

Review Article

Cultural heritage management for sustainable economic growth, guided by the basic principles of local democracy: the European perception of the Current Affairs Committee for approval at its meeting in 2020 and its policy in the decade

Panagiotis Douros

Professor, Department of Tourism Management University of West Attica, Greece, 29 Dervenakion St, Athens 12243, Greece.

Received Date: 21 October 2020
Revised Date: 28 November 2020
Accepted Date: 30 November 2020

Abstract - Analysis, and interpretation of the documents submitted to the European Union's Current Affairs Committee for approval at its meeting during 2020 in Strasbourg. A presentation and examination of the European Union's Management Development during the last years and more specifically at the Hague Congress or the Congress of Europe was considered the first federal moment of European history. There is a new policy regarding Cultural Heritage Management for local and regional development. All countries' members will have to follow and adjust their policy in the coming years to receive funds for relevant projects, such as cultural routes or more specific events. The sector of cultural industries in Europe has a significant role in every country member's economic growth.

Keywords - Congress of Europe, Cultural development, Cultural Heritage Management, Tourism

I. INTRODUCTION

Cultural heritage management has indubitable importance for economic growth, especially if it is guided sustainably and by the basic principles of local democracy, aiming for inclusion, diversity, and respect for fundamental rights. It is a resource that can trigger economic and social benefits to society. Also, cultural heritage plays a significant environmental role. This is more or less how the European Congress and the European authorities value our past and its contribution for the next day of the so-called Old Continent. Sectors of Culture & creativity and economy - the society in the European Union

Cultural activities and the creative sectors play a particularly catalytic role, which is recorded and proposed in the European Union institutions' collective texts and is

integrated into all public administration levels. They function as a vehicle for development for large Regions and small societies that choose to invest resources in cultural promotion and the respective industry (Council Report 2000: 8). The European culture and creation industry¹ holds about 70% of the corresponding global market (Lazaretou 2014: 7)². They add jobs and contribute a lot to young people's employment while proving resilient during the financial crisis after 2010. Also, they produce innovations while acting as a lever of economic and social development (Licciardi 2012: 79).

The EU's creative industries offer significant part-time, temporary, and full-time jobs, creating great added value. There is potential for further contribution (European Commission, Directorate-General for Education and Culture 2006: 75. New England Foundation for the Arts 2007: 38 - 41). More specifically, they offer over twelve million full-time jobs, a figure equivalent to 7.5% of the EU workforce, creating an added value of around € 509 billion in GDP (5.3% in the EU). Compared to the car industry, always in the EU, they employ 2.5 times more people and five times more than the chemical industry, enabling social and environmental renewal (Dümcke and Gnedovsky 2013). Their vital role extends to creating active and competitive Regions, which contribute to improving the quality of life of the citizens and are a catalyst for incoming investments (Goddard 2009: 141 - 148). Regions with a high degree of

¹ The use of the term "cultural industries" means the modern means of dissemination of cultural goods, that is, as the works of the cultural creation of the past and the present are disseminated (Console 2006: 71). For the history of the term follows a footnote on the next page.

² European Commission, Commission Staff Working Document on Competitiveness of the European High - End Industries, SWD (2012) 286 final, September 26.



specialization and employment in cultural and creative activities are among the richest regions of per capita income. In terms of local development, it is recognized that they utilize different skills at multiple levels, "tend to be socially responsible and without social exclusion, and produce positive externalities in the areas where they are located." By defining the cultural and creative industries as an autonomous creative industry, the societies that invest in any of its fields achieve greater cohesion, internal peace, reduction of unemployment³ since Culture and arts are a vital sector of the economy, at most the cornerstone of tourism in recent decades (Oxford Economics 2014: 44).

The cultural and creative sectors contribute to the economy and its sectors at both microeconomic and macroeconomic levels (Consola 2006: 23), offering firstly inflows of services focusing on entertainment, education, and information and secondly products such as jewelry, clothes, paintings, music pieces, etc. through which consumers can form distinct individual identities, self-identify and assume social status (Scott 1999: 807 - 808). It is perfectly understandable in our time that Culture - in all its forms - is not neutral to the economy. However, a perception that now prevails after the mid-1990s is that any relationship with the economy was often dismissed as dangerous⁴.

Key features of the cultural and creative industries are the production of goods which are symbols and at the same time protected by copyright laws as they include "the publishing, printing, architecture and design industries, television and radio," the production of music and films, the performing and visual arts, the production of advertisements, museums and libraries, photography and the production of software" (Avdikos 2014: 1).

