



Regional Heritage Seminars 2012-2014

Speakers and abstracts booklet

Cultural Heritage Management:
Inspirational Management and
Approaches

(Gjirokastra, September 2012)

Past Stories & Future Memories

(Prizren, October 2013)

Cultural Heritage and Activism

(Jajce, October 2014)

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Cultural
Heritage without Borders

KULTURARV UTAN GRÄNSER



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About this booklet

This booklet provides a selection of the contributions from the Regional Heritage Seminars held in Gjirokastra, Albania in September 2012 (Cultural Heritage Management: Inspirational Management and Approaches), Prizren, Kosovo in October 2013 (Past Stories & Future Memories) and in Jajce, in October 2014 (Cultural Heritage & Activism). The abstracts, many of which are versions prepared specifically for this booklet, are listed according to four categories that reflect the topics and discussions held in both the seminars.

This publication has been produced with the assistance of the European Union. The contents of this publication are the sole responsibility of the authors and can in no way be taken to reflect the views of the European Union.

Cultural Heritage without Borders (CHwB)

Cultural Heritage without Borders (CHwB) is an independent Swedish non-governmental organization, founded in 1995 as a response to the destruction of cultural heritage in Bosnia and Herzegovina and has been working with reconciliation and reconstruction in this country since the end of the war in 1995.

Over time, CHwB has extended its activities to all of the countries of the Western Balkans through its work and activities rooted in the principles of reconciliation, restoration, and re-integration. In addition to the headquarters in Stockholm, CHwB has three local branch offices in the Balkans: Bosnia & Herzegovina, Kosovo, and Albania. Since its founding, CHwB has restored more than 19 nationally important monuments in Bosnia and Herzegovina, 40 in Kosovo and 20 in Albania, as well as the fortification walls of the city of Kotor, Montenegro, and the roofs of churches, medieval stables, mills and wineries in Serbia. Alongside these restoration works, CHwB has created two important regional networks in the Balkans: (1) The Balkan Museum Network, which brings together the various museums in the Balkans through joint programs to promote access, inclusion, professionalism and quality exhibitions; and (2) the SEE Heritage Network of NGO's, which brings together the main local NGO's working in the field of

cultural heritage in the Balkans through joint initiatives. In addition, CHwB's Regional Training Cooperation initiative is conducting both Regional Restoration Camps and Regional Seminars, which provide an opportunity for students and young professionals to learn from experts and craftspeople and work directly with monuments and heritage sites. Most of CHwB's financial support has come from Sweden, with additional contributions from the US State Department, the EU Commission and others.

CHwB's vision is that cultural heritage is a natural and active force in reconciliation, social and economic development and in the strengthening of human rights. Our mission is to strengthen civil society through local and regional cultural heritage projects and programs in areas touched by conflict and/or in need of disaster relief and development.

Table of Contents

[Seminar speakers](#) [8]

[Introduction](#) [20]

Places & memories

Archeology and its role in a changing world

[By Lorenc Bejko](#) [24]

The Roman amphitheatre of Durrës, an unrevealed archaeological site with a potential touristic future

[By Armada Molla](#) [29]

Hydropower plant Prizrenasja: a brief overview of the story of the building

[By Nora Arapi Krasniqi](#) [31]

The reuse of former industrial environments: some observations from a conservation viewpoint

[By Bosse Lagerqvist](#) [34]

The stories are there for the telling

[By David Perrin](#) [39]

Heritage & communities

Panel discussion – How does heritage connect people?

[By Diana Walters](#) [44]

Heritage as a catalyst for sustainable development

[By Daniel Laven](#) [46]

Visual integrity & cultural heritage

[By Ekphrasis Studio \(Blerina Berberi, Kevin Tummers\)](#) [54]

From rescue intervention to social business: developing an integrated approach to saving the stone city

[By Sadi Petrela](#) [56]

Heritage and tourism in the Balkans: is heritage a necessary and sufficient condition for tourism in the Balkans?

[By David Prince](#) [60]

My secret treasure – connecting communities, heritage and museums

[By Visnja Kisic](#) [64]

Reflections on the 15th Regional Restoration Camp in Kosovo

[By Stefanie White](#) [66]

Heritage & inspirational approaches

Museums and human rights

[By David Fleming](#) [70]

Bed & Bunker

[By Endrit Marku](#) [72]

Museum4all

[By Tatjana Mijatovic](#) [74]

Tour de Culture

[By Enes Toska](#) [78]

Can heritage make a difference?

Heritage Alliance

[By Kate Pugh](#) [86]

Cultural heritage and activism

[By David Fleming](#) [88]

Designing a platform for Balkan heritage activism

[By Jasper Visser](#) [90]

Discussion debate – War or Peace?

[By Diana Walters & Bernadette Lynch](#) [92]

Seminar speakers



Dr. Aliriza Arënliu | Assistant Professor in the Department of Psychology at the University of Prishtina, Kosovo

DOKUFEST, The International Documentary and Short Film Festival, is the largest film event in Kosovo. The Festival is organized in August in the picturesque and historical town of Prizren, which attracts numerous international and regional artists. In this annually organized festival films are screened twice a day in three open-air cinemas as well as in two regular cinemas. Along with its films, the festival is also well known for lively nights after the screenings. Various events happen within the scope of the festival: workshops, DokuPhoto exhibitions, festival camping, concerts, which all together turn the city into a charming place to be.

Aliriza Arënliu has been Assistant Professor in the Department of Psychology at the University of Prishtina since 2001 and holds a PhD degree in psychology from Ludwig Maxmillian University at Munich and BA and MA degree from Bogaziçi University, Istanbul in Psychological Counseling. His research work and interests focus on risk and protective factors associated with suicide behavior among adolescents, personality factor struc-

ture focusing on psycholexical study of personality, emotions and posttraumatic growth. Additionally Aliriza Arënliu works as a freelance consultant on research projects, mainly opinion polls and evaluation of projects. Until 2008, Mr. Arënliu worked as National Professional Officer on mental health issues at the World Health Organization office in Prishtina. Aliriza Arënliu was also executive director and one of the founders of Dokufest and served as its executive director until 2012.



Alisa Gojani | Curator, Museum of Kosovo, Kosovo

Alisa Gojani started to work in the Museum of Kosovo since 2006, initially for two years as a guide in the Ethnological Museum and then passing to the Museum of Kosovo in 2008 (to the present) as an Exhibition Curator. From her employment at the museum, she has participated in many workshops, study visits and international leadership programs on museums management in general. Alisa is involved in building museum exhibitions, as well as creating interactive educational programs with children, students and people with special

needs, such as the ongoing program “ABC’s of Cultural Heritage” and “Mobile Museum.” These activities have increased the capacity of presentation at the Museum of Kosovo, and modern methods have involved a wider audience in the museum.



Armada Molla | Chairwoman, Association of Development of Cultural Tourism, Albania

Armada Molla has extensive experience in the heritage and tourism sector. She holds a masters degree (2009-2011) in Cultural Heritage and a bachelor diploma in History-Geography (1991-1995). Her career in the field of cultural heritage includes a long-term period (2003-2009) working as a museum specialist/lecturer at the National Historical Museum in Tirana, where she followed a lot of museum trainings and workshops. During her last year in the museum, Armada was the co-author of the Albanian/English audio guide text of the museum, a joint project of UNDP Albania and the National Historical Museum. Since 2006, Armada has been involved in different projects focusing on cultural tourism in Albania. From 2010-2012, she worked as project

coordinator for the Albanian Tourism Association, responsible in particular for the Albanian Tourism Award.

She has published several articles on topics such as museology, heritage and tourism destinations. Currently she is working on a forthcoming edition focused on the new trends and tools for development of cultural tourism in Albania. She has attended lots of international conferences and seminars in Europe and the Balkans focused on tourism issues, in particular on cultural tourism, museology, and the protection and promotion of cultural heritage.



Bernadette Lynch | Museum Academic and Consultant, UK / International

Bernadette Lynch is an academic and museum professional with twenty-five years’ experience in senior management in UK and Canadian museums. Formerly Deputy Director at the Manchester Museum at the University of Manchester, she has developed an international reputation for ethical, innovative participatory practice and for her writing and research into public engagement and

participation. She is particularly interested in working through conflict in museums, leading a series of participatory action research projects with museums across the UK. Her work has been influential in raising debate on the impact of decades of investment in public engagement in the UK's museums. She publishes widely on all aspects of participatory democracy in museums and galleries and lectures internationally. She is Honorary Research Associate at University College London (UCL).



