



D5.6 STAKEHOLDER CONFERENCE

Cultural Heritage – Rethinking Impact Assessments

PUBLIC

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R	Document, report excluding the periodic and final reports	X
DEM	Demonstrator, pilot, prototype, plan designs	
DEC	Websites, patents filing, press & media actions, videos etc.	
OTHER	Software, technical diagram, etc.	
Dissemination level		
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CO	CONFIDENTIAL, restricted under conditions set out in Model Grant Agreement	
CI	CLASSIFIED information as referred to the Commission Decision 2001/844/EC	

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INTRODUCTION

This deliverable reports on the [SoPHIA Stakeholders Conference, “Cultural Heritage – Rethinking Impact Assessments”](#) in terms of the materials made public towards the organization of the Conference. Detailed contents and analysis will be provided in D4.6 with the Conference proceedings.

The Conference took place online on the *hopin* platform, on April 21st and 22nd, 2021. All materials here presented were uploaded to the website and other communication channels, and widely disseminated among all the partners and their networks. After a successful promotional campaign, the Stakeholder Conference attracted more than 270 participants from 50 countries, mainly from Europe but also from beyond.

The Conference was aimed at discussing cross-cutting issues and counter effects found after testing the holistic cultural heritage impact assessment draft model in 12 case studies across Europe.

The first day, a keynote conversation was followed by 3 plus 3 parallel panel discussions. Speakers and moderators in the panels were academics, practitioners and policy-makers members of the Social Platform and stakeholders from the case studies, as well as others relevant according to the topics of the panels. The participation was open to the public whereas the second day it was restricted to stakeholders of SoPHIA.

During the second day, 6 virtual World Cafés were organized to discuss the major issues of the panels against SoPHIA’s draft model.

The organization of the Conference may be split in three different moments. (All materials can be found as annexes):

1. Preparation with dates and structure. First communication with the “Save the date message”;
2. Agenda and registration. Second communication with the agenda and the link to virtually register;
3. Final agenda, speakers and preparatory materials. Third communication with the final agenda, bios of the speakers, introductory document and press release.

SoPHIA Stakeholder Conference was organized and hosted by EDUCULT, in cooperation with all partners, particularly with Roma Tre University as Coordinator and Interarts as leader of communication and dissemination.

Annex I: Conference Agenda

Wednesday, April 21st 2021

We invite you to a collective reflection on the diverse impact of cultural heritage and a discussion of our Holistic Heritage Impact Assessment Model developed under the Horizon 2020 funded SoPHIA project.

9:30 – 9:45	Welcome	
9:45 – 10:30	Keynote Conversation	
		<ul style="list-style-type: none"> • Pier Luigi Sacco Professor of Cultural Economics IULM University, Italy; OECD • Ana Schoebel Ministry of Education, Culture and Sport of Spain
10:30 – 12:00	Panel 1: Bridging the Gap between Culture and Sustainability	
	This session will explore the impact of the culture sector on the environment and analyse the role cultural institutions and initiatives are playing for a sustainable future.	<ul style="list-style-type: none"> • Olov Amelin National Museum Jamtli, Sweden • Aggela Veneti BLUEMED Project, Region of Thessaly, Greece • Pat Cooke University College Dublin, Ireland • Vanja Fabijančić Buzet old town, Croatia • Ioanna Vamvakouri Santorini, Greece <p><i>Moderation: Caitlin Southwick</i> Ki Culture</p>
10:30 – 12:00	Panel 2: Education and Cultural Heritage	
	This session will discuss the extent to which education is seen as a fundamental part of the work in heritage. It also asks what challenges the field faces, and how the impact of education on cultural heritage can be measured.	<ul style="list-style-type: none"> • Hanna Lämsä Association of Cultural Heritage Education, Finland • Nicola Caruso Officine Culturali Catania, Italy • Rob Mark PASCAL Learning Cities Coordinator • Tihana Turković Ogulin, Croatia <p><i>Moderation: Nathaniel Prottas</i> Wien Museum, Austria</p>
10:30 – 12:00	Panel 3: Public Spaces and Cultural Heritage	
	This session will focus on larger cultural areas and how to assess social capital, and access to these areas. The stakeholders and target groups are usually very broad, which also makes it important to ask how negotiation processes can be initiated, the response to different demands, and the inclusion of varying perspectives in impact assessments.	<ul style="list-style-type: none"> • Claudia Bianco Polo del Novocento Turin, Italy • Djeiran Malek-Hoffman MuseumsQuartier Wien, Austria • Gabor Sonkoly UNCHARTED project, Eötvös-Loránd University, Hungary • Grainne Millar Temple Bar Cultural Quarter Dublin, Ireland • Elisavet Bargianni Filopappou Hill, Athens, Greece <p><i>Moderation: Theresa Schütz</i> Architect, Art in Public Space</p>
12:00 – 12:45	<i>Break & Virtual Networking Lounge</i>	
12:45 – 13:00	<i>Artistic Intervention by Elif Duygu poetry slam artist</i>	
13:00 – 14:30	Panel 4: Assessing European Capitals of Culture	