II. LITERATURE REVIEW

The islands of Culture, arts and education, the new organizations and public cultural spaces that emerge every year, play a vital role and contribute in three different levels: in shaping the architectural landscape, meaning the network of cultural spaces and actions, in the economic impact where it can be counted and regarding the interaction in the anthropogenic environment, how society is affected and involved.

Looking for words, terms, concepts that densely describe the range of cultural sciences, we find, among other things, albeit very rarely, in literature the term *geo culture* (wherein Greek we identified it in this case with the word geopolitics). It was one of the important perspectives that Arnold Toynbee (historian, philosopher of history and political analyst, 1889-

1975) approached orientalism, studying Asian cultures.⁵ It was mainly the starting point of the American sociologist Immanuel Wallerstein⁶ where the ideological framework of Culture is demanding to approach but has an inherently decisive role in the world system's functioning. The day after the collapse of the USSR and the Warsaw Pact, Wallerstein (1991: 11) argued that cultural heritage would henceforth become increasingly important. Without it, nothing could be developed. He emphasized, almost identified Culture with the economic function as a common value system. We focus not only on the body of ideas that make up the concept of Culture and civilization (framework of laws, ethics, arts, oral knowledge, and beliefs of society) but primarily on the activities - consequences and the impact places with cultural sign mission. In other words, anything that a landmark emits in relation to the cultural burden that it fulfills in the long run and the cultural functions that it has performed. First, what is the interaction with the social web, mainly in the formation of identity but also how it manages to influence the social body, indicatively in its education. Secondly, how the architectural fabric evolves with the activation of these centers and what kind of networks are activated. Finally, economic parameters play an important role in geocultural strategies.

A natural affinity is recognized between Culture⁷ and development as at the core of their goals is upgrading people's lives. Both are aspects of the same reality with qualitative and quantitative content. The natural and historical environment has an active role in the development and fundamental influence in every aspect and dimension of cultural, social, and economic life (Betsky 1960: 34. Schafer 1994: 29-38; Toynbee 1966: 18).

Widespread definitions refer to Culture as the heritage (intangible and non-intangible) of each generation, cumulatively basically, the whole of social life as far back as the past any testimony is discovered (Fribourg Declaration on Cultural Rights 2007)⁸. As a major concept, cultural heritage includes all assets inherited from past generations.

⁵ He examined the dynamics of the landscape formed by the nations and tribes of the Asian continent and projected the historical conditions for the emergence of civilizations, indicating how to study their course. See: Arnold Toynbee, *A Study of History*, N.Y., Barnes and Noble, 1995 and *Change and Habit, The Challenge of our Time*, Oxford University Press, 1966.

⁶ He is considered the author of the corresponding English term *geoculture*. See Immanuel Wallerstein, *Geopolitics and geoculture. Essays on the changing world-system*, Cambridge University Press, 1991

⁷ In the bibliography we examined, we encounter repeatedly and successively the concepts "culture" (culture) and "civilization" (civilization). The first concept, "culture" as a culture of the spirit, appears in the 16th century while the term "civilization" in the 18th century to distinguish between "civilized" and "barbaric" and "civilization" »The pretext for the conquest of young people (Vryzas 1997, 173). Lévi-Straus speaks of a unified civilization which consists of different cultures. In the Greek language, however, the word "culture" defines at the same time **culture as a state** (in English it is called civilization) and culture as a special attitude, ie culture as culture.

⁸ www.umn.edu/humanrts/instree/Fribourg%20Declaration.pdf

³ In the United Kingdom, 2011 surveys estimate at least 134,000 jobs related to cultural tourism and 253,000 if natural monuments with increasing trends are included by 2020 (Oxford Economics 2013).

⁴ The famous Frankfurt School and its leading theorists (Adorno and Marcuse) described the phenomenon of "mass culture" or the "culture industry" according to which any mixing of culture with economic parameters only leads to degradation.

People identify as an expression of their knowledge and traditions and as a legacy that enriches cultural identity. It aims to retain the cultural importance of what exists, but it is also subject to continuous change. This conceptualization of cultural heritage originates from the UNESCO Conventions on the Protection of the World Cultural and Natural Heritage (1972) and the Safeguarding of the Intangible Cultural Heritage (2003) (Toce & Dourou 2020).

