process of protecting CH, at international levels the “Convention on Protection and Promotion of the Diversity of Cultural Expression”¹² (128 state parties) is focusing on diversity protection for CH goods, on creating conditions for culture to develop and interact, maintaining and enhancing, cultural diversity as a valuable and important resource and a right.

In spite of general consensus as regards the need to protect cultural heritage, among specialists there is no generally agreed definition of “culture” and “cultural heritage”¹³, because of dynamic and constantly evolving character of both categories and of the extent of knowledge of the past and its links with the present.

That is why many specialists insist on the idea that body of traditional knowledge is never static, but rather dynamic in its content and forms, that intangible cultural heritage is more an innovative process and an active concept.

Peter K. Yu¹⁴ considers that the models for protecting intangible CH are very different depending on whether protection refers to culture relics or intellectual property. Intangible CH can be protected through laws in the domain of intellectual property environmental protection, biological diversity, historic preservation, human rights, international trade, tourism, export control, private contracts, including knowledge transfer, voluntary guidelines or code of conduct etc. According to the same author, the protection of intangible CH becomes more complicated at the international level because of existing incoherence, growing complexity and fragmentation of international law¹⁵.

The relationship between Intellectual Property Right and cultural heritage (both private and common heritage assets) is facing a series of difficulties involved in the protecting process by the means of IPRs in private and common heritage assets.

IPRs in **private heritage assets** refer to the use of industrial IPRs (patents, trademarks, brands models, industrial drawing copyrights etc.) for the case of **non-cumulative and non-degenerative** creative assets¹⁶.

CRITERION 10. CONTRIBUTION TO LOCAL DEVELOPMENT

CH sources or assets are considered as an complex potential factor contributing to economic and social development at different levels, both local and national, meeting the requirements of **local sustainable development** (Local Agenda 21) which are referring to: intergenerational cooperation; public-private partnership, interdependence between economic, social and environmental pillars;

¹² See <http://unesdoc.unesco.org/images/0014/001429/1429190.pdf>

¹³ See Blake J., 2000, On Defining the Cultural Heritage, 49INTL&COMP.L.Q 61, 67-68 (discussing the major challenge in identifying culture).

¹⁴ Yu Peter, 2008, Cultural Relics, Intellectual Property and Intangible Heritage, Intellectual Property Law Center, Drake University Law School (<http://ssrn.com/abstract=1272727>)

¹⁵ May, 2007, The World Intellectual Property Organization and Development Agenda 66 (advancing the concept of forum proliferation).

¹⁶ Barriere C., Crossat V., 2004, Intellectual Property Rights and Cultural Heritage: The Case of Non-Cumulative and Non-Degenerative Creation, Review of Economic Research on Copyright Issue 2004, vol.1(2), pp.97-117.



promoting economic efficiency, social justice and cohesion; eco-efficiency; convergence processes etc.

CH contribution to sustainability of local development, from the viewpoint of the above-mentioned requirements and principles, has to be assessed in a complex and integrative manner taking into account diversity of CH assets, their potential of creativity and innovation support, based on the revival of traditional knowledge in the present context of “knowledge based society”.

Page | 20

CONCLUSIONS

For overall assessment, the application of the criterion “Asset significance and interpretation” has to be based on the following components: designation; authenticity, originality; carrying capacity; significance level; social value; statement of significance; communicating asset mission; significance to select target public. The registration and designation process of a CH source implies, as a first step, the identification by the stakeholders and experts.

This stage is very important because of the interference of political or subjectively interested parties, which could consider a different priority setting. After several rounds of convening proposals for territorial lists of CH assets, it is desirable to get a final list of designation considered as optimal or suitable for inclusion and nomination for inscription. Tentative lists are useful for the identification of potential cultural sites and adequate nomination.

Preliminary tentative lists including cross-border and transnational sites are further used for selection and inscription according to national and international conventions and regulations, applying outstanding schemes for recognition and conservation of resources.

Criterion 4 “Social Values” highlights several necessary elements to be taken into account when PPs are evaluated.