	<p>ECOC standards of evaluation and monitoring, defined by the European Union, are sophisticated in nature, with no comparable principles of assessment in cultural programs. The panel in this session will broach the opportunities and challenges of these unique assessments, through discussions with representatives from various former and upcoming ECOCs.</p>	<ul style="list-style-type: none"> • Angeliki Lampiri Elefsis 2023, Greece • Lazar Jovanov Novi Sad 2021, Serbia • Penny Mills Galway 2020, Ireland • Rosella Tarantino Matera 2019, Italy <p><i>Moderation:</i> Beatriz Garcia University of Liverpool</p>
13:00 – 14:30	Panel 5: Placing Dissonant Heritage within European Cultural Heritage Narratives	
	<p>In the recent past, a growing emphasis of EU cultural policy on cultural heritage has been witnessed. This session will explore how Europe's dissonant past is placed within its cultural heritage narratives, and what step can be taken to facilitate Europe's relationship with its uncomfortable history.</p>	<ul style="list-style-type: none"> • Martha Keil Institute for Jewish History, Austria • Jan Ifversen University of Aarhus, Denmark • Tuuli Lähdistmäki University of Jyväskylä, Finland • Visnja Kisic University of Arts, Belgrade, Serbia <p><i>Moderation:</i> Erminia Sciacchitano Cabinet of the Italian Minister of Cultural Heritage</p>
13:00 – 14:30	Panel 6: Over-tourism and the City	
	<p>This session aims to deconstruct the phenomenon of over-tourism and its impact on the urban fabric and its heritage value(s). Panelists will also discuss strategies to deal with urban centres affected by the rising traffic of tourists.</p>	<ul style="list-style-type: none"> • Eva García Chueca Global Cities Programme at the Barcelona Centre for International Affairs, Spain • Dubravko Bačić University of Zagreb, Faculty of Architecture, Croatia • Giacomo Maria Salerno University La Sapienza Rome, Italy • Ioannis Bitis Society for the Environment and Cultural Heritage, Santorini, Greece <p><i>Moderation:</i> Evinc Dogan Bogazici University, Turkey</p>
14:30 – 14:45	<i>Break & Virtual Networking Lounge</i>	
14:45 – 16:00	Closing Session	
16:00 – 17:00	<i>Guided online tour through ...</i>	
	<ul style="list-style-type: none"> • MuseumsQuartier Wien (Vienna, Austria) • Jewish Cemetery Währing (Vienna, Austria) 	

Thursday, April 22nd 2021

Based on the discussions of the first conference day, the program of the second day focuses directly on the findings of the SoPHIA case studies and the discussion of the SoPHIA draft model.

The aim of the second day is to hold detailed discussions on cross-cutting issues and counter-effects of the impact of cultural heritage interventions. The discussion will take place in a virtual world café format, centered on six key topics that have been highlighted as capturing the overarching discrepancies between the social, economic, ecological and cultural impact of cultural heritage.

10:00 – 10:15	Welcome
10:15 – 11:15	1st and 2nd round of the World Café (opportunity of rotating participation in 2 stations - 30 min. per station)
	<ul style="list-style-type: none"> Station 1: Protection – Climate, Resource Management and Green Economy in Cultural Heritage The question of climate change, usage of resources and green economy in cultural heritage interventions is an overarching concern with regards to its ecological, economic, social and cultural aspects. In view of a holistic model for cultural heritage interventions, this issue must be analysed in further detail. Potential ways, mechanisms, and implication of the sustainable usage of resources for cultural heritage sites/interventions will be discussed. Station 2: Social Capital and Knowledge in Cultural Heritage The social capital of cultural heritage strongly depends on who has access and how access is enabled via educational activities, knowledge transfer, and partnerships across disciplines, policies and communities. Challenges and opportunities for cultural heritage in ensuring diversity in social capital and knowledge will be discussed. Station 3: Quality of Life and Infrastructure in Cultural Heritage SoPHIA research has shown that the location and reachability (via public transport, barrier-free access, etc.) of urban cultural heritage sites/interventions is an important prerequisite for the attractiveness of cultural heritage and it's potential with regard to the quality of life. Challenges in terms of location, decentralization, reachability and attractiveness to various target groups will be discussed in order to define this area of impact in more detail. Station 4: Processes of Cultural Heritage Assessment Continuous and longitudinal monitoring and assessment has many advantages for the management of cultural heritage as well as for ensuring participation and a multi-stakeholder perspective. The ECOC examples, however, also show how challenging it is to ensure such an approach of assessment. Furthermore, a multi-stakeholder perspective and longitudinal approach in assessing cultural heritage also depend on the resources available. The possibilities and mechanisms of how such approaches can be ensured despite these challenges will be explored. Station 5: Sense of Place – Identity, Memory and Narratives of Cultural Heritage The narratives projected and told through cultural heritage contribute to identity building, a sense of belonging and community. However, the importance of giving room to different, potentially conflictual narratives from various communities has been underlined often, including in the SoPHIA case studies. Ways of grasping a variety of narratives, communicating and reflecting them through cultural heritage will be discussed in order to define this area of impact in more detail.

	<ul style="list-style-type: none"> • Station 6: Prosperity and Profiting in Cultural Heritage The economic and social impact of cultural heritage interventions often appear to be in conflict with one another. A specific example is the tension between the touristic profitability of cultural heritage and the disadvantages stemming from tourism. In order to grasp this potential dichotomy, the dangers and advantages of economic development for social issues will be discussed, to define this area of impact in more detail.
11:15 – 11:30	<i>Break & Virtual Networking Lounge</i>
11:30 – 12:30	3rd and 4th round of the World Café (opportunity of rotating participation in 2 stations - 30 min. per station)
12:30 – 13:00	Closing Session

Annex II: Bios of the Speakers



Pier Luigi Sacco is Professor of Cultural Economics, [IULM University Milan](#), Senior Advisor and Head of the [Venice Office of the OECD](#), Senior Researcher at Bruno Kessler Foundation, Trento, and metaLAB (at) Harvard. He has been the Special Adviser of the European Commissioner for Education and Culture. He is member of the Europeana Research Advisory Board, of the Advisory Council for Research & Innovation of the Czech Republic, and of the Advisory Council of Creative Georgia. He works and consults internationally in the fields of culture-led local development, policy design and evaluation, and is often invited as keynote speaker in major cultural policy conferences worldwide.



Ana Schoebel, trained in Textile Conservation, has worked for the [Spanish Ministry of Education, Culture and Sports](#) since 1989. From 2005 to 2014 she was appointed as technological expert for the National Qualifications Institute (INCUAL), member of CEDEFOP and consequently applied the updated criteria and methodology of the qualifications at the Royal Manufactory of Tapestries, working as Conservation Manager from 2007 to 2011. Since 2014 she was the national coordinator of the European Heritage Days, a joint program of the European Commission and the Council of Europe, and of the European Landscape Convention. This work led her to become a secondment at the Council in Strasbourg for 2017 and 2018 as Manager of the European Heritage Strategy for the 21st Century. She continues to collaborate with the Culture and Cultural Heritage Division of the CoE as a consultant and project leader of the next online course for the implementation of the European Heritage Strategy. Since her recent retirement, she is also working freelance as lecturer for the Prado Museum and expert adviser for the Sector Skills Alliance CHARTER project.