III. RESULTS AND DISCUSSION

Cultural heritage is among the sectors that have been hit severely by the coronavirus COVID-19 pandemic. The European Commission (2006: 191) connects the south of Europe with its rich cultural heritage, which serves as a magnet for mass tourism and individual visitors. Cultural tourism includes tourism in urban areas, especially in historic, large cities and cultural facilities such as museums, festivals, and theaters (Unesco Handbook No. 3 2009: 27) but may still include tourism in rural areas capturing the traditions of local cultural societies (Bambi & Barbari 2015: 77). Its services are usually aimed at people with higher education and income levels, which implies a higher tourist cost. Its development is also associated with a lower degree of seasonality, as it does not refer exclusively to visits to coastal - island areas during the summer. Still, it allows the movement of visitors for this purpose throughout the year.

The health crisis of the last year with Covid – 19 destroyed every touristic activity, and cultural tourism became a sector that may recover after a long time. Especially for South European countries, the lack of tourists is even more crucial due to the lack of other infrastructures and economic faculties as a balance. Even more specifically, regarding Greece, cultural tourism creates multiple sources of income and is a major tool for inclusive local development.

The closure of heritage sites, theatres, museums, and almost any cultural institution is threatening funding for the creative industries, culture-related employers, and artists. Many intangible cultural heritage practices are on hold or in danger due to the pandemic, including rituals and ceremonies, impacting communities in depth. The lack of visitors has cost many jobs in every country around the world.

Therefore, the European Congress proposes better and more efficient cultural heritage policies to boost economic and sustainable development in European cities and regions and to promote intercultural dialogue and sustainable tourism. . Culture makes us resilient.⁹

Globalization, societal changes (lifestyles and practices, the aging of the population, etc.), digital technology, micro, and macro-economic changes, and climate-related risks influence how cultural heritage is managed today. They are challenges that require new theoretical, inter-disciplinary, and operational approaches (Gravari Barbas et al. 2014: 2). The

most impacted cultural heritage sectors are tourism, construction, cultural and creative industries, and real estate. These create employment and wealth and are among the most dynamic sectors with subsectors comprising the public, the intermediate (non-profit), and the private (market-oriented) sectors.

Cultural heritage increases the economic inclusion of disconnected communities; it improves the economic strength of territories in local and regional authorities to achieve better and more qualitative living standards, bringing different stakeholders together. Future policy instructors will contribute widely to improving sustainable economic development, social inclusion, and participatory governance. Digitalization, which remains a promise, would democratize and widely open cultural heritage access as a social resource. There is a lot of work to do since it has not been fulfilled to the extent expected.

IV. CONCLUSION

The organic connection of cultural values with the cultural industry's development brings positive European cooperation, research and creativity, innovation, and vocational training. It is also pointed out that the cultural environment's dominant value should not be passed on to the next generations, only its economic aspect. The preservation of cultural identity must be recognized as necessary to meet human existential needs, preserve historical identity, etc. (Jersey Heritage, 2009: 1 - 16).

In other words, in addition to the figures that highlight economic power (Unesco Handbook No. 3 2009: 20) and the contribution of cultural sectors, it is commonly accepted that they promote cultural and linguistic diversity alike, create social cohesion (Hoyt 1961: 408), as knowledge and values (Ljungman and Taboroff 2011: 2 - 8). They contribute mainly to securing material and intangible evidence of the human-made and natural world for present and future generations.

The European Congress, in its priorities for 2017-2020, reiterated its plan to encourage intercultural dialogue and preserve cultural and architectural heritage at the local and regional level to implement the United Nations 2030 Agenda and its Sustainable Development Goals (SDGs). Also, it highlights the need to strengthen efforts to protect and safeguard the world's cultural and natural heritage¹⁰.

Cultural heritage management, as a tool for local and regional development, needs further study and understanding. According to the Rapporteurs, the current legislative proposals, and the European Union committee agenda for the next five years (2020 – 2025), it is very important and urgent to produce new tools or more actively implement policies based on existing studies.

Most importantly, there is still insufficient data and

⁹ UNESCO supports culture and heritage during COVID-19 shutdown, 2020 <https://en.unesco.org/news/unesco-supports-culture-and-heritage-during-covid-19-shutdown>

¹⁰ UCLG, *Culture in the Sustainable Development Goals: A Guide for Local Action*, May 2018, p.3, available at https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf

information on the effect that any investment on cultural heritage causes on territories beyond a strict impact on growth and employment. That circumstance makes it problematic to explore the global impact on society and the economy comprehensively.