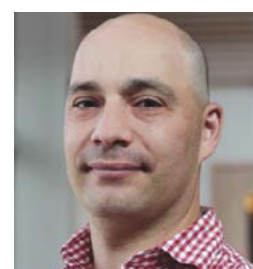
*Blerina Berberi & Kevin Tummers
| Ekphrasis Studio, Albania*

Ekphrasis Studio is an initiative for cultural and creative development in Albania and abroad. Focal points of its activities include research and evaluation of cultural policies, engagement and awareness of individuals and communities with the arts, legal recognition of the status of artists and creative freelancers in Albania and increasing the artistic quality of life for the general population. Ekphrasis Studio has been registered in Albania since 2009 and has worked independently on a range of cultural and artistic projects as well as with Albanian and international partners. Both Kevin Tummers and Blerina Berberi have masters degrees in Arts & Heritage: Policy, Management & Education from the University of Maastricht, The Netherlands.



Bosse Lagerqvist | Head of Department of Conservation, University of Gothenburg, Sweden

Bosse Lagerqvist is Head of the Department of Conservation at the University of Gothenburg (UG). He has a bachelor's degree from the program in Integrated Conservation of Built Environments, UG, and a doctoral degree in Conservation, UG, with a dissertation in 1997 on photogrammetry and information management. His research over the years has covered methods for documenting and recording of physical properties of heritage; industrial heritage and the possibilities to develop such remains for the benefit of continued societal development; and maritime heritage – both floating heritage and coastal communities – and the problems, as well as the possibilities of incorporating this research into heritage practices. Between 2004 and 2009, he worked on a half-time basis within the public heritage organisation of Region West Sweden on issues pertaining to industrial heritage and societal development on a regional level. He is on the board of the Swedish Association of Industrial Heritage, and a member of The International Committee for the Conservation of the Industrial Heritage (TICCIH).



Dr. Daniel Laven | European Tourism Research Institute (ETOUR), Mid Sweden University and Dept. of Conservation, University of Gothenburg, Sweden

Daniel Laven is an associate professor in the Department of Tourism Studies and Geography at Mid Sweden University and a research fellow at the university's European Tourism Research Institute (ETOUR). Daniel coordinates the department's masters program and his research addresses issues of sustainable development with a focus on landscapes, heritage, and protected areas. Daniel is also affiliated with the university's Risk and Crisis Research Centre and recently completed a research fellowship in the Department of Conservation, University of Gothenburg.

Prior to joining Mid Sweden University, Daniel worked for the U.S. National Park Service, sharing his time between the Conservation Study Institute (as an applied social scientist) and the Marsh-Billings-Rockefeller National Historical Park (as an assistant protected area manager) – both of which are located in Woodstock, Vermont (USA). During this time, he was also an adjunct assistant professor in the Rubenstein School of Environment and Natural Resources, University of Vermont.

Daniel holds a bachelors degree from the University of Wisconsin-Madison (philosophy) along with masters (natural resource planning) and doctoral (natural resources) degrees from the University of Vermont.



Dr. David Fleming | Director, National Museums Liverpool, United Kingdom

Professor David Fleming OBE, MA, PhD, AMA, became director of National Museums Liverpool in 2001. Since his arrival, he has supervised the completion of several major capital projects, including the £45 million Into The Future project, which featured major refurbishment of both the Walker Art Gallery and World Museum, and the opening of the International Slavery Museum. He has recently overseen the creation and opening of the new £75 million Museum of Liverpool, winner of the Council of Europe Museum Prize for 2013. Since he became Director of National Museums Liverpool audiences have quadrupled, rising from around 700,000 per year to more than 3.2 million. Before arriving in Liverpool, David was director of the multi-award-winning Tyne and Wear Museums for 11 years, where he led teams delivering major capital developments (includ-

ing Newcastle Discovery Museum, Sunderland Museum and Winter Gardens and Segedunum Roman Fort and Museum) and massive audience growth. Prior to that he was principal keeper at Hull Museums, where his major projects included a new Transport Museum, The Old Grammar School and the Hull and East Riding Museum. He started his museum career as founder-curator of the Yorkshire Museum of Farming, York. David is a past President of the UK Museums Association, former Trustee of the National Football Museum, and has served on several Government committees and task forces. He sits on a number of boards and governing bodies, and is currently: Convener, Social Justice Alliance of Museums; Chairman, ICOM Finance & Resources Committee; Treasurer & Vice President, European Museum Forum; Visiting Professor of Museum Studies, Liverpool Hope University; Special Advisor, Museum of Democracy, Rosario, Argentina; Patron, St James in the City, Liverpool, Project; Chairman, Liverpool Mayor's Cultural Heritage Task Group; Founding President of the Federation of International Human Rights Museums; Vice President, UK Museums Association Board; Member, Steering Group, Liverpool World Heritage Site. David has published extensively and has lectured worldwide in sixty cities in almost forty countries on museum management and leadership, city history museums, social inclusion and human rights.



David Perrin | Market research and marketing consultant, United Kingdom/Sweden

David Perrin is a market research and marketing consultant with a focus on heritage and development. His primary focus is on countries or regions living with, or affected by, conflict with a view to using heritage as a tool in the peacebuilding and reconciliation process. In addition to consulting work, he is a photographer and blogger.

Before becoming freelance, David worked for 18 years as a senior consultant for IMS/ Medical Radar, where he was responsible for the design of primary market research platforms for the pharmaceutical industry that led to evidence based strategic marketing consulting. He has an honours degree in Politics and Government from the University of Kent, Canterbury and plans to start graduate studies in 2014.

David is originally from the UK and has lived in Gothenburg, Sweden, since 1995 where his main hobbies are food, reading and music.



Dr. David Prince | Prince + Pearce, Cultural Project Planning, United Kingdom

Dr. David Prince is a psychologist with over 30 years' experience in cultural sector strategic planning. After university, in 1983, he formed Prince Research Consultants, working for private and public sector clients in the UK, Europe, the Middle East, the Far East, South America and the USA, successfully completing over 500 contracts.

In 2010, he joined forces with architect Simon Pearce to form Prince + Pearce cultural project planning to advise clients in cultural programmes when formulating national strategies, delivering public services or enhancing corporate performance. He is a Research Fellow of University College London, and a Fellow of the Royal Geographical Society. He is currently working on a number of projects in the UK and the Gulf States of the Middle East.



Dr. Diana Walters | Regional Museums Coordinator, Cultural Heritage without Borders (CHwB), Sweden

Diana Walters works as an international museum and heritage consultant specializing in peace building, access, participation, intercultural dialogue, education, man-

agement and professional development. Originally from the UK she has worked in over 20 countries as a project manager, facilitator, researcher and lecturer. She is a former Director of the International Museum Studies Masters Programme at Gothenburg University where she also works as a visiting lecturer. Currently based in Sweden, Diana works part-time for the NGO Cultural Heritage without Borders overseeing museum based interpretation and peace building development in the western Balkans, Kenya and other countries in transition. She holds a PhD from Newcastle University.



Elizabeth Gowing | Independent travel writer & consultant, United Kingdom

Elizabeth Gowing is one of the co-founders of The Ideas Partnership charitable NGO, which unleashes the power of volunteers in Kosovo to address challenges in the environment, education and cultural heritage, and to support the Roma, Ashkali and Egyptian community in Fushë Kosovë. Elizabeth's experiences and adventures in Kosovo since 2006 have inspired a range of writing.

Her newest book, *Edith and I: On the Trail of an Edwardian Traveller in Kosovo* follows her retracing of the journeys made by

anthropologist, aid worker and doughty adventurer Edith Durham in Kosovo. Her previous books *Travels in Blood and Honey*; *Becoming a Beekeeper in Kosovo*; and *The Little Book of Honey* document her experiences living and producing honey in Kosovo. Elizabeth also periodically writes poetry, as well as articles on life and culture in Kosovo.



Endrit Marku | Faculty of Architecture & Design, Polis University, Albania

Endrit Marku is an architect. He received his Master of Science degree in Architecture from the University of Rome 'La Sapienza'. Ever since, he has been engaged as academic staff at POLIS University, Tirana, as well as professional architect at Metro_POLIS design studio. Endrit has solid experience in many design fields of application, such as architectural design, interior design, urban plans, urban design and planning. He has been very active in international academic exchange programs and locally and internationally based projects. He has participated in several international architectural competitions, scientific conferences and symposiums. Endrit is the author of various articles and publications.