Olov Amelin holds since 2019 the position as Director of the [Jamtli Foundation](#) in Östersund, Sweden. Between 2010 and 2019 he was director of the Nobel Prize Museum in Stockholm. Previously he was head of exhibitions in the same museum, and before that director of Museum Gustavianum, the University Museum of Uppsala University and also responsible for organizing the museum (1996 - 1999). In 1989 - 1996 he worked with the Observatory Museum in Stockholm and was its director from the opening in 1991 until 1996. During this period he also held the position as assistant director at the Center for History of Science at the Swedish Royal Academy of Sciences. 1986 - 1989 he was Curator at the National Museum of Technology, Stockholm. He has a Ph.D. in History of Science and Ideas from Uppsala University (1999). Amelin has written articles and books in the field of history of science and museology. A large number of exhibitions has been curated by Amelin, both in Sweden and internationally.

Aggela Veneti is Rural & Surveying Engineer, with postgraduate studies (MSc) in Urban, Spatial Planning, Urban & Regional Development, and 26 years of professional experience. The last 5 years holds the position of the Director of Industry Energy and Natural Recourses in the Region

of Thessaly. She has extensive experience in preparing and evaluating sectoral and regional development plans and operational programs, as well as in the implementation of Operational Programs and projects co-financed by EU funds, policy analysis and programming interventions in the areas of regional development. Coordinator of the MED project [BLUEMED](#).



[Pat Cooke](#) spent two thirds of his career as a museum curator and heritage site manager with the Irish state heritage service, the Office of Public Works. He has written extensively on heritage and museum related issues throughout his career. In 2006 he became director of the MA in Cultural Policy and Arts Management at UCD. From 2002-2006 he was Chairman of the Irish Museums Association. He is currently finalising a monograph, *The Politics and Polemics of Culture in Ireland, 1800-2010*, to be published by Routledge later this year.



[Vanja Fabijančić](#) studied economics on Faculty of Economics in Rijeka focused on EU economy and projects. Since graduating, he has been working in [City of Buzet](#) as a consultant for projects development, mostly working on EU-funded projects. So far he has participated in numerous projects of the City of Buzet worth more over 5mil. EUR. Some of the projects are RESTAURA, REVITAS II, reconstruction of the Home for elderly people, Business Incubator "VERZI", EAFRD Projects and others. In his free time he is the football coach for kids in the local club called "NK Buzet".



[Caitlin Southwick](#) is the Founder and Executive Director of [Ki Culture](#) and Sustainability in Conservation. She holds a Professional Doctorate in Conservation and Restoration of Cultural Heritage from the University of Amsterdam. Caitlin worked in the conservation field for nine years in museums and sites around the world, including the Vatican Museums, The Getty Conservation Institute, The Uffizi Gallery and Easter Island. She is the Secretary of the Working Group on Sustainability for the International Council of Museums (ICOM) and a former Professional Member of the American Institute of Conservation (AIC) Sustainability Committee.



[Hanna Lämsä](#) is the Executive Director at [The Association of Cultural Heritage Education in Finland](#) since 2009. She is professional in cultural heritage education, cultural heritage policies, cultural politics and cultural sustainability in national and international levels. Also, she is professional in management, leadership, finance and financial administration, networking, human resources and media relations. Her academic background is in Social and Moral Philosophy and Political Sciences. During 2018 she was the Project Manager of the European Union wide European Cultural Heritage Year.

[Nicola Caruso](#) is a cultural manager of [Officine Culturali](#), that valorises cultural and environmental heritage as well as the landscape through processes aiming at raising knowledge and awareness among the general public. His role in the company is to manage the resources that come from stages and internships, the training of the new guides that

"engage" the public of the monuments or museums managed by Officine, and the he is one of the responsible of the Archive of the "[Museo della Fabbrica del Monastero dei Benedettini](#)".



Rob Mark is currently [PASCAL Learning Cities](#) Project Coordinator and Honorary Senior Research Fellow at the University of Glasgow in Scotland, United Kingdom, and at the Higher Education Research Centre, Dublin City University, Ireland. He is also Vice Chair of the UK University Association of lifelong learning. He has a strong interest in heritage and culture and has championed programmes in this field in his role as Director/Head of Lifelong Learning. Currently he is involved with the development of links between the PASCAL Learning City Project and the European Museum Academy which includes the organisation of joint seminars and the development of professional development programmes for those working in the field of heritage and culture.



Nathaniel Prottas has worked in museum education for over 15 years, beginning as a lecturer at the Cloisters in New York. Since 2017 he has been the Director of Education and Visitor Services at the [Wien Museum](#) (the City Museum of Vienna) in Austria. Nathaniel holds Ph.D. in art history from the University of Pennsylvania, as well as an MA in the same subject from University College, London. He has taught both museum education and museum studies as a visiting professor at The Central European University (Austria), The Technical University of Dortmund (Germany), Tulane University (Ferrara, Italy), Masaryk University (Czech Republic), and the University of Vienna (Austria). His publications have appeared in the *Journal of Aesthetic Education*, *Museum Worlds*, and most recently in the edited volume, *Presence in Art and Art in the Present*.



Claudia Bianco (1987) is currently a Monitoring and Marketing Area Manager for "Polo del '900 Foundation" and Project Manager for "Centro studi Piero Gobetti". She has gained experience in the cultural sector for about ten years, collaborating with many organizations. She graduated in Political Philosophy and achieved a Master in General Management at the Department of Economics, Management and Quantitative Methods at the University of Turin. In the last years, she has specialized in marketing information systems for culture and has put in writing the Social Responsibility Report. Furthermore, she has many ongoing projects on preservation and enhancement of cultural heritage and **audience development**.



Grainne Millar founded [GM Innovations](#) in 2014. She has over 20 years' experience leading and facilitating collaborative projects and networks across the creative industries, culture, tourism, science and agri-food sectors. She established and developed the hugely successful innovative project Culture Night into an all-island phenomenon in partnership with the Department of Arts, Heritage and Gaeltacht. Grainne has been invited to speak at conferences in Ireland and Europe on the topic of Innovation and Collaborative Networks. She has had articles published in the media and specialist productions.