The most criterial elements are related to direct cost/benefit analysis of CH goods, their social, economic and environmental externalities and improvement of strategies, decision making and tools for efficient preservation, restoration and use of CH goods.

Among the market-price methods of CH evaluation, we also mention **replacement cost**, which means the cost of replacing a good as a proxy for the value of a cultural asset.

The concept of **cultural capital** has a special relationship with economic and cultural values. The unusual characteristics of cultural capital refer to the fact that, unlike other types of capital, its economic and cultural values may rise over time. The present generation has the ethical responsibility to care for cultural heritage capital assets and to pass them in good condition to future successors and heirs.

Neglecting present CH assets by allowing their deterioration (Throsby 1999) and not maintaining and increasing them will cause a breakdown of cultural heritage conducive to welfare loss and diminishing economic values.

Among the above-mentioned types of use values and non-use values one can notice the existence of important trade-offs because of **contradictory influences** (favorable and unfavorable) among different categories of value. The trade-off dimension can be reduced by effective urban and rural planning, although it is not possible to be completely avoided or eliminated.



The choice of social valuation techniques depends on the particular CH domain under examination. Usually, for the estimation of a large variety of CH benefits, a full range of methods is used, paying special attention to the problems of underestimation and double accounting.

Social values of CH assets have to meet the following requirements:

• **Social cohesion, inclusiveness, equity and justice, social and environmental responsibility;**

Page | 21

• **Transmission across generations by:**

- learning cultural heritage values and European citizenship (young people can learn the cultural heritage practices and value of their parents' generation);
- cultural education that fully respects the identity of young generations and intra- and intergeneration cooperation (the cross-generational transmission of the CH values and practices).

• **Cultural unity and diversity by:**

- promoting a strong sense of Black Sea countries' identity based on the distinct heritage and culture of a nation;
- ensuring the cultural diversity respect and valorization inside and outside the country;
- promoting infrastructural conditions in which people are able to express and extend cultural values and practices inherited from previous generations and to hand down their own culture to the next generation.

• **Social and cultural well-being by allowing the freedom creativity**

CH Management (CHM) involves a system of practices, rules and procedures ensuring a better understanding of the significance and the value of cultural heritage places and objects, their maintenance, preservation, conservation and improvement, enhancing the positive impact and reducing or minimizing the risk factor influence.

The time horizon of CHM planning is specific to each particular cultural field. The main stages of CHM are:

- planning targets and priorities involving baseline and risk assessment;
- design of programs and actions to fulfill;
- implementation;
- monitoring and control.

Criterion 3 "Product accessibility" is one of the most relevant component of PPs evaluation because the valorisation of the CH capital depends on a variety of factors stimulating or discouraging accessibility such as physical, digital, intangibles, social, economic, mental and emotional features.

Criterion 4 "Social Values" has to comprise a set of economic, social and environmental indicators which can show the extent to which CH asset is valorised at micro, macro and regional levels, within the PPs contribute to sustainable development of the countries, through a better use of local CH potential as well as via close cooperation at regional and international levels. Sustainable local development has to be based on medium and long-term strategies on private-public partnerships within the Black Sea Basin and the cooperating EU levels.



Criterion 5 “MGTM Objectives” is focusing one general objective of CHM is sustainable preservation, restoration and usage of cultural goods disaggregated by several integrated sub-objectives concerning environmental eco-efficiency, social cohesion and equity, economic efficiency, improved quality of education related to CH preservation of the next generations, improving business ethics and social responsibility in CH using, R&D boosting for a smart, green and inclusive society.

Criterion 6 “Inclusiveness” has two main national components. The first one refers to economic and social inclusiveness by the aid of a well-designed policy mix aiming at increasing CH accessibility to all and promoting them attractively. The second one is related to the planning and monitoring of CH assets, which should involve a large number of contributions from the representative layers of the population.