REFERENCES

- [1] B. Avdikos. Cultural and creative industries in Greece, Athens: Epikentro. (2014).
- [2] G. Bambi, M. Barbari. The European Pilgrimage Routes promote sustainable and quality tourism in rural areas. International Conference Proceedings, Edited by University of Florence, Italy(2015).
- [3] S. Betsky, Toward a New Definition of Culture. Chicago Review, 14(3) (1960). 31-58.
- [4] N. Consola, Cultural development and policy. Athens: Papazisis (2006).
- [5] Council of Europe. European Landscape Convention, European Treaty No 176, Available: <http://conventions.coe.int/Treaty/EN/Treaties/Html/176.htm>.(2000).
- [6] Creative Economy Report, Widening Local Development Pathways. Special Edition, United Nations/UNDP/UNESCO. 2013.
- [7] C. Dümcke, M. Gnedovsky ,The Social and Economic Value of Cultural Heritage: a literature review by Mikhail. EENC Paper,2013.
- [8] European Commission, Commission Staff Working Document on Competitiveness of the European High - End Industries, SWD (2006) 286.
- [9] European Commission, Directorate-General for Education and Culture 2006: 75. New England Foundation for the Arts 2007: 38 – 41.
- [10] Fribourg Declaration on Cultural Rights 2007.
- [11] S. Goddard (2009). Heritage partnerships -Promoting public involvement and understanding, in Council of Europe: Heritage and beyond. Strasbourg: Council of Europe Publishing, (2009)141-148.
- [12] M. Gravari-Barbas et al. (2014). New Challenges for Cultural Heritage, Paris, 2014. Available: https://www.pantheon.sorbonne.fr/fileadmin/Colloques_IREST/AR_P_Synth%C3%A8se_mise_en_page_anglais.pdf.
- [13] E. Hoyt. Integration of Culture: A Review of Concepts. Current Anthropology, 2(5), The University of Chicago Press,(1961) 407-426..
- [14] Jersey Heritage.The value of heritage. NJ: St Helier, 2009.
- [15] S. Lazaretto. Smart economy: Cultural and Creative Industries in Greece. Bank of Greece, (2014).
- [16] G. Licciardi, and R. Amirtahmasebi. The economics of uniqueness: historic cities and cultural heritage assets as public goods. Washington, DC: World Bank,2012.
- [17] C.M. Ljungman and J. Taboroff. Evaluation of Cultural Heritage without Borders (2008-2011). Final Report. Stockholm: Indevlop. / Swedish International Development Agency (SIDA), (2011) 86.
- [18] New England Foundation for the Arts. The Creative Economy: A New Definition. Boston, 2007.
- [19] Oxford Economics. The economic impact of the creative industries in the Americas. Report prepared for the British Council, Inter-American Development Bank (IDB), and OAS. Available: http://www.oas.org/documents/eng/press/BC_America_report_SB_v6_eng.pdf. (2014).
- [20] Oxford Economics. The Economic Impact of the UK Heritage Tourism Economy, HLF. 2013.
- [21] R. Protherough. Is Culture an Industry? The Kenyon Review, New Series, 21(¾) (1999) 135-146.
- [22] A.J. Scott. The cultural economy: geography and the creative field. Culture and Society, 21 (6) 1999.
- [23] B. Toce, and E. Dourou. (Rapporteurs).. Culture without borders: Cultural heritage management for local and regional development. Current Affairs Committee Strasbourg. 2020.
- [24] A. Toynbee. A Study of History. NY: Barnes and Noble, 1995.
- [25] A. Toynbee . Change and Habit, The Challenge of our Time. Oxford University Press, 1966.
- [26] UNESCO. (2009). Festival statistics: Key concepts and current practices. Handbook NO. 3 Framework for Cultural Statistics.
- [27] UNESCO. (2014). Dialogue among civilizations summit of the heads of state of South-East Europe. Music as a metaphor of cultural dialogue in South-East Europe. Istanbul, Turkey, 22-23 June . Paris: UNESCO. Available: <http://unesdoc.unesco.org/images/0022/002279/227911E.pdf>. 2010.
- [28] UNESCO. Operational guidelines for the implementation of the World Heritage Convention. Intergovernmental Committee for the protection of World Cultural and Natural Heritage. Available: <http://whc.unesco.org/en/guidelines>. 2015.
- [29] UNESCO. Moving Forward the 2030 Agenda for Sustainable Development. Paris. 2017.
- [30] S. Vasileiadis-Bousiouki. Cultural diplomacy. Greek and International dimensions. Athens: Association of Greek Academic Library, 2015.
- [31] K. Vryzas. International Communication and Cultural Identities. Athens: Gutenberg, 1997.
- [32] I. Wallerstein. Geopolitics and Geo culture: Essays on the Changing World-System. Cambridge University Press, 1991.