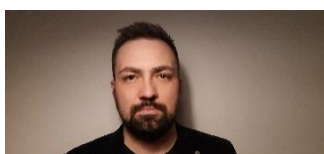
Theresa Schütz. After her graduation in Architecture, Schütz was teaching and Assistance at Vienna University of Technology at the Department of Spatial Planning (from 2010-2014). In 2015 she received a fellowship at the Akademie der Künste, Berlin. Since then she is doing art and action research in transdisciplinary projects about urbanism and public spaces. She lives and works in Vienna, is co-founder and curator of T/abor - space for art and transdisciplinary collaboration (since 2015), co-founder of [unos](#) – studio for architecture and design (since 2011) and co-founder of treecycle – urban eco-solutions (since 2020).

Penny Mills' consultancy practice is characterised by working in collaboration with organisations to develop their audiences and public engagement for cultural, social and economic benefit. Her work is evidence and insight driven and enables decision-making, strategy and planning. Recent work includes leading on evaluation for [Galway 2020 European Capital of Culture](#), The Mayor of London's London Borough of Culture and National Lottery Heritage Fund's Great Places. Other work includes evaluating participative projects involving co-creation such as the RSC's Theatre Nation, segmentation work with the National Museums Northern Ireland and audience development strategy for National Trust for Scotland.

Rosella Tarantino, Economist, specialized in the design, implementation and evaluation of public policies, with a focus on culture, creativity and social innovation. She played a key role both in preparation of the bid for the title of the European Capital of Culture in 2019 that [Matera won in 2014](#) and subsequently in the development and delivery of the ECoC year in 2019. She is now the Director of the Foundation Matera-Basilicata. She developed and produced 1/3 of the cultural programme, including the pillar projects I-dea and Open Design School; designed the citizens involvement strategy; took care of the international relations; coordinated the monitoring and evaluation activities and drafted the legacy plan.



Angeliki Lampiri is currently Director of Cultural Strategy of [Eleusis 2021 ECoC](#) and responsible for the projects related to capacity building, networking and cultural policy. She has been member of Eleusis 2021 team since the preparation of the bid for the ECoC title that Elefsina won in 2016. She is a cultural manager with professional experience in festivals, contemporary art exhibitions and networking meetings in collaboration with Greek and European organisations and networks.



Lazar Jovanov graduated acting from the Academy of Art at the University of Novi Sad. In 2015. he finished PhD studies in a field of Art and Media Management, at the Faculty of Dramatic Arts in Belgrade. Currently, he is Head of the Artistic Curator Team in the [“Novi Sad 2021 – European Capital of Culture”](#) Foundation, after being Head of Participation in 2017. From 2012 to 2014 he worked as a Teaching Assistant/Associate on the course Cultural Policy at the Faculty of Dramatic Arts in Belgrade. In 2015 he was a lecturer at the Faculty of Media and Communications, University Singidunum, on the courses Culture management and Cultural policy.



Beatriz García, University of Liverpool. She has been at the forefront of debates about culture-led urban regeneration since 1999. Her pioneering work on the Cultural Impact and Legacy of Mega-Events has informed city strategists around the world, from Sydney to Liverpool and from Taipei to London. García grew up and was educated in Barcelona, specializing in International Communication Policy, City Marketing and then emerging field of Cultural Policy Research. During her studies, she lived in France, Australia, the USA, and the UK, where she now resides. Since 2016, she is a Member of the IOC Culture and Olympic Heritage Commission and in 2017 she has joined the European Capital of Culture Selection Panel, appointed by the European Commission.



Martha Keil studied History and Jewish Studies in Vienna and Berlin, PhD and Habilitation for Austrian History at the University of Vienna. Since 2004 director of the [Institute of Jewish History in Austria](#) (St. Pölten), since 2016 Senior Scientist at the University of Vienna (Institute for Austrian Historical Research). Her research focus and activities are: Hebrew sources of premodern times; Jewish Women and Gender history; everyday life of the Jews in Medieval and Early Modern Ashkenaz; cultural exchange between Jews and Non-Jews Publications and exhibitions on Austrian Jewish History, memorial culture and Jewish cultural heritage; educational programs and events in the Former Synagogue of St. Pölten.

Tuuli Lähdesmäki (PhD in Art History; DSocSc in Sociology) is an Associate Professor at the Department of Music, Art and Culture Studies, University of Jyväskylä, Finland. Her research interests and publications focus on intercultural dialogue, cultural identities, belonging, cultural heritage, and heritage, diversity and cultural policies of the European Union. Lähdesmäki is currently leading the HERIDI project (EU Heritage Diplomacy and the Dynamics of Inter-Heritage Dialogue), funded by the Academy of Finland. Moreover, she is the PI for her university's consortium partnership in the DIALLS project (Dialogue and Argumentation for Cultural Literacy Learning in Schools), funded by the Horizon2020 Programme.



Erminia Sciacchitano deals with International and European affairs in the Cabinet of the [Italian Minister of Culture](#). Half of her heart is still in Brussels, in the DG for Education and Culture of the European Commission, where she contributed to the shaping of the EU policy on cultural heritage in general and to the European Year of Cultural Heritage 2018 as Chief Scientific Advisor. Like Alice Through the Looking Glass, in her experience she has crossed many dimensions of cultural policies, exploring artists' mobility and creativity, inclusive access to culture and heritage sites, creative economy and participatory and sustainable management of cultural resources and landscape. Her fil rouge is to promote culture-based regenerative development with a focus on social values. Before that she held a positions of Head of Unit for International Relations and Research in the Italian Ministry for Cultural Heritage. Erminia is graduated in Architecture, and holds a PhD

in Historic Buildings Survey and a Master in European Studies and International Negotiations.



Eva García Chueca is a Senior Research Fellow of the Global Cities Programme at CIDOB ([Barcelona Centre for International Affairs](#)). PhD in Postcolonialisms and Global Citizenship at the University of Coimbra (Portugal), Master's Degree in Citizenship and Human Rights at the University of Barcelona (2010) and European Master's Degree in Human Rights and Democratisation at EIUC - Italy (2005). From 2011 to 2018, she was a researcher at the Centre for Social Studies (CES), University of Coimbra. In 2015 - 2016, she took part in HABITAT III Policy Unit on the Right to the City and Cities for all. She served as Executive Coordinator of the Committee on Social Inclusion, Participatory Democracy and Human Rights of the global network United Cities and Local Governments (UCLG) from 2007 to 2014.