Criterion 7 “Audiences” is focusing on the following aspects:

- analysis of demographic and generational changes in relation with visitor motivations, expectations and needs;
- attracting and building audiences and audience involvement in cultural heritage entrepreneurship;
- interaction versus participation and CH interpretation as a means to foster the intercultural dialogue;
- from the safe guarding and transmission of heritage to heritage as a process;
- formal educational use versus informal engaged learning in the context of cultural heritage institutions as facilitators of experiences in the domain;
- the role of digital technology as enablers of participatory processes and audiences participation in the evaluations of CH quality management.

Criterion 8 “Media Choice” addresses the shifts currently occurring in digital cultural heritage that have become an important domain for media choice dealing with aspects and topics such as: findable, searchable, replicable and manageable collections - original material/copy - immaterial divide; digital art; native vs. digitized cultural heritage; legal and ethical motivation for limited access and use of digital collections; digitization and presentation of heritage; digital objects as reference collections, learning resources and collective memory.

Criterion 9 “Intellectual property rights” and its legal framework at national and international levels is devoted to protect, promote, preserve and maintain different categories of CH assets of local, regional, national and international importance.

The major part of intangible CH assets or traditional knowledge are protected by special laws of copyright under the auspices of World Intellectual Property Organization and other special international organization.

CH assets are a dynamic and constantly evolving category which is requiring a quasi-permanent up-dating of legal framework, taking into consideration that CH assets is permanently interfacing with newly created public and private assets, sometimes as a starting point for new discovery and innovation.

A sensitive issue of IPRs is related to the processes of counterfeiting, infringements and property transfer of CH assets.



The SCRIPTORAMA MUSEUM, the TRAVEL AIDER and the iOS/Android iBOOK *The will of Marco Polo* are taking into consideration the IPRs of CH goods and services in SEE countries with a special emphasis on law respect and the legal opportunities created for international cooperation and developing cultural experiences in response to both internal and external influence factors.

Criterion 10 “Local Development” is the most relevant contribution of CH domain for local development is evaluated by measuring progress in reducing the regional, social, economic, cultural, technological and environmental discrepancies and gaps, at the national levels in comparison with higher performing regions or countries. Enhancing the visibility of cultural diversity capitalizing on complementarities of small-large growth poles, the contribution to local development consists in revealing the following aspects:

- cultural consumption and welfare increase in qualitative and quantitative terms;
- tourism’s economic and social value added, measured by a special system of indicators;
- leisure and recreational learning;
- entrepreneurial opportunities and heritage strategy;
- diminishing digital divide and technological gaps;
- absorption capacity of EU structural funds, strategic protection and valorisation of local resources, high value added generated by tourism products and services.

All the above-mentioned aspects have to be detailed by using special, adequate metrics, including local entrepreneurship performances, impact of subsidiary, decentralization and regionalization in the Black Sea Basin.



PART II

Preliminary list of qualitative/quantitative indicators for Criteria 1-10

Page | 24

In case the variant B of PPs assessment is selected, we propose a weighting procedure of each criterion in percentage share.

The total sum of criteria percentage shares equals 100%.

Criterion 1. Subject matter and assets knowledge (5%)

- Cultural heritage (CH) as multi-dimensional, multi-value, and multi-attribute economic good;
- Cultural heritage assets of international, national and regional importance;
- The share of CH assets relevant for private and public property, national identity prestige and pride international inclusiveness;
- Differentiated capacity of generating cultural, social, economic, aesthetic values (positive externalities, spillovers).

Criterion 2. Assets significance, interpretation (5%)

- Basic to nets of authenticity and originalities;
- Use value and non-use value;
- Social value;
- Aesthetic value;
- Economic value;
- Environmental value;
- Communicative mission;
- Identification of interpretative variables that could be used in the future.

Criterion 3. Accessibility to products and services (10%)

- Physical and intellectual accessibility;
- Digital/internet access, other type of information technology;
- Economic and financial accessibility (fees, tariffs, taxes, pricing policies);
- Social, mental, emotional access.