Enes Toska | Architect & Project Manager, Cultural Heritage without Borders (CHwB), Kosovo

Enes started with CHwB in 2002, on workshops and seminars on cultural heritage and integrated conservation. He then became more involved in work on pilot projects and development plans as the program manager for the Prizren Historic Zone Rehabilitation Program and as an architect on the restoration of the Kulla of Mazrekaj in Drenoc. Between 2005 and 2008, he was Project Manager for the Pilot Preservation and Development Plans for Isniq, Drenoc and Deçan, as well as working on the pioneering Conservation and Development Plan for the Historic Zone of Prizren, and on various Municipal Development Plans, Urban Development Plans and Urban Regulatory Plans for Junik.

He has a long-standing commitment to the participatory process in urban and spatial decision-making processes, participating in and running multi-day Visioning Workshops for Prizren, Junik, Mamusha/Mamuša, Hani i Elezit/Elez Han, Vushtrri/Vučitrn, Gjakovë/Djakovica, and Partesh/Pasjane. Other very important and passionate engagements for him include Tour de Culture and, especially, working with different groups of communities on cultural heritage awareness and promotion projects.



Jasper Visser | Independent change agent, innovator & facilitator, Netherlands

Jasper is a change agent, innovator and facilitator specialised in culture, heritage and the arts. With over 10 years of international experience he helps organisations put their audience at the heart of business, formulate strategies for the digital future and build teams that can deal with the challenges of the 21st century. His clients include the European Parliament, Mauritshuis, State Library of New South Wales, Qatar Museums and Merlin Entertainments. Jasper is co-author of the Digital Engagement Framework and blogger at The Museum of the Future.



Kate Pugh | Chief Executive, The Heritage Alliance, United Kingdom

Kate Pugh is Chief Executive of The Heritage Alliance, the coordinating body for the non-government heritage organisations in England. She previously worked in a number of independent heritage bodies such as the Victorian Society, as a Research Fellow for SAVE Britain's Heritage, and for the International Council on Monuments and Sites UK. Kate

Pugh studied history & economics at Oxford University, a combination that has served her well in a heritage career.

The Heritage Alliance is the leading advocate for heritage, promoting its value in contemporary society and the significant role the independent heritage movement plays in owning, managing and caring for the vast majority of our historic environment. As the political arm of the non-government heritage bodies, it campaigns for a more favourable legislative, policy and funding framework through Parliament, the media and all other available channels. The Alliance has just published its Manifesto The Power of Heritage in advance of the UK General Election in 2015.



Lejla Hadžić | Regional Coordinator, Cultural Heritage without Borders (CHwB), Albania / Bosnia and Herzegovina

Lejla Hadžić was trained as a conservation architect at Academia Istropolitana Nova. In this capacity, she has designed full restoration projects and trained architects in the field of restoration/conservation (ranging from surveying techniques to implementation and quality supervision of ongoing restorations), in connection with Cul-

tural Heritage without Borders (CHwB), state institutions in Bosnia and Herzegovina and Albania and private persons wanting to restore/conservate monuments in their possession. The works themselves have been conducted on a wide range of buildings, from religious monuments to residential buildings, fortifications, vernacular heritage and industrial heritage, where one of the main objectives besides restoring them was to convert them into sustainably used monuments.

Since 2006, Lejla has been Regional Coordinator for CHwB, overseeing the implementation of ongoing restoration and development projects in the Western Balkan Region. Each of these projects is designed in such a way that it can serve as an opportunity for hands-on training in traditional materials and techniques. She has initiated a number of activities, from public awareness (developing and displaying different types of exhibitions) to founding a regional NGO network in South East Europe to handling different project proposals for a wide range of donors.



Dr. Lorenc Bejko | Professor of Archaeology and Cultural Heritage Management, University of Tirana, Albania

Lorenc Bejko is Professor of Archaeology and Cultural Heritage Management at the University of Tirana. He has previously directed the Albanian Rescue Archaeology Unit at the International Centre for Albanian Archaeology and the Institute of Cultural Monuments of the Albanian Ministry of Culture. He is trained in prehistoric archaeology and specializes in areas such as landscape archaeology, theoretical archaeology, mortuary customs, archaeological conservation and management. Lorenc has excavated extensively in Albania and Italy, and has been involved in many conservation projects.



Nora Arapi Krasniqi | Officer for Integrated Management, Ministry of Culture, Youth & Sport, Kosovo

Nora finished her basic studies in Prishtina, where she became Bachelor of Architecture, and continued her masters studies at Katholieke Universiteit in Leuven, Belgium, following the program Conservation of Monuments and Sites. Her experience in the field of cultural heritage began with her engage-

ment at the CHwB Kosovo office in 2009 as a program assistant, followed later by the position of project manager and external collaborator. She was involved in various projects within the framework of the CHwB program, starting from integrated conservation, restoration and conservation projects, promotion and cultural tourism projects, which evolved more recently into her role as a local coordinator for the Local Heritage Plans.

After finishing the masters program in Belgium, she started working at the Ministry of Culture, Youth and Sports, Cultural Heritage Department, as an officer of integrated management. She was involved in various cultural heritage projects, including the restoration of the hydro power plant – Prizrenasja, near Prizren; the restoration of traditional stone house in Zym; the drafting of the Prizren In Your Pocket guide; the implementation of the Conservation and Development Plan of the Historic Zone of Prizren; and the Council of Europe project Promotion of Cultural Diversity of Kosovo. Besides her engagement as a conservation architect, she also worked during 2012-2013 as assistant at the University of Prishtina, Faculty of Civil Engineering and Architecture, in the Department of Architectural History and Built Heritage.



Sadi Petrela | Director, Gjirokastra Foundation, Albania

Sadi Petrela is the Executive Director of Gjirokastra Foundation since 2006, a period of fast changes and development in the work of the organization. A former journalist, he has a very rich experience in coordinating a variety of complex projects, as well as working with the local community.



Sali Shoshi | Head of Office, Cultural Heritage without Borders (CHwB), Kosovo

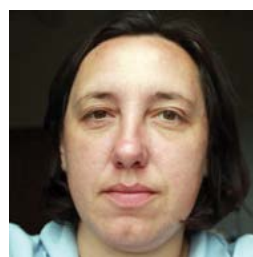
Sali Shoshi is a young architect from Kosovo. As head of the CHwB office in Kosovo, he is involved in several cultural heritage conservation projects in the country. He is also an active public voice for Kosovo civil society. Sali's other passions are mountain climbing and biking. He is a spouse and the parent of two children.

At this conference, he has been invited to talk about identity. As someone who grew up in Kosovo during the late twentieth century (during Kosovo's drama), he sees identity and identities as too over-strained (Albanian: *sforcuar*) and over-expressed but also fragile and vibrant, always controlled and constructed.



*Stefanie White | Conservator,
Northern Ireland*

Stefanie White graduated from the University of St. Andrews with an MA in ancient history and after completing a postgraduate MA at Queen's University, Belfast, she specialized in the conservation of objects at Cardiff University Wales. For the past six years, she has been working in practical object conservation and preventative conservation in museum, archaeological and heritage environments. She has also delivered training in heritage conservation in the UK, Ireland, Greece and, as a volunteer for Heritage without Borders, in Turkmenistan, Albania and most recently in Kosovo. She currently works for the Antarctic Heritage Trust. From January to September 2013, she completed the winter season on Antarctica where she conserved objects left by the historic polar explorers. In January 2014, she will return to Antarctica for another winter season conserving objects left by Shackleton and Scott. Her recent list of published articles includes 'The conservation of an Egyptian mummy and her coffin', 'The conservation of Egyptian polychrome', the conservation of the Burnham Hoard' and on the 'Merv Project'.



*Tatjana Mijatović | Archaeological Department,
National Museum of, Bosnia & Herzegovina*

Tatjana Mijatović BA, Ing. Arch. was born in Sarajevo, Bosnia and Herzegovina, where she completed her master's studies at the Faculty of Architecture. From 2002 to 2006, she began working as an associate at the National Museum of BiH, documenting archaeological excavations. Since 2006, Tatjana has worked full time in the documentation section of the Archaeological Department at the National Museum of BiH. Her job entails making detailed 3D and 2D documentation of historical buildings and archaeological sites, designing temporary exhibitions, graphic design (for books, posters, info brochures, etc.), drawing museum objects and preparing various publications. She has also worked on projects to conserve and restore of national monuments, as an associate of the Cantonal Institute for the Protection of Cultural, Historical and Natural Heritage of Sarajevo.