Dubravko Bacic is Assistant Professor at the University of Zagreb, Faculty of Architecture. He is a registered architect, also accredited for conservation work on built heritage by the Croatian Ministry of Culture. His professional practice entails mostly small-scale housing, conservation and preservation of architectural heritage, adaptive re-use and heritage consultancy. He was the responsible author of the first fully conducted Heritage Impact Assessment (HIA) for a WH property in Croatia (Dubrovnik, WHL 95ter), positively evaluated by the UNESCO WHC and ICOMOS Intl. He is currently a member of the ICOMOS Croatia Executive Board, and has also previously been on the Executive Board of the Architects' Council of Europe (ACE, Brussels) for three consecutive terms. Mr. Bacic graduated in Architecture and Urban Planning from the University of Zagreb Faculty of Architecture (Dipl.-Ing.), holds a postgraduate Master in Design Studies degree in history and theory of architecture from Harvard University Graduate School of Design, and a PhD degree in Architecture and Urban Planning from University of Zagreb. His research interests are closely interrelated with his academic and professional activities.



Giacomo Maria Salerno is a Postdoctoral Research Fellow at the Department of Civil, Building and Environmental Engineering of the [University of Rome La Sapienza](#). He has a Master degree in Philosophy and holds a PhD in Urban Planning. During his research activity in Venice, Rome and Barcelona, he focused on heritage studies, touristification processes, urban social movements and right to the city. He is a member of OCIO - Osservatorio Civico sulla casa e sull'abitare and of the research network Short Term City – Digital platforms and spatial (in)justice [STCity].



[Evinc Dogan](#) has a PhD in Management and Development of Cultural Heritage obtained from IMT school for Advanced Studies Lucca (Italy). She holds MSc in History of Architecture from Istanbul Technical University and BA (Hons) in Tourism Management from Bogazici University. She has been a visiting PhD fellow at Regent's University London, The Regent's Centre for Transnational Studies (RCTS) for a year (2011-2012), doctoral research fellow at Istanbul Studies Centre, Kadir Has University, post-doctoral research fellow at ASK Research Centre, Bocconi University (2015) and University of Belgrade (Urbanism Department) (2015-2016) which is supported by TUBITAK BİDEB 2219 –International Postdoctoral Research Scholarship. She has been Assistant Professor at Okan University and Akdeniz University. Currently, she is an Assistant Professor at [Bogazici University](#), Department of Tourism Administration.

Annex III: Conference Topics

SoPHIA Stakeholders' Virtual Conference

Cultural Heritage – Rethinking Impact Assessments

April 21-22, 2021

Conference topics

The **Conference: Cultural Heritage – Rethinking Impact Assessments** is one of the milestones of the SoPHIA project and will provide a space to discuss the project's main results to date, in order to gather comments, feedback and suggestions to advance toward the final version of the impact assessment model.

The **first day**, organised in a series of **panels**, will invite representatives from all case studies to discuss **cross-cutting issues** identified in the work process so far; the **second day**, organised in a series of **stations**, will focus on these issues relating them to the elements (themes and sub-themes) of the SoPHIA **draft impact assessment model**.

To guide the work during the Conference herewith are highlighted the main cross-cutting issues arising from the application of the draft impact assessment model to the CH study cases; questions, both in positive and negative terms, are posed to illustrate the potential counter-effects that have been identified and that require further analysis in view of finalising the model, concretely as regards the possibility of incorporating the lessons-learned. The aim is to provide a red thread between the panels of the first day and the stations of the second day.

- ***Culture and Sustainability***

Panel 1 relates to Station 1: *Protection – Climate, Resource Management and Green Economy in Cultural Heritage*

The panel will explore the impact of the culture sector on the environment and analyse the role cultural institutions and initiatives are playing for a sustainable future. The question of climate change, usage of resources and green economy in cultural heritage interventions is an overarching concern with regards to its ecological, economic, social and cultural aspects. In view of a holistic model for cultural heritage interventions, this issue must be analysed in further detail. Potential ways, mechanisms, and implication of the sustainable usage of resources for cultural heritage sites/interventions will be discussed. The following key questions have been identified: How can a cultural

institution contribute to raise awareness to adopt sustainable behaviours in our daily life?, How can culture and cultural institutions contribute to a sustainable development and the sustainable usage of resources?, How can CH sites be integrated in urban green space and recreation policies?, What are the skills and abilities needed to foster such contribution?, What are the relevant indicators to measure the potential of CH for the green economy?.

- ***Education and Cultural Heritage***

Panel 2 relates to Station 2: *Social Capital and Knowledge in Cultural Heritage*

This session will discuss the extent to which education is seen as a fundamental part of the work in heritage. It also asks what challenges the field faces, and how the impact of education on cultural heritage can be measured. The social capital of cultural heritage strongly depends on who has access and how access is enabled via educational activities, knowledge transfer, and partnerships across disciplines, policies and communities. Challenges and opportunities for cultural heritage in ensuring diversity in social capital and knowledge will be discussed. The following key questions have been identified: How can access to CH for educational purposes be improved?; How can CH sites and organisations diversify their educational programmes to address diverse audiences?; How is knowledge transfer ensured and how can partnerships and networks support knowledge transfer?; How can processes of social innovation support improving educational approaches to CH?; How can we create a bond between young people and the cultural site to allow transmission from the past to the present?.

- ***Public Spaces and Cultural Heritage***

Panel 3 / Station 3: *Quality of Life and Infrastructure in Cultural Heritage*

This session will focus on larger cultural areas and how to assess social capital, and access to these areas. The stakeholders and target groups are usually very broad, which also makes it important to ask how negotiation processes can be initiated, the response to different demands, and the inclusion of varying perspectives in impact assessments. SoPHIA research has shown that the location and reachability (via public transport, barrier-free access, etc.) of urban cultural heritage sites/interventions is an important prerequisite for the attractiveness of cultural heritage and it's potential with regard to the quality of life. Challenges in terms of location, decentralization, reachability and attractiveness to various target groups will be discussed in order to define this area of impact in more detail. The following key questions have been identified: How can potential tensions and counter-effects between tourist visibility and local identity be addressed and assessed?; How can interventions on CH create public space for meeting and socialization, and as a democratic space open to dialogue?; How can notions such as "wellbeing" and "quality of life" promote the design of new urban policies that place citizens at their centre?.