Criterion 4. Social values (15%)

- Number of beneficiaries by skills and economic and social sectors;
- Capabilities and ways to transmit the past CH to present and future generation;
- Educational message and R&D boosting;
- Social values stemming from global to local and group significance.

Criterion 5. Management objectives (15%)

- Setting the List of very important CH assets, deserving maintenance irrespective the cost size;
- Identification, interpretation, preservation, restoring, rehabilitation, reconstruction, maintenance and developing;
- Cost and risks minimization for tangible and intangible CH resources;



- Priority setting for masterpieces and CH in danger representative list of intangible cultural heritage of humanity;
- Optimal relationship between economic and non-economic value of CH resources (cost-benefit analysis, maximization of investment in CH resources);
- Specific objectives for public and private, tangible and intangible CH assets, the role of experts and stakeholders;
- Cultural diversity and creative expression;
- Economic, social, environmental sustainability of CH entrepreneurship;
- The role of research, scholarship, teaching and curriculum development;
- Awareness raising;
- Success factors.

BOX 2
Summary list of indicators for sustainable management of cultural heritage for development

FULLY DEVELOPED INDICATORS		
3.1. Register of cultural heritage assets		
3.2. Employment in the cultural heritage sector		
3.3. Public attitude towards heritage		
3.4. Participation in heritage related activities		
INDICATORS NEEDING FURTHER DEVELOPMENT		
3.5 Government resources dedicated to heritage		
3.6 The existence and status of heritage legislation in the various countries		
3.7 The status of the implementation of UNESCO conventions		
3.8 Experiences in the participatory heritage management		
INDICATORS FOR WHICH NO DATA IS PROVIDED		
Sustainability components	Sustainability components	Sustainability components
ECONOMIC EFFECTS	SOCIAL EFFECTS	PHYSICAL EFFECTS
<i>Income distribution</i> - Percentage of income seepage into communities - Employment and income multipliers on tourism expenditures - Changes in rate of purchase of local products, value and variety - Percentage of tourism contribution to local economy - Comparative ratio of wages in tourism sector to local average wages <i>Capital formation in communities/investment</i> - Percentage of local/foreign ownership of tourism establishments - Percent of revenue/profit reinvested in community development or heritage management	<i>Socio-cultural fabric</i> - Retention of local customs and language - Changes in the satisfaction with heritage integrity and security <i>Cultural education</i> - Number and types of training opportunities available for heritage employees - Level of promotion of heritage tourism - Quantity and quality of heritage interpretative material <i>Local oriented Policy</i> - Incorporation and implementation of local ideas in heritage management - Presence of heritage authority or planner in local community - Level of support for conservation/development	<i>Preservation/Loss of heritage resources</i> - Level of erosion, vandalism, theft and destruction of heritage - Level of protection of sites and other heritage resources <i>Rate of ecosystem conservation</i> - Recycling rate - Formal control required for the development of sites and the use densities - Number of endangered species - Level of loss of vegetation <i>Assessment of environmental impact of tourism</i> - Natural environment accounting and life cycle analysis - Use of renewable resources - Recycling rate



<ul style="list-style-type: none"> - Entrepreneurial opportunities for local communities Demand for Heritage Products - Percent of repeat visitors - Consumer spending by demographic variable 	<ul style="list-style-type: none"> projects in local communities - Stakeholder collaboration - Availability of resident advisory boards - Level of public-private partnership 	<ul style="list-style-type: none"> - Use of environmental impact assessment - <i>Per capita</i> discharge of solid waste - <i>Per capita</i> discharge of waste water
---	---	--

Source: UNESCO
http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/creativity/pdf/culture_and_development_indicators/Dimension%203%20Heritage.pdf

Criterion 6. Inclusiveness (10%)

- Determination of different beneficiary target publics and group representation by socio-professional categories, age, gender, ethnic groups etc.;
- Local, national and international CH planning actions and activities with bi- and multilateral involvement;
- Inclusiveness capacity of different categories of CH goods and services.