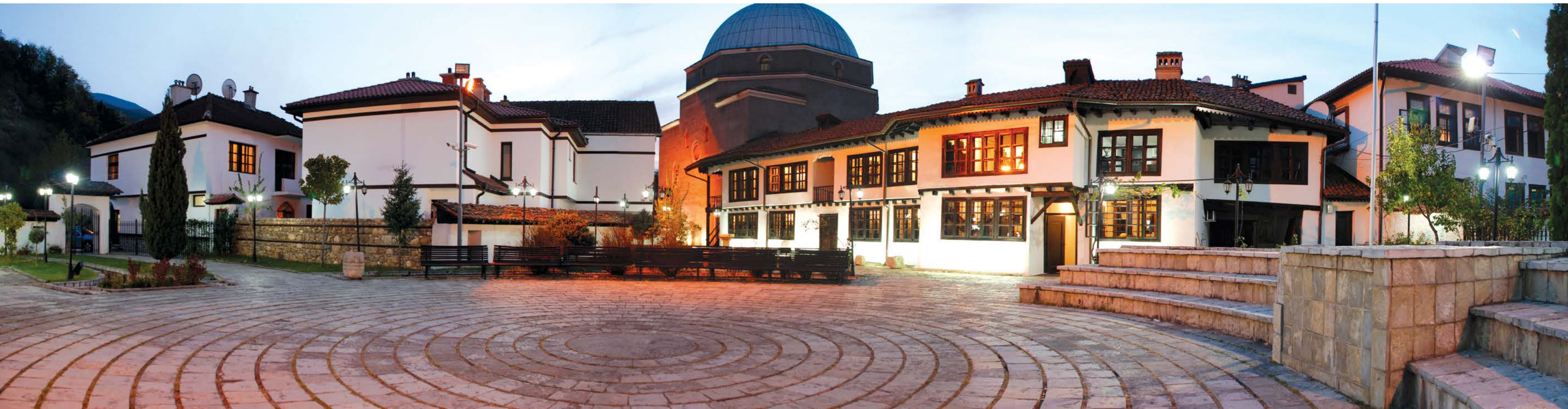


*Višnja Kisić | Secretary General, Europa
Nostra Serbia, Serbia*

Višnja Kisić's interests focus on heritage management and interpretation on one side, and activism, volunteering, lifelong learning, social and human development on the other. Her biggest drive is making the world a more meaningful, responsible and joyful place to be. As an art historian, museologist and arts manager, she tries to contribute to this by using heritage for building understanding among people.

Višnja is doing a PhD entitled 'Strategic heritage management as a model of generating values to the society' at the Faculty of Philosophy, where she also assists in teaching Heritage Management and is involved in research at the Centre for Museology and Heritology. She has been actively engaged in the civil sector as Secretary General of Europa Nostra Serbia and manager of several heritage-related initiatives: the regional project Civil Society Engagement in Heritage, the Web portal and cooperation platform Herity Fair, and the children's educational program 'Uzivam i cuvam' / 'I Enjoy and Safeguard', among others. Višnja gets inspiration from people and places all over the world. International environments such as the Museum of Art and Archaeology, Columbia; the Peggy Guggen-

heim Collection; the Venice Biennale or Europe Nostra, where she has interned and worked, have put her in contact with diverse people, perspectives and practices.



Introduction

This publication brings together a selection of contributions from the Western Balkan Regional Heritage Seminars held in Gjirokastra, Albania in September 2012, Prizren, Kosovo in October 2013 and in Jajce, Bosnia & Herzegovina in October 2014.

The seminars were organized as a part of the regional project “The Western Balkans – From Historical Integration to Contemporary Active Participation”, which has been implemented by CHwB, in partnership with Co-Plan (Albania) and Mozaik Foundation (Bosnia and Herzegovina). This project is funded by the European Commission under the contract number 2011/277-768. Its main objective is to use cultural heritage as a platform for professionals, both men and women, to meet and create conditions for reconciliation as a prerequisite for peace and democracy with respect to human rights, as well as to stimulate local economic growth through cultural heritage being developed into an income-generating activity.

The seminars were held in Gjirokastra, Prizren and Jajce, cities that managed to maintain through the ages great values of heritage and cultural diversity. Despite their undisputed beauty and status as tourism destinations in the region, these cities are today confronted by

many challenges arising from social and political changes, neglect, the subordination of inherited cultural values to “development exigencies”, and the needs of everyday life. The pictures in this publication refer to these challenges, and they are aimed at reflecting these cities as they represent themselves, be it from a usual or unusual perspective.

The seminars turned out to be creative, positive and inspiring events that helped explore connections between people and heritage. Whilst this link might seem obvious, it is sadly common that organizations and individuals working with heritage do not link the local people with the work they do – even through basic communication and providing information. Archaeologists dig, conservators protect, architects build, museums preserve and exhibit... but so often these activities are carried out in ways that exclude the very people whose heritage is affected.

This need to engage with people emotionally, practically and intellectually underpinned the main discussions and themes of these two seminars. And so, we would like to propose to the readers the follow-

ing structure for this publication: heritage and memories, heritage and communities, heritage and inspirational approaches.

After all, heritage activities have the potential to connect to people, to connect between peoples and to enrich lives. This can have a massive impact on the development of a society, it can create positive images, it can broaden understanding, it can create space for dialogue, and it can strengthen democracy and human rights... as it can equally achieve all the opposites of these things.

But it can also impart skills and knowledge. The contemporary heritage professional is and has to be multi-skilled. As well as having a specialist’s knowledge, they need an understanding of areas as diverse as project management, communication, strategic planning, digital communication, creative practice, funding, building management and so on. Working in isolation is becoming less of an option as resources are squeezed and heritage fights for its place – and this should be embraced as an opportunity for creative professional development and enhancing skills. Heritage is a burgeoning creative force internationally and is at the forefront of much societal development and change.

The three seminars brought together international and regional experts, projects and individuals from a range of backgrounds. Common ground was found in the way that stories and emotions unite us all – across time and place in the conviction that heritage can make a difference.

There are so many stories to tell and in so many ways. The abstracts in this publication are just some of them. We hope you enjoy it, find it useful and make every effort to participate in the next regional activities organised by CHwB.

Places & memories



Archeology and its role in a changing world

By Lorenc Bejko | Prizren

Archaeology is striving to enhance its social role in contemporary society. It seems more than anything else important for the very success of the discipline itself.

The practitioners of archaeology are these days more convinced than ever that everything they do has relevance for the community as a whole, and is important to the public. Simply put, we cannot exclude ourselves anymore from being accountable to the public and serving it with the data, information, analysis, and results of our work. Those who are the main funders of our work, need to know how and why this effort is done or should continue.

On the other hand, all the theoretical debates within archaeology have been strongly influenced by the new place that archaeology is struggling to find within the contemporary society. The discipline is becoming more and more socially responsible because of many reasons:

- It produces memory;
- It encourages different identities;

- It is more and more becoming active in the shaping of local economies;
- It is being transformed into an efficient tool for education and improvement of society.

I still remember with very strong affection the words of one of the founders of Albanian Archaeology, Professor Selim Islami, a few weeks before he passed away, giving me some advice about the future of the discipline in the country. One of the points he had to make was a reflection on the relationship between the real scientists and the general public. The real scientist he said, does not write with the general public in mind. Real science can not cope with the low intellectual level of the public. It should speak the language that only professionals can understand. It was unclear to me what that all meant, but sounded fascinating, as an authentic model of science developed in the 19th and the early 20th centuries. This model of intellectual thinking was, it seems, a direct product of a time different from our own. It was closely related to the emergence and development of nation states with their agendas of national identities and national prides. It was therefore archaeology relevant for its own

time. However, for archaeology to be relevant in today's society, it needs to focus on a number of different topics, central in the discourse of our societies today.

Topics for archaeology as an active social science today should include, but are not limited to:

- Social inequality and injustice: The archaeologies of inequality is certainly a key issue for human society today. Archaeology can explore this topic from its origins and the role it has played in the emergence of early civilizations. Social inequalities can be explored also in the so-called "egalitarian societies" of hunter-gatherers, but what would be important is the explanation of numerous examples of the primary role that social inequality has had in the collapse of social orders or disaggregation of small-scale societies. Pre-historic communities have often adapted strategies such as social cooperation and equal access to resources and benefits in response to dangers from social conflicts and system collapse.
- The climate changes in the past and ways to successfully cope with it is another feature that has accompanied the

career of early human societies. The development of environmental archaeology has been very important in providing a wide variety of data on paleoenvironments. It is essential for archaeology, however, to explore and inform how climate change has also provided new opportunities for humans to re-adopt to new conditions by rethinking their relationship with natural resources and re-shaping their economy.