- ***Assessing European Capitals of Culture (ECoCs)***

Panel 4 / Station 4: Processes of Cultural Heritage Assessment

ECoC standards of evaluation and monitoring, defined by the European Union, are sophisticated in nature, with no comparable principles of assessment in cultural programs. The panel in this session will broach the opportunities and challenges of these unique assessments, through discussions with representatives from various former and upcoming ECoCs. Continuous and longitudinal monitoring and assessment has many advantages for the management of cultural heritage as well as for ensuring participation and a multi-stakeholder perspective. The ECoC examples, however, also show how challenging it is to ensure such an approach of assessment. Furthermore, a multi-stakeholder perspective and longitudinal approach in assessing cultural heritage also depend on the resources available. The possibilities and mechanisms of how such approaches can be ensured despite these challenges will be explored. The following key question has been identified: the multi-stakeholder- and time-axis are horizontal and qualitative variables related to process, how can they be included in a CH impact assessment model in practical terms?; What added value does longitudinal monitoring and assessment with a participatory approach have for the implementation of a CH intervention?; How can results from continuous monitoring and assessment be incorporated in the implementation process of a CH intervention?.

- ***Placing Dissonant Heritage within European Cultural Heritage Narratives***

Panel 5 / Station 5: Sense of Place – Identity, Memory and Narratives of Cultural Heritage

In the recent past, a growing emphasis of EU cultural policy on cultural heritage has been witnessed. This session will explore how Europe's dissonant past is placed within its cultural heritage narratives, and what step can be taken to facilitate Europe's relationship with its uncomfortable history. The narratives projected and told through cultural heritage contribute to identity building, a sense of belonging and community. However, the importance of giving room to different, potentially conflictual narratives from various communities has been underlined often, including in the SoPHIA case studies. Ways of grasping a variety of narratives, communicating and reflecting them through cultural heritage will be discussed in order to define this area of impact in more detail. The following key questions have been identified: How can identity, memory/remembrance and values/rituals be differentiated when assessing the impact of CH?; How to embed the multi-dimensional character of identity, memory and narratives in a CH impact assessment model?.

- ***Over-tourism and the City***

Panel 6 / Station 6: Prosperity and Profiting in Cultural Heritage

This session aims to deconstruct the phenomenon of over-tourism and its impact on the urban fabric and its heritage value(s). Panelists will also discuss strategies to deal with

urban centres affected by the rising traffic of tourists. The economic and social impact of cultural heritage interventions often appear to be in conflict with one another. A specific example is the tension between the touristic profitability of cultural heritage and the disadvantages stemming from tourism. In order to grasp this potential dichotomy, the dangers and advantages of economic development for social issues will be discussed, to define this area of impact in more detail. The following key questions have been identified: How can urban policies consider, in a constructive manner, both the potential economic as well as the social impacts of CH interventions?; How can we balance funding/financial return/economic value vs free access and inclusion?.

Annex IV: SoPHIA case studies



MuseumsQuartier Wien, Austria

The MuseumQuartier in Vienna (MQ) is a district of contemporary arts and culture in the heart of Vienna. Covering an area of 90,000m², it encompasses 60 cultural institutions, renowned museums such as the Museum of Modern Art and the Leopold Museum, as well as a museum and theatre for children and many other institutions and independent cultural initiatives. The MQ is located at the former imperial stables and thereby attempts to connect historic architecture with contemporary design. The planning for the MQ began in the 1970s, and the opening of this urban project took place in 2001. For the development of the draft SoPHIA model, MQ represents an opportunity to test the model on a case in a very urban area that encompasses interventions in cultural heritage related to the architecture, historic buildings and museums.

Jewish Cemetery Währing, Vienna, Austria

The Jewish Cemetery in Währing, in the 18th district of Vienna, was the main Jewish burial Vienna from its establishment in 1784, until 1897 when the Jewish section at the Vienna Central Cemetery was completed. The cemetery was partly destroyed during the Nazi era. But even after it was restored to the Jewish community after the war, a portion of the cemetery was required to be donated to the municipality of Vienna. In 2010, the fund for the Restoration of the Jewish Cemeteries in Austria was established in implementation of Austria's international legal obligation set out in the "Washington Agreement" to restore Jewish cemeteries in Austria. Since then, the fund has been regularly financing restoration work at the Jewish Cemetery in Währing. In addition, since 2010, civil society initiatives are taking steps to restore the cemetery and make it accessible. In the long term, the fund as well as the association coordinating volunteers for the restoration and the Jewish Community Vienna aim at providing more educational activities and potentially the establishment of a museum at the site. In 2020 additional funding by the republic of Austria was provided to support the restoration for the next three years. For SoPHIA the case

study the Jewish Cemetery Währing represents a case that is policy- as well as civil society- driven. Furthermore, it is the only case of intervention at a site of remembrance.

Officine Culturali, Catania, Italy

Officine Culturali is a small non-profit association of young professionals engaged in the enhancement of a relevant cultural site: the Benedictine Monastery of Catania. The Benedictine Monastery is one of the biggest monasteries in Europe and one of the UNESCO Heritage sites. The cultural relevance of this 17th century monastery has been neglected for years, resulting in a small number of visitors, no tourists, no sense of place and consideration by the youngsters. Nevertheless, in 2013 The University of Catania entrusted Officine Culturali the task of managing the site as a place to be known, visited, and enjoyed. Thanks to those young, passionate, and competent people, the site is now visited by tourist, families, students, and, despite the poor socio-economic context, the inhabitants of the neighbourhood. Officine Culturali was selected as an on-going cultural intervention which is largely civil society driven.

Polo del '900, Turin, Italy

Polo del '900 is a non-profit foundation that brings together 22 historical, cultural, and social institutions dealing with the history of the 20th century, promoted by the municipal administration, the region, and an important bank foundation: Compagnia di San Paolo. The current headquarters of the Polo is a former Military Quarters built between 1718 and 1728 and restored in the late 90s. The institutions are hosted in the Polo and share with the foundation their personnel (staff, management), documents, projects and activities. In less than 3 years since its opening, the Polo promoted a wide range of activities and projects, becoming a landmark of the cultural and social life in Turin. This ex-post intervention was selected as a case study based on the reactivation of a heritage site, and its multi-level form of management, where the non-profit operates primarily based on partnerships and collaborations.