Criterion 7. Audiences (15%)

- Tools for high transferable knowledge accessible to a high range of multilevel audiences;
- Selected target groups and audience diversification;
- Present and future CH attractively for different social categories;
- Audience proactive, involved parties;
- Transnational and international audiences.

Criterion 8. Media choice (5%)

- Selecting appropriate media per target groups;
- Means of promotion common heritage and diversity;
- Types of social media assisting heritage entrepreneurship;
- Use of pervasive and social media for producers and consumers of CH sector;
- Smart City usability and opportunities.

Criterion 9. Intellectual Property Rights (IPRs) (5%) (copyright laws)

- Protection of CH assets by legal frameworks of IPRs at national and international levels - strong and weak aspects;
- Updating IPRs in accordance with the dynamic and evolving character of CH sector;
- Intangible CH knowledge and economic value of copyright;
- Economic and social aspects of counterfeit and trademarks infringement.

Criterion 10. Contribution to local development (15%)

- Tendency of CH consumption;
- Cultural tourism contribution to value added and employment;



- Local strategy of sustainable CH development based on interdependent approach of economic, social and environmental pillars;
- Increasing contribution of entrepreneurial education and R&D activities in CH domains.

PART III

A Composite Aggregated Index for Evaluation of the Project Partner Contributions

PPs evaluation is based on a Composite Aggregated Index (CAI), which comprises the 10 culture heritage quality criteria (C₁.....C₁₀) analytically presented in the previous chapters of this study.

To each criterion is given a grade (G) from 1 to 5 function of increasing value of the PPs from the lowest to the highest one.

The number of team evaluators can be variable from 3 to 5 members. This means that for each criterion it is possible to have 3 respectively 5 grades.

Let us suppose that the evaluation team has five members. In this case, we will have five individual grades for each of the ten criteria. It results that one of the possible formulas of our composite index could be:

$$(1) \quad CAI = \sum_{i=1}^5 G_{iC_1} + \sum_{i=1}^5 G_{iC_2} + \dots + \sum_{i=1}^5 G_{iC_{10}}$$

where: i = the number of evaluation;

C₁.....C₁₀ = the type of criteria.

In the formula (1) we can calculate an average value for each criteria by dividing the total sum of grades to 5, the number of team evaluators.

In case it is considered that importance of each criterion is varying, in order to reflect value differences among criteria, the evaluation commission or other competent entity within ALECTOR could establish differentiated percentage weights (w₁w₁₀) for each separate criterion using the following relation:

$$(2) \quad CAI_w = w_1 \cdot \sum_{i=1}^5 G_{iC_1} + w_2 \cdot \sum_{i=1}^5 G_{iC_2} + \dots + w_{10} \cdot \sum_{i=1}^5 G_{iC_{10}}$$

where: w₁w₁₀ represent percentage weights given to each criterion
w₁+w₂+.....w₁₀ = 100%

Quality criteria of the Cross Border Partnership as described before in the study are referring to both quantitative and qualitative aspects and indicators characterizing cultural heritage.

We consider that it is not suitable and relevant to use only one aspect/indicator, be it quantitative or qualitative, for each criterion. That is why in the study we proposed a selected list of more or less extended set of indicators that could be helpful for evaluators in making their decisions for given grades.

As far as the magnitude of percentage weights is concerned, we consider that a distinction between qualitative and quantitative indicators is necessary to be taken into consideration. Which of these indicators has to be evaluated with a higher or a lower grade? In our opinion, qualitative aspects/indicators including



their innovativeness could be prevalent, preferred some exceptions not being excluded.

Regarding the whole system of qualitative criteria and indicators for the Cross Border Partnership, we mention however that in some special cases, it is possible to give preference in the sense of a higher percentage weights to quantitative indicators, related to number of beneficiaries of CH, of tourists or accessibility expressed by means of specific adequate indicators.

Page | 28

The proposed percentage weights in our paper have an experimental, indicative character so that we are open to any suggestions and proposals for their improvement.