- Environmental degradation and sustainable development: History is full of cases in which the degradation of the environment by human activities has been the main cause for the collapse of cities and civilizations. Archaeology is well-equipped to illustrate these processes and inform our current discussions on similar issues.
- Food shortage, the role of agriculture, pastoralism and food production in social development: Archaeology can turn to several situations from the past when famine and food production have been the main driving force in social development. They have been causes for conflict and innovation, for economic efficiency and social cooperation through extension of trading networks. Settlement patterns have

changed as reflection of specialization in food production, such as agriculture, versus pastoralism, versus trade and storage.

- Water shortage, water pollution, and strategies developed by past societies in moments of draughts: The rediscovery of ancient strategies to effectively manage water sources could be potentially very useful for today's discourse on the desertification related to climate change. On the other hand, water management systems have been thought for a long time to be responsible for the increase of social complexity in some of the early civilizations.
- The nature of early civilizations and causes for their collapse: Our contemporary concerns with the unsustainable development of our metropolis and urban centers, can be contrasted with the civilization of a 'human scale' during most of our past. Our overpopulated cities have lost most of their social functions and have ignored most of the ingredients that constitute the 'quality of life' of humanity.
- The origins of conflict and warfare, particularly of social conflict in past societies: Archaeology is in a good position to inform our society today on the importance of conflict and warfare in the past. The emergence of the 'militaristic states' and 'un-organized militia forces' are quite important

for today's developments, particularly the diffusion of terrorist threats around the world.

- The role of labor in social development, from forms of social labor to slavery, from child labor in the past to the rediscovery of many crafts and working traditions in the contemporary economy.
- Gender and its role in shaping human history; ethnicity and globalization: No other discipline can show the cultural specificity of a social construct such as 'gender'. The important role of women in history finds endless expressions in archaeological contexts. Archaeologists just need to look at them more carefully and help the understanding of the role of gender in our own societies. Cultural expressions of ethnic identities and very early examples of long-distance connections between human communities offer a particular perspective of ethnicity and globalization, which have co-existed for a very long time and can certainly continue to do so in the 'global village' of today.
- Archaeology and the human condition addresses the existential issues of being human, consciousness, sense of self, anxiety, suffering, attitudes to death, morality, emotionality, affection, aesthetics, art, fear, hope, and many others. Archaeology can trace these features of humans in the



long-term perspective, study their contextual and historical evolution, and make sure that they are central to the nature of our species in the future.

- Conservation of archaeological heritage as a non renewable resource in service of a better society, and sustainable development of communities is particularly important in our society. It has the power of creating a physical connection with the past and induces a reflexive approach to the present and future. Three case studies discussed (the burial mounds at Kamenicë, Lofkënd, and Shtoj in Albania) showed three different ways that similar archaeological features, such as prehistoric tumuli burials, connect and interact with contemporary communities. The role of archaeologists and heritage specialists is crucial in transforming these heritage monuments from passive features in the landscape into active contributors to building local identity, cultural life, economic opportunities, or educational roles, among others.



The Roman amphitheatre of Durrës: an unrevealed archaeological site with a potential touristic future

By Armada Molla | Prizren

The Roman Amphitheatre of Durrës is one of the most major amphitheatres in the Balkans, embodying unique architectural and cultural values. Located in the very centre of the city of Durrës, still unexplored and of course in an incredibly awful state of conservation, this monument is an emblem of millennia of civilization and a very informative historical memory for generations. In January 2013, it was listed as one of **The 7 Most Endangered Monuments and Sites in Europe**, a program launched by Europa Nostra, the voice of cultural heritage in Europe.



Courtesy of ADCT

The ancient city inhabited by the Illyrian tribe Taulanti was founded by King Epidamnos in the 7th century BC, as one of the first cities settled along the Adriatic Sea. During the period of Greek colonisation, the city known as Dyrrhachion extended to a surface area of 100 ha, becoming a famous centre of art and culture.¹ In the Roman period, Dyrrachium was a major port of Illyria and the

1 A. Hoti, Epidamnos-Dyrrhachion Durrës, Tiranë 2006, p.18.

starting point of the Via Egnatia, the road that connected Rome with Constantinople.

Mentioned for the first time by the Albanian humanist Marinus Barleti in the 16th century,² the Durrës amphitheatre, which dates back to the 2nd century AD, has always been a study point for professionals. Many archaeologists and scholars, such as Evans, Heuzey, Daumet, Praschniker, Schober, Rey, etc., visited the city, but the Albanian archaeologist Vangjel Toci (1920-1999) was the first one whose excavations succeeded in bringing to light some parts of this amphitheatre³. Its construction partly on the hill and partly on the field is estimated to have 15,000 – 20,000 seats. The amphitheatre has its elliptical axes oriented north-south and east-west, which are quite perfectly connected with the system of town-planning. The length of axes are: 126 m x 106 m and the arena measures 61 m x 42 m.⁴

The cultural heritage legacy of Durrës (amphitheatre, Byzantine round forum, Roman, Byzantine and Ottoman walls, Venetian

2 M. Barletius, The Historie of George Castriot, surnamed Scanderbeg, King of Albanie, Trans. Z. I. Gentelmen, London 1596, p. 488.

3 V. Toci, Amfiteatri i Dyrrahut, Monumentet 1971, p. 40-42.

4 L. Miraj, Amfiteatri i Durrësit, Iliria 1986/2, p. 151-171.

tower, etc.) plays an essential role in the development of tourism. As one of the main touristic attractions, the amphitheatre is a delightful place to visit and easily accessible for all categories of visitors, even though only one third of it is visible.

Due to its late discovery, the monument has endured chaotic urban planning, which has affected its structure, and suffered from continued deterioration. Nominated by the Association for

Development of Cultural Tourism (ADCT) in Albania, the Roman Amphitheatre of Durres was listed as one of The 7 Most Endangered Monuments and Sites in Europe. The goal of this listing is not only to save the monument but also to enhance and therefore revitalize the whole archaeological and historical area, creating more opportunities for the development of cultural tourism and highlighting the city as a potential touristic destination.



Courtesy of ADCT

Hydropower plant Prizrenasja: a brief overview of the story of the building

By Nora Arapi Krasniqi | Prizren

The story of Hydropower Plant Prizrenasja is closely related to the history of electrification in Kosovo. In Kosovo, electric power started to be produced in the beginning of the 20th century, where we find the first generator in 1922 in Ferizaj/Urosevac, which supplied the mill with electrical energy during the day and provided energy for around 60 houses during the night.

Hydropower Plant Prizrenasja is located in the eastern part of Prizren and presents one of the first hydropower plants built in Kosovo. It was built in 1929, based on the project drafted by an Austrian office and supplied Prizren with electric energy for 44 years. With the arrival of electric energy to the town, the cultural and economic life flourished as well. In 1929 the first cinema was opened, new crafts were developed, such as the production of wooden plugs, doorbells and small transformers. The hydropower plant supplied with public institutions, the dwellings of rich people, mills and commercial institutions with electric energy. Due to a lack of capacity and aging equipment, the hydropower plant stopped functioning in 1973.

In 1975, it was decided that the building would be adapted into

the Museum of the Electrical History of Kosovo. It was restored and inaugurated as a museum in 1979. The process of adapting an industrial building into a museum represents a social awareness of the value of all cultural heritage buildings, not only the sacral ones (churches, monasteries, mosques, etc.), but indus-



Courtesy of Nora Arapi Krasniqi

trial ones, as well. After 1981, the building's museum function stagnated due to lack of maintenance and negligence, starting its slow degradation.

Hydropower Plant Prizrenasja presents an important building in the history of the development of electrical energy in Kosovo.



Courtesy of Nora Arapi Krasniqi

As such, it has great historic, artistic, social, scientific and environmental value.

Historic Value - The historic value of the building is related to the existence of the original machinery for the production of electricity and the conserved functional areas that present the way that the hydropower plant functioned.

Artistic Value – It is one of the first industrial buildings with a specific architectural treatment, representing the beginnings of modern architecture and European influence in Prizren's architecture. Its placement within the location, its form and the selection of built materials creates this building's artistic value.