BLUEMED project, Mediterranean Sea

BLUEMED is a European project that works towards the protection and valorisation of the underwater natural and cultural heritage of the Mediterranean Sea. More specifically, it organizes accessible underwater archaeological sites (AUAS) and establishes coastal Knowledge Awareness Centres (KAC) nearby, while ensuring at the same time the protection of the environment and biodiversity of the Mediterranean. In this way, it promotes a sustainable and responsible model for the development of diving tourism. The project involves fourteen partners from five countries and fosters new models of public-private partnerships at the European, national and regional levels. Its interest resides in the combination of the cultural and environmental aspects, valorised by technological innovations, and taking into account the economic perspective. The Interreg-Mediterranean project is co-funded by the European Regional Development Fund (ERDF) and its total budget is 2.8 million euros. BLUEMED was selected as a representation of an ex-post case study which had its unique focus on sustainability in underwater cultural heritage.

Jamtli National Museum, Östersund, Sweden

The case of Jamtli National Museum is about a joint regional, national, and European investment in establishing a satellite art museum for the Swedish National Gallery. The satellite came to be located in a developing region in Northern Scandinavia in an area with a relatively small population but well known for tourists. The satellite museum is an original collaboration between a state run national museum with world renowned collections, and a regional semi-private museum which is well-known for the pedagogical offers and public popularity. The case is interesting as it is placed within the perspective of different initiatives to stimulate the large government owned institutions – predominantly located in the country's capital Stockholm – to engage and possibly be visible in the whole country. That has been almost impossible for museums because of demands for security, and little has happened. In some respects, the development has evolved in the opposite direction, as security demands and costs since 2010 has even been the main factor for the national museums to offer and arrange temporary exhibitions outside Stockholm. Jamtli Museum was selected as an ex-post case study where a multitude of stakeholders, including politicians, were involved in a one-of-a-kind collaboration between the National Museum in Stockholm and the Jamtli Museum, nearly 600 kms away, with the motivation to increase access to the country's heritage with a wider audience.

Filopappou Hill, Athens, Greece

Filopappou Hill lies next to the Acropolis and forms a natural and cultural landmark for the city of Athens. It consists of three distinct bodies including the Hill of the Muses, the Hill of the Nymphs, and the Pnyx, the latter known as the birthplace of the ancestor of what is modern day democracy. Known also for the much-appreciated contemporary landscape interventions, pathways, and resting areas, assemblages of antique marble, debris from the demolitions of neoclassical buildings and cement by architect Dimitris Pikionis. As a lung of oxygen and a swath of nature with rich biodiversity in an otherwise densely built city, it was pronounced by the Council (2015) an archaeological site and a public place of recreation, and "wellbeing", for exercising sports and reflecting upon history and beauty. The challenge today is the management of the diverse cultural heritage with different needs of openness and protection, and the production of a contemporary narrative and vision for the future of the Hill as an integral part of the history, the environment and society of Athens. The case study proved to be interesting for testing the SoPHIA model as it is an ongoing intervention which is both policy- and civil society-driven in nature.

Santorini, Greece

The insular complex of Santorini presents the case of a tourist destination ranking among the top globally, while at the same time, it is a site of unique natural beauty and geological interest. Santorini features the only volcanic crater which is accessible by sea; it is the most modern land globally, as its last volcanic island emerged in 1950; Santorini has the oldest vineyard on earth, which has given its grapes and wine over the centuries without disruption. Santorini's art of winemaking is in the process of becoming a candidate of the UNESCO list of intangible heritage (cultural intervention ex-ante). There are also thoughts of initiating this process for the "Caldera" (the wall of the volcano), archaeological sites and medieval castles. Santorini was selected due to its unique qualities of a natural heritage site that has suffered from over-tourism, as well as from

a lack of coordinated action amongst its stakeholders to have its intangible heritage recognized globally, as part of the UNESCO Lists of Intangible Cultural Heritage.

Temple Bar Cultural Quarter, Dublin, Ireland

Temple Bar is a 28-acre urban quarter located in the city centre of Dublin. The heritage of the site dates back to the Vikings and includes sections of the walls of the medieval city. The area takes its name from William Temple, a 17th Century Earl of Essex and a Provost of Trinity College, who had his home there. The 'Bar' was the name of a walkway by a river (Montgomery, 2010). In the 1980s, many buildings within the urban area were purchased by the state-owned transport company CIE with the intention of demolishing most of them and building a new transport hub. This led to a fall in property values and subsequent low rents attracting arts and cultural activities took place. A network of organizations successfully lobbied for the halting of the proposed CIE development and for the area to be retained and developed as a cultural quarter. The urban area was strategically regenerated as a cultural quarter during the 1990s and has become internationally well known as an example of culture-led urban regeneration. For testing the SoPHIA model, Temple Bar was an interesting case because it provides an example of an intervention that, similarly to the MQ, has impacts on economic, social, cultural and environmental dimensions.

Galway European Capital of Culture 2020, Ireland

Galway City, located on the west coast of Ireland, was designated European Capital of Culture 2020. Usually, the program of events of the ECOC designations run from 1st of January to 31st December, but due to the coronavirus crisis, the program has been extended until 30th April 2021. Galway has a vibrant contemporary culture, and the original bid emphasized its peripheral landscape and its history of cultural movements as an inspiration for cultural production. With the title ECOC 2020, Galway would have been expected to have benefited greatly through a greater profile and enhanced image. However, the pandemic has led to challenging times for the ECOC management team as well as arts organization partners. For testing the draft SoPHIA model, Galway represented an attractive case since ECOC designation comes with a set of conditions, including the requirement of an ex-post evaluation of the intervention.