The application of this methodological tool for evaluation of PPs based on the ten quality criteria can be deployed in several rounds, if there are high discrepancies in grading among the evaluators.

On the other hand it is worth to take into account the possibility to apply several sets of weights distribution in case one or another criterion is fitting better an individual PP, not excluding, the possibility to declare winners for each separate quality criteria.



REFERENCES

- Babic, D., Papathanasiou-Zuhr, D., and Vasile, V., ed. 2014. *Heritage as a development mediator: Interpretation and management*, PROJECT SEE/B/0016/4.3/X SAGITTARIUS Training Series. Zagreb: Faculty of Humanities and Social Sciences, University of Zagreb;
https://www.academia.edu/11284802/Heritage_as_a_development_mediator_Interpretation_and_management
- Baumol J.W., Bowen G.W. (1966), "Performing Arts: The Economic Dilemma", New York, Twentieth Century Fund.
- Baumol J.W., (2005), "Intellectual Property: How the Right to Keep it to Yourself Promotes Dissemination", *Review of Economic Research Copyright Issues*, 2(2) 17-23.
- Belfiore E. (2002), "Art as a means of alleviating social exclusion", *International Journal of Cultural Policy*, volume 8, issue 1.
- Choi A.S. et al. (2009), "Economic Valuation of cultural heritage sites: A choice modeling approach", *The Tourism Management* 31, 2010, 213-320.
- Harvey E.R., (1997), "Politica cultural en Argentina", UNESCO Paris.
- Hutter M., Throsby D. (eds.) (2008), "Beyond Price: Value in Culture, Economics and the Arts", New York: Cambridge University Press.
- Ianchovichina, E. and S. Lundstrom (2009), "Inclusive Growth Analytics Economic Policy and Debt Department Policy Research", Working Paper Series. No.4851. Washington, DC: World Bank.
- Kaminski J., McLoughlin J., Sodagar B. (2007), "Economic Methods for valuing European Cultural Heritage Sites, Perspectives on impact, technology and Strategic Management", Budapest: EPOCH, pp.98-121.
- Klamer Arjo (1996), *The Value of Culture: On the Relationship Between Economics and Arts*, Amsterdam University Press, p.243.
- Maskus Keith (2000), *Intellectual Property Rights in the Global Economy*.
- Mazzanti M. (2002), "Cultural heritage as multi-dimensional, multi-value, multi-attribute economic good: toward a new framework for economic analysis and valuation", *The Journal of Socio-economics*, volume 31, issue 5, pp.529-558.
- Nijkamp P., Bal Fr., Medda Fr., (2011), "A Survey of Methods for Sustainable City Planning and Cultural Heritage Management", Vrije Universiteit, Amsterdam, Serie Research Memorandum.
- Rauniyar, G. and R. Kanbur, (2010), "Inclusive Development: Two Papers on Conceptualization, Application, and the ADB Perspective. Unpublished.
- Papathanasiou-Zuhr, D. 2015. *The 282 MIS ECT Project ALECTOR. Visitor Experience Planning Manual*. 2 vols, *Collaborative Networks of Multilevel Actors to Advance Quality Standards for Heritage Tourism At Cross Border Level*. ALECTOR 2.1.2.73296.281 MIS ETC 2617. Drama: ANED DDSA. Vol. 1: http://alector.org/?wpfb_dl=41 ; Vol. 2: http://alector.org/?wpfb_dl=42
- Papathanasiou-Zuhr, D. and Weiss-Ibanez, D.F., ed. 2014. *Designing the Roving Museum*. Edited by PROJECT SEE/B/0016/4.3/X SAGITTARIUS Training Series, PROJECT SEE/B/0016/4.3/X SAGITTARIUS Training Series. Athens: South East Europe Transnational Cooperation Programme,
https://www.academia.edu/11318284/The_Roving_Museum



Papathanassiou-Zuhrt, D., and Di Russo, A. 2015. The end of entertainment: Castel Lagopesole, the new rising power of cultural communication for local development, collective identities and sustainable place-making. *Elsevier Procedia -Financing sustainable economic growth for security and well being. 4th edition of Emerging Markets Queries in Finance and Business.*

Dorothea Papathanassiou-Zuhrt, Cognitive Load Management of Cultural Heritage Information: An Application Multi-Mix for Recreational Learners, *Procedia - Social and Behavioral Sciences*, Volume 188, 14 May 2015, Pages 57-73, ISSN 1877-0428, <http://dx.doi.org/10.1016/j.sbspro.2015.03.339>.