Courtesy of Nora Arapi Krasniqi

Social Value – The hydropower plant represents the symbol of transformation of Prizren society into the modern way of life.

Scientific Value – The building itself presents evidence *par excellence* of the production of electrical energy using the power of water, in the beginning of the 20th century.



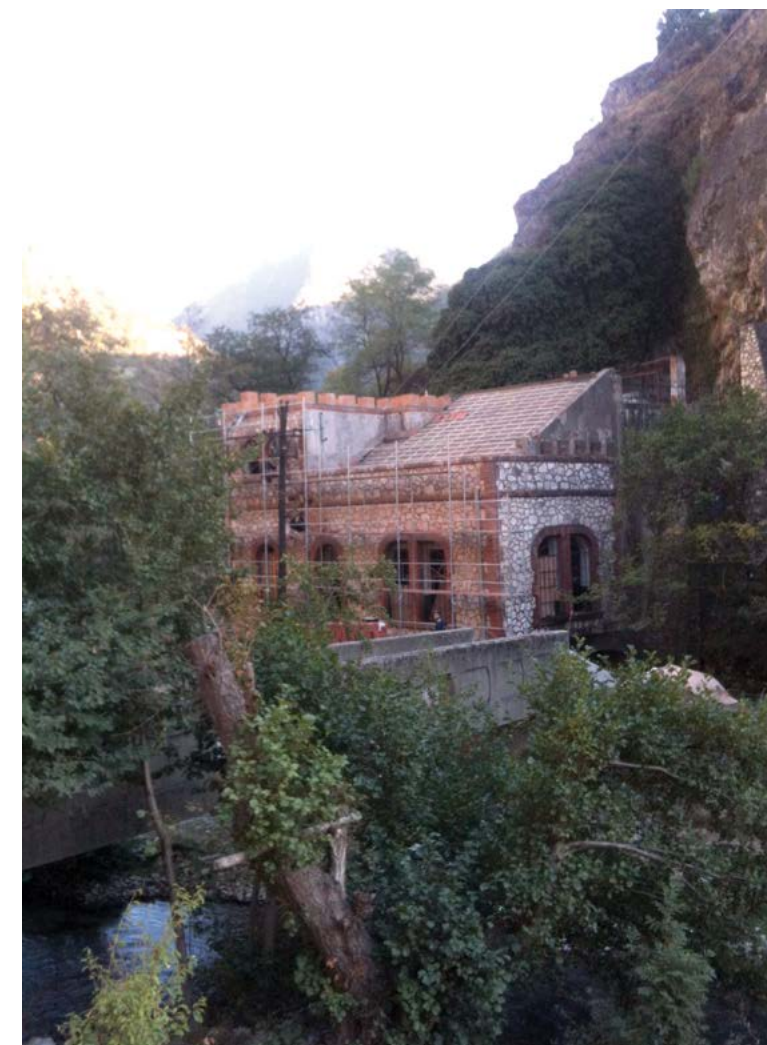
Courtesy of Nora Arapi Krasniqi

Environmental Value –The site where the building is located has high environmental values, where the Lumbardhi Gorge together with the Sharr Mountains creates a complete harmony between architecture, technology and nature.

Starting in 2012 with funding from the US Embassy in Kosovo, a restoration project for the hydropower plant was drafted and implemented by CHwB's Kosovo office in collaboration with the Institute for Protection of Monuments in Prizren. November 2013 marked the termination of the restoration works on the building.

The present challenge is to reopen the Museum of Electrical History, which will result in the creation of a national model for the integration of international standards for museums into the process of restoration of an industrial building, along with capacity-building through a multi-disciplinary collaboration.

Bringing life to this building by transforming it into an educational-cultural institution would present the history of electrification in Prizren, and at the same time it would enable the integration of this building into the current cultural events of the town. Hydropower Plant Prizrenasja is a heritage site waiting to be brought back to the life of people.



Courtesy of Nora Arapi Krasniqi

The reuse of former industrial environments: some observations from a conservation viewpoint

By Bosse Lagerqvist | Prizren

The process of industrialization in the western world is generally described as a development through three major turning points: the replacement of previous water powered facilities by steam power during the 16th to 17th centuries, the introduction of assembly line production together with the replacement of steam power with electricity during the first decades of the 20th century, and finally the automation of working procedures and establishment of production facilities in low-wage countries (Isacson & Morell, 2002; Isacson, 2007). The last development, a process more or less still in operation, started in the 1960s and 70s and resulted in abandoned industrial sites during a period from the 1970s up to the 1990s. This development initiated processes that together with previous industrial historical activities in Sweden, paved the way for establishing industrial remains as heritage. Significant components of this development in Sweden were the shut-down of sites in iron and metallurgy production in the latter half of the 19th century resulting in several cases of de facto preserved sites; in 1923–24 the National Museum of Technology was established

in Stockholm following the world exhibition fair in Gothenburg where modern Swedish industry was presented as built on the nation's industrial history; and in the 1930s the Nordic Museum collected stories and memories from working life that later in the 1940s to 50s were organized into branch specific volumes (Industriminnen, 1979, and Isacson, 2003). In 1966 the Historic Metallurgy Group was formed by the Swedish Steel Producers Association, the so called "Iron Office" established in the 17th century. The objective was to support research in the area and provide dissemination of its results emphasising archaeological and historical studies on metals and iron production (website Jernkontoret). A general foundation of industrial historical awareness was therefore in place when closed down industrial sites increased in numbers from the 1970s.

Three features became significant for the development in Sweden of an industrial heritage practice. Firstly the governmental-financed restoration works of industrial sites during the 1970s with the objective to decrease the unemployment rate within the building sector. Secondly there was the so called digging

movement implying the study circles formed by previous industrial workers to study their own history. Lastly, most derelict industries were located outside the urban areas in the countryside and the industrial shut-down often meant severe consequences for local communities. The potential for heritage values to be turned into instrumental capacities for creating new employment opportunities became increasingly attractive during the 1980s for the communities concerned. With government funding to decrease unemployment, as well as funding to support restoration work, resources were thus put in place to facilitate the heritage field's growing concern about industrial sites.

During the same phase, the digging movement had provided locally based contextual understandings of the driving forces behind local industrial development, normally integrated with the history of the local community. Often the study circles were developed into working life museums based on the need for the previous workers, to document and maintain technological know-how associated to a certain site or process. These

museums have rapidly grown in number and amount today to between 1400 and 1500 museums (website The Working Life Museums).

Two case studies on Forsvik Works and Fengersfors Works exemplifies turn-over processes during the last 30 years.

At Forsvik Works, the industrial site represents a scholarly-historically based interpretation of industrial history providing facilities for knowledge, and the heritage value has been defined as: a) all buildings and structures are considered authentic historical layers, b) reuse initiatives are based on historical interpretation, c) industrial skills are an important intangible component of industrial heritage and need to be taught, trained and developed, and d) public funding is a necessary investment with societal net profit (Bergström 2002).

At Fengersfors Works the industrial site represents a dynamic place for a number of evolving activities and the heritage content has been defined as: a) a working place for different professional groups, b) a production site that is constantly altered

following the changes of the surrounding society, c) a place that contributes to the local economy, and d) activities that carry their own costs (Lagerqvist, 2007).

The two sites present differences in how the historical significance is interpreted and consequently how re-use strategies are formulated. At the same time these cases demonstrate similarities in how to approach industrial remains within the frame of industrial heritage practices with the objective to integrate interpretation of historical significance with stakeholder interests, to form sustainable bases for re-use solutions. The author argues for more flexible and dynamic heritage practices that integrate emotionally, instrumentally and knowledge based perspectives, which address the importance of interpretation and valuation in the design of the restoration and transformation outcome. Heritage production within the domains of industrial and technical history should be understood as a dynamic process that could benefit from better integration respectively between knowledge-based and emotionally experienced activities. This integration concerns also the possibilities for improving the cooperative links between the contemporary production industry and industrial heritage sites regarding tacit knowledge, innovative entrepreneurship stemming from industrial and crafts traditions, and possibilities for regenerating local economies.

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The stories are there for the telling

By David Perrin | Prizren

Heritage is about story telling. Stories are how we communicate as people, how we connect with the past, our families, and our communities; they are what we take with us into the future as our identity, a currency with which we buy a sense of belonging. As people our stories can be tangible or intangible. Traditionally the heritage sector has worked within the confines of the tangible, displaying objects in glass cases with labels citing use, date and place of discovery. The stories are, by definition, objective with no added value, no emotion. It is what it is.