Ivana's House of Fairy Tales, Ogulin, Croatia

Ivana's House of Fairy Tales (IKB / IHF) - a public multimedia and interdisciplinary visitor center - was established in 2013 by the City of Ogulin. The basic funding for the project came from the European Regional Development Fund, the Central Finance and Contracting Agency for EU Programs and Projects Zagreb, the Ministry of Culture of Croatia, the City of Ogulin and the Tourist Board of the city of Ogulin. The project sought to strengthen the town branding process as "Ogulin – Homeland of Fairy Tales" and thus position Ogulin on the tourist map as a desirable experience destination; increase profits from the tourism sector while creating a favourable environment for entrepreneurial activities and the development of tourism products as well as for employment; and increase innovation in brand presentation and the application of business excellence. The visitor centre opened its doors to the public in 2013. Complementing this, the Strategy of the Development of the Centre for the period 2013-2020 was prepared. The implementation of the

strategy was the subject for testing of the SoPHIA draft model as an ex-post evaluation of the implementation of the Strategic Plan of Ivana's House of Fairy Tales. The case study was selected as it is a unique and successful intervention to preserve intangible heritage as a result of a larger strategy to strengthen the region's cultural offer.

Buzet Historic Town Centre, Croatia.

Buzet, an old settlement located on a hilltop, is one of the largest, and historically most important towns in the region of Central Istria, Croatia. The findings of prehistoric remains of stone objects from caves in the surroundings of Buzet provide archaeological evidence of the area being inhabited since prehistoric times. In 2015, the city of Buzet prepared the "Development Strategy of the City of Buzet for the 2016 to 2020 period" - an essential strategic and planning document that recognized the quality of life of residents, protection of natural and cultural heritage and increase of competitiveness of the economy as its main principles and values. Based on those values, the City of Buzet established its vision of a modern city of satisfied people, competitive economy, attractive natural and cultural heritage, whose development stems from traditional values and sustainable development. In the process of drafting the above-mentioned development strategy, the local administration realized the actual development potential of the town - and in 2017 the Integrated Revitalization Plan of the Buzet Historic Town Centre, or IBHRP was drafted for the period 2017-2027. The IBHRP was the object of testing of the draft SoPHIA model. As a case study it illustrated the interrelation between cultural heritage and sustainable development for an ongoing cultural intervention.

Annex V: Press release

PRESS RELEASE

SoPHIA's Stakeholders Virtual Conference
Cultural Heritage – Rethinking Impact Assessments
April 21-22, 2021

Vienna, 16 April 2021



On April 21 and 22, 2021, the European Union research and innovation project Social Platform for Holistic Heritage Impact Assessment – [SoPHIA](#) will host the **Virtual Stakeholders Conference: Cultural Heritage – Rethinking Impact Assessments**, that will gather European researchers, practitioners and policymakers to discuss the assessment of the impacts generated by interventions in cultural heritage.

The way cultural heritage is preserved and enhanced is a major factor defining Europe's identity and its place in the world. The European Union has further strengthened its importance through policy provisions, such as the *European Landscape Convention* (2000) and the *Faro Convention* (2005), the *European Year of Cultural Heritage* (2018) or the *European Framework for Action on Cultural Heritage* (2019) as well as through funding programmes such as Horizon 2020 (Horizon Europe as of 2021), Interreg Europe and Creative Europe, among others.

In this framework, SoPHIA seeks to contribute to EU policies through targeted recommendations to set quality requirements and shared standards for impact evaluations but also to gear future funds deployed for cultural heritage interventions. Indeed, when such interventions produce positive impacts, they spur sustainable growth and foster social cohesion as well as a sense of well-being by local communities; whereas, when they produce negative impacts, they not only generate unfavourable perceptions from both experts and citizens but also damage irreplaceable historical elements, their environment as well as related intangible heritage, identities and social practices.

As part of the SoPHIA project, partners of the consortium are currently designing a holistic heritage impact assessment model that covers all dimensions of sustainable development, namely the social, economic, cultural and environmental. The model has been tested in twelve European case studies, including a landscape, two museums, two programmes, three cultural districts, a place of remembrance, a historic city centre, an island and a monastery (see Annex I). This has enabled for the identification of a range of cross-cutting issues that will serve as a basis for discussion at the Conference: green economy and cultural heritage; impacts for social capital and knowledge; dissonant cultural heritage narratives for identity building and belonging; quality of life and tourism. Also, the European Capitals of Culture (ECoC) will serve as an example to address essential elements for impact assessment that are often disregarded: the time factor and the active involvement of diverse stakeholders, including citizens.

Conference speakers include highly renowned experts from the academia and civil society as well as policymakers: Pier Luigi Sacco, Professor of Cultural Economics at the University of Milan and Head of the OECD Venice Office, Ana Schoebel, Ministry of Culture and Sports, Spain, Olov Amelin, Jamtli National Museum, Sweden, or Hanna Lämsä, Director of the Association of Cultural Heritage Education in Finland, among others. The session dedicated to the ECoCs will feature Matera 2019 in Italy, Galway 2020 in Ireland, Novi Sad 2021 in Serbia and Eleusis 2023 in Greece. It will be moderated by Beatriz García, University of Liverpool, who led the “Impacts 08” initiative to inform city strategists on culture-led urban regeneration through mega events. Representatives from the twelve SoPHIA case studies will also contribute to the sessions.

On April 21, from 9:30 to 17:00 CET, parallel panel discussions will broach the cross-cutting issues described above, and will be complemented with networking spaces, artistic interventions and virtual guided tours of the MuseumsQuartier Wien and the Jewish Cemetery Währing, in Vienna, Austria. The second day, on April 22, from 10:00 to 13:00 CET, parallel sessions will serve to discuss the SoPHIA draft impact assessment model for cultural heritage interventions.

The Conference is open and free of charge.

The *Stakeholders Virtual Conference: Cultural Heritage – Rethinking Impact Assessments* is hosted by [EDUCULT](#), Austria. The SoPHIA project is led by [Roma Tre University](#), Italy, in partnership with EDUCULT; [Interarts](#), Spain; the [European Museum Academy](#) (EMA), The Netherlands; the [National Technical University of Athens](#) (NTUA), Greece; the [Institute of Art Design and Technology](#) (IADT), Ireland; and the [Institute for Development and International Relations](#) (IRMO), Croatia. It is funded by the European Union Horizon 2020 Research and Innovation Programme under Grant Agreement No 870954.

[Online Registration.](#)

[Click here](#) for **updated information** about the Conference.

Contact:

info@sophiaplatform.eu

Annex VI: Images of the Conference