(<http://www.sciencedirect.com/science/article/pii/S1877042815021321>)

Pagiola Stefano (1996), “Economic Analysis of Investments in Cultural Heritage”, *Insights from Environmental Economics*.

Pereira Roders A., Ron Van Oers (2011), “Initiating Cultural Heritage Research to Increase Europe’s Competitiveness”, *Journal of Cultural Heritage Management and Sustainable Development*, volume 1, issue 2, 2011.

Pereira Roders A., Ron Van Oers (2012), “Guidance on heritage impact assessments: Learning from its application on World Heritage Site Management”, *Journal of Cult Heritage Management and Sustainable Development*, volume 2, issue 2.

Rizzo I., Throsby D. (2006), “Cultural Heritage: Economic Analysis and Public Policy”, in *Handbook of the Economics of Art and Culture*, volume 1, pp.983-1016.

Towse R. (2011), *A handbook of cultural economics*, Second Edition, Edward Elgar Publishing Limited, UK.

Towse R. (ed.) (2002), *Copyright in the Cultural Industries*, Hardbook Litman J., Digital Copyright Prometheus Books.

Withers K. (2006), *Intellectual Property and the Knowledge Economy*, London: Institute for Public Policy Research.

World Intellectual Property Organization (WIPO) (2003), “Guide on Surveying the Economic Contribution of the Copyright-Based Industries”, WIPO, Geneva, 2003.

World Bank, (2009), “What is Inclusive Growth? PRMED Knowledge Brief ”. 10 February. Washington, DC: World Bank;

Vasile Valentina, Surugiu Marius-Răzvan, Ioana-Alexandra Login, Cristea Anca, Changes in Cultural Heritage Consumption Model: Challenges and Limits, *Procedia - Social and Behavioral Sciences*, Volume 188, 14 May 2015, Pages 42-52, ISSN 1877-0428, <http://dx.doi.org/10.1016/j.sbspro.2015.03.337>.

(<http://www.sciencedirect.com/science/article/pii/S1877042815021308>)

Vasile Valentina, Surugiu Marius-Răzvan, Login Ioana-Alexandra, Andreea Stroe, Innovative Valuing of the Cultural Heritage Assets. Economic Implication on Local Employability, Small Entrepreneurship Development and Social Inclusion, *Procedia - Social and Behavioral Sciences*, Volume 188, 14 May 2015, Pages 16-26, ISSN 1877-0428, <http://dx.doi.org/10.1016/j.sbspro.2015.03.334>.

(<http://www.sciencedirect.com/science/article/pii/S1877042815021278>)

Zaman Gh. et al. (2008), “Contribuția economică a industriilor bazate pe copyright în România”, www.wipo.int/industry/ecostudy_romania, Oficiul Român pentru Drepturi de Autor, Centrul de studii și cercetări în domeniul culturii, Institutul de Economie Națională.

Zaman Gh., Vasile V. (2010), “Cultural Creative Industries (CCI) - Economic and Social Performance”, *Annals of the Ștefan cel Mare University of Suceava*, Fascicle of the Faculty of Economics and Public Administration.



ANNEX I: VOTING CATEGORIES

	CATEGORY	PARTNER	WINNER
1	Concept		
2	Significance		
3	Interpretation		
4	Information		
5	Communication and Accessibility		
6	Visual Composition/Lay Out (Standards)		
7	Emotional Impact and Ludic Character		
8	Social Values and Inclusion		
9	Product/Service		
10	IPR		

Page | 31