The question to ask as heritage professionals, perhaps, is how can stories be told differently so as to provoke, challenge and encourage emotion amongst the audience? It is a very sensitive issue and perhaps there is no one answer, especially at a time when the political will and the economic climate are seemingly against it. It will I believe require a major rethink as to what a museum is, with a move away from the concept of four walls and a roof, particularly in a region where conflict is so a part of recent history and where the stories are not yet in a tangible format. The streets of a city and the people that walk them are the museum. Their stories are what museums should be seek-

ing access to in order to record and preserve them for future generations. One easy but effective way of doing that in the digital age is through photography.



This picture, for example, is of an elderly gentleman in Prizren, Kosovo. His face broke into a smile as he realized my camera was pointing at him. Having taken the picture, I sat down next to him, a friend acting as interpreter, to say thank you and just

spend a couple of minutes with him. He exchanged a few words with my friend and then proceeded to tell his story. He was born in Prizren, Kosovo, raised in the minority Turkish community, worked as a shoemaker. He only spoke Turkish. His story provides an interesting perspective on the history of Prizren and led me to look for, and discover, the influence of Turkey in a city I assumed was mostly influenced by Albania and, perhaps, Serbia.

The picture below is of the mine buildings at Trepča on the outskirts of Mitrovica. The buildings are abandoned and derelict, a sad reflection of life in Mitrovica today where unemployment is approximately 70% amongst a population which is predominantly under the age of 25, and where the average daily disposable income is €1.50. It also tells the story of a city that was once the industrial powerhouse of the region, where the mining of natural resources employed some 20,000 people.

The stories are there for the telling. Some of them are not nice and nothing to be proud of, and many of us would sooner forget and move on. But we shouldn't forget because the stories are what make us what we are today, they are what give us our identity and connect us to our history, our culture and our people. It is the job of the heritage sector to preserve them and make sure they are told.



Heritage & communities



Panel discussion – How does heritage connect people?

By Diana Walters | Prizren

The final morning of the seminar drew all the threads of the discussion together with the main contributors. The aim of this session was to really capture the multifaceted nature of heritage and how multiple perspectives exist from a range of starting points. It was a kind of ‘heritage smorgasbord’ – and certainly stimulated comments and discussions.

The speakers all represented different heritage areas – an archaeologist, an architect, a national museum director, a photographer, a heritage consultant, an academic, a community development expert. Each one was given a specific word and using just three power point slides and ten minutes they were asked to reflect on the meaning and importance of that word for contemporary heritage activity.

The words were Money, Place, Stories, Emotions, Buildings, Identity, Food and Working Life.

The interpretations were all provocative and thoughtful – clearly the use of a single word had both challenged and inspired

people to focus in on core meanings and values. For some, the word had powerful personal resonance – a sense of self, a sense of place in the world, a sense of reflection. Such reflections are often intensely powerful and profound – and as such they had a huge impact in the seminar. Relating heritage to the transient nature of contemporary life also stirred up a range of emotional responses, and the extent to which this is a challenge was debated, particularly in societies experiencing rapid change and transition. The discussion also raised the issue of what heritage is for and why it is so important to people. The challenges facing the heritage world and its need to survive and be relevant was also a common thread – what do we need to do to ensure that?

Overall, the seminar showed the connectedness of heritage – with and between people, their stories and their everyday lives. It matters.



Heritage as a catalyst for sustainable development

By Daniel Laven | Gjirokastra

What does the science say? Insights from research on US national heritage areas

National Heritage Areas (NHAs) are places, designated by the US Congress, where natural, cultural, and historic resources combine to form a cohesive landscape. These areas tell stories celebrating the diverse heritage of the US (National Park System Advisory Board 2006). NHAs vary greatly in terms of their size, local community dynamics, and heritage resources, as well as their experience with and capacity for resource stewardship. Despite their variation, NHAs share the intention to integrate resource conservation goals (natural, cultural) with economic and community development objectives across multiple sites within a defined landscape or region (National Park System Advisory Board 2006).

Between 2004 and 2009, case study research was conducted at several NHAs sites (Copping et al. 2006; Jewiss et al. 2008; Laven 2006; Laven et al. 2012; Laven et al. 2010a; Laven et al. 2010b; Tuxill et al. 2008; Tuxill et al. 2005). An important finding from this research is the clear role of heritage in catalyzing

stewardship action, particularly in communities with difficult histories. There are numerous examples throughout the study data where interviewees describe the empowerment that results from exploring, articulating, and understanding their region's heritage. The following four examples, drawn from the study data, illustrate the power of shared heritage to inspire collective action:

So, I think that the story of [our community] is the story of transformation from an agrarian to a manufacturing society. Like all of the old manufacturing cities in the Northeast [US], it had gone through a period of decline, with a kind of a negative legacy. There is the ability to transform that perspective by talking about the positive changes that have happened and the opportunities to improve upon the past, and to repair some of what was broken during that process. I think of the Blackstone River and the opportunity to do some environmental remediation along it. That's why people have been embracing the story, because they do see the opportunity and they increasingly understand that their heritage can be a cornerstone for future prosperity (Laven 2006, p. 43-44).

I think the NHA has had an enormous impact because [it has] helped businesses and organizations that want to improve the infrastructure in the community. By pulling together people from different organizations with different goals, [it has] brought the community back to a place where [people] have a pride in being from [our area]. This was really not there for many generations. [Our region] 20 years ago was a repressed, depressed area and not so many people claimed with pride the fact that they lived [here]. Now that's changed. Not only are the people whose families have lived there for six and seven generations proud to be from [here], but professional people are seeking to live [here], too. It's now a destination community rather than the community of last choice (Laven 2006, p. 46).

Well, we're the result of the Industrial Revolution... The pollution that damaged the mountainsides was a direct result of the zinc smelting. And we're [now] dealing with the aftermath in terms of the pollution. But, we have worked hard to spotlight all of the positive things that the zinc companies did for our communities as well. So we're helping to tell

that historical story and our current place in it, and that's extremely vital to what we're doing (Laven 2006, p. 68).

It's telling the stories. Today, it's the same situation as last century. You keep getting different waves of immigrant groups coming in. But guess what? Although they're doing different jobs, they're all probably in the same mills facing the same experiences and facing the same prejudices as previous immigrants. It's a very common experience and we find that when we delve into the different traditions, there's such a huge commonality when you get these groups together. I really think it serves to break down some of the natural barriers that people set up. So getting that story out there but not trying to sugarcoat it is important. There's a lot of bad stuff. But you know what? It's what we are, and it deserves to be told. That's what this really is about (Laven 2006, p. 44).

[Heritage in a broader sustainable development context: inspiring examples worldwide](#)

The pattern observed across studies of NHAs (that heritage can

be a catalyzing agent for sustainable development action), appears to be consistent with a number of innovative, yet diverse efforts worldwide. Building on the NHA discussion above, this section briefly discusses three examples that illustrate the influence of heritage on sustainable development activities.

Gaviotas

Gaviotas, an eco-village located in the heart of Colombia's eastern savannah, attracted substantial attention through Alan Weisman's (1998) publication of *Gaviotas: A Village to Reinvent the World* (later re-published as a 10th Anniversary Edition in 2008). Since Weisman's book, Gaviotas has been discussed in the scientific and sustainability literature because of its innovative and inspiring approach to redefining human-environment relationships (e.g., Blewitt 2008; Kaihla 2007; Pearce et al. 2012).

Weisman's account begins with a description of the deep trauma that characterized much of the Colombian experience in the 20th Century. During this era, Colombia struggled with a decades-long civil war, a protracted illicit and very violent drug trade, severe economic and poverty issues, and a host of other challenges often linked to post-colonial emergence.¹ From this

¹ Much of the literature on Colombia's history is published in Spanish (e.g., Junguito and Rincón 2004). Scheina (2003a; 2003b) offers an English language military history of South America that provides

starting point, Weisman describes how the Gaviotas "visionaries" used the trauma of the Colombian national experience to build an alternative, and deeply transformative, approach to community life.

While Gaviotas does not focus on typical heritage assets – like artifacts or built structures – the community clearly draws from the traumatic national narrative (or heritage) of the Colombian experience to engage in the most pressing challenges of the region. Their accomplishments include the development of a host of "green" technologies along with one of the most robust reforestation efforts in the country.

In this way, the pattern observed at Gaviotas mirrors the NHA experience: A shared heritage of trauma can be a catalyst for transformative, sustainable development activities. In the opening of his book, Weisman (2008) introduces the Gaviotas "rationale" like this:

[The purpose of this book is to] document humanity's search for solutions to the greatest environmental and social challenges threatening humanity. [This quest led to] an unlikely important context for understanding the emergence of Colombia. There is also a large volume of policy literature on Colombia available in English (e.g., Hudson 2010).

spot: war-torn, drug-ravaged Colombia. [In the late 1960's/early 70's] a group of Colombian visionaries decided that if they could fashion self-sustaining peace and prosperity in the most difficult place on earth, it could be done anywhere. Then they set out to try (p. iii).

Kibbutz Lotan

Founded in 1983, Lotan is a planned community in the broader Israeli kibbutz movement.² The kibbutz is located in the eastern part of the Negev Desert, less than two kilometers from the border with Jordan and approximately 50 kilometers north from the city of Eilat. There are several interesting similarities between Lotan's development and the patterns observed by Weisman (2008) at Gaviotas. Like Colombia, Israel has been in a near-constant state of armed conflict over the last 65 years. The country also struggles with social, economic, and development challenges commonly associated with post-colonial emergence. For Lotan, all of this takes place in the harsh desert environment of the Arava Valley.

² There is considerable literature on the history, evolution, and dynamics of the Israeli kibbutz movement. Readers may find Gavron (2000) and Near (2008) to be a thoughtful starting point for further inquiry.

Within this context, Lotan has adopted the biblical notion of "tikun 'olam" as a core principle of the community. Literally translated, Tikun 'olam means "repair the world". The associated religious concept adds a normative element to its meaning: it is humanity's collective responsibility to provide caring stewardship of the world.

Like Gaviotas, Lotan does not focus on typical heritage assets. Yet the community is very intentional in its usage of Israel's difficult national experience (or heritage), along with specific principles from Jewish heritage (tikun 'olam), to engage in some of the most daunting and persistent challenges in the region. For example, Lotan hosts the Center for Creative Ecology (<http://www.kibbutzlotan.com/creativeEcology/ga/index.htm>) and offers the Green Apprenticeship Program, where students can learn sustainable agriculture and building techniques. These programs are also designed to integrate issues of peace, justice, and the environment. One course offered through the Center for Creative Ecology is described this way:

Explore the connections between new forms of ecological identity and stewardship, social justice and community in Israel. Work alongside Palestinian-Arab, Bedouin and Jewish Israelis who are striving for a just and lasting peace. Gain

practical experience in ecological design, green building and sustainable agriculture. Put permaculture into action in authentic cross-cultural situations (Kibbutz Lotan 2012).

As the quotation above suggests, the role of heritage at Lotan appears to be closely linked to their sustainable development activities. Like at Gaviotas and the NHA examples, the concept of heritage provides a kind of “cognitive organizing framework” for collective stewardship, particularly in the context of the difficult histories experienced by both of these sites.

Latvia: best enjoyed slowly

Latvia’s experience during the era of communism was difficult and traumatic. Many (if not most) farms were nationalized, numerous Latvians spent time in labor camps in Siberia, the Latvian language was not recognized for official purposes, and the cultural identity of the Latvian nation was generally suppressed.³ While the collapse of the Soviet Union opened the door for the “coming out” of Latvian cultural identity, it also brought the challenges of reconstruction throughout the country.

³ As with the other examples offered in this paper, the socio-political history of Latvia is multi-faceted and complex. Readers seeking additional information may find Eglitis (2002) to be a helpful entry into this subject area.

Latvia’s *Best Enjoyed Slowly* strategy (<http://www.latvia.travel/en>) is another example of the direct connection between heritage and sustainability, in a setting with a difficult and traumatic history. Designed to position Latvia as a destination for enjoying slow and detail-oriented experiences, the *Best Enjoyed Slowly* effort is based on the values of quality, sustainability, individualization, high added value, and co-created experiences (Latvian Tourism Development Agency 2012).

Best Enjoyed Slowly is both an international as well as domestic development strategy. The international dimension is clear: Latvia is seeking to capture the growing market for green, heritage, and slow tourism by promoting its tangible and intangible heritage assets. Examples include gastronomy, traditional festivals, and its rich cultural and natural landscapes.

The domestic element is perhaps more nuanced. The *Best Enjoyed Slowly* effort ultimately requires actors and institutions throughout the country to develop expertise in sustainable design, heritage management, and the ability to compete in a global, market-based economic system. As discussed briefly in the NHA examples above, heritage can serve as a powerful tool for engaging diverse organizations in heritage development, especially when heritage development activities grapple with

complex and difficult histories. For Latvia, this means using heritage development to contextualize its dynamic story in ways that empower local actors. Such empowerment can, in turn, facilitate a broad array of heritage-oriented, sustainable development activities. The Latvian Tourism Development Agency describes the process this way:

The new Latvian tourism image is based on changes of values in Latvia and other countries, [especially in terms of] consumption. The fast run for welfare, the willingness to be on time and the best in all fields [has] had an exhausting effect on people and made their life more turbulent as ever... Latvia [can be a] place where [visitors] change their pace of life and enjoy calm and nuanced rest. [A place] where gaining new experience, finding harmony and [experiencing] authentic values are also allowed...

Latvia was and never will be a mass tourism product... [Rather, we] invite [visitors] to slow down and enjoy slow and detail-oriented recreation and think about the important issues of life. The core values of [*Best Enjoyed Slowly*] are truthfulness, profoundness, lightness and self-respect for the nature, culture and people of Latvia (Latvian Tourism Development Agency 2012).

Reflections on the heritage – sustainability dynamic

How can heritage development processes enable collective stewardship action, particularly in settings with difficult and traumatic histories?

A starting point for understanding this dynamic lies, I believe, in the work of the theorist Donald Schön. Much of Schön’s research focuses on “reflective practice”, which he defines as the ability to reflect on one’s action(s) in order to engage in a process of continuous learning (Schön 1983). In his seminal piece, *The Reflective Practitioner* (1983), Schön describes reflective practice as a way for practitioners (managers, service providers, decision-makers, etc) to engage in society’s most pressing challenges. Using the analogy of walking through a swamp, Schön writes:

In the varied topography of professional practice, there is the high hard ground overlooking the swamp. On the high ground, manageable problems lend themselves to solution through the application of research-based theory and technique. In the swampy lowland, messy, confusing problems defy technical solution. The irony of this situation is that problems of the high ground tend to be relatively unimportant.

ant to individuals or society at large, however great their technical interest may be, while in the swamp lie the problems of greatest human concern.

The practitioner must choose. Shall he remain on the high ground where he can solve relatively unimportant problems according to prevailing standards or shall he descend into the swamp of important problems (p. 42)?

Schön's notion of reflective practice may explain why heritage development activities can lead to community change (in our case, this change is manifested through improvements in sustainability). Heritage development is inherently a self-reflective process that often yields new learning and knowledge, which can then empower actors to seek innovative solutions to persistent challenges. Exploring the 'heritage – sustainability' dynamic will help position the field of heritage studies as a critical topic area not only for preserving treasures from the past, but also for addressing the deep-rooted development challenges facing our future.

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Visual integrity & cultural heritage

By Ekphrasis Studio | Prizren
Blerina Berberi, Kevin Tummers

The concept of “Visual Integrity” was discussed at an UNESCO International World Heritage Expert Meeting in 2013. According to UNESCO’s operating guidelines, the closest approximation to visual integrity is paragraph 104 of section II.F relating to “important views”. It states that “areas or attributes that are functionally important as a support to the property and its protection” should be included. Therefore, much more than just the property itself should be considered to support the promotion and revitalization of cultural heritage.

Should we consider the views we see each day as important? Yes. We also believe that “attributes that are functionally important as a support to the property and its protection”, can include products like artworks, posters and souvenirs, which may support the preservation of the important view by both raising funds and awareness. Thus, creating and maintaining visual integrity can be seen as a way of maintaining and promoting heritage, views and objects in public spaces, to tell the story of our heritage, and help drive the economy.

While Albania has much cultural heritage, there is also much modern development and a general disconnect between the two. One, by nature aims to restrict the other. In the case of Berat, new development is restricted by the town’s designation as an Albanian Museum City, and a UNESCO World Heritage Site of characteristic Ottoman architecture. Tirana on the other hand, is quickly losing buried heritage to development and historical architectural ensembles to modern structures.

Although protected, Berat is not immune to modernization and many of the city’s characteristic dwellings painfully showcase unauthentic features such as water tanks, satellite dishes and garbage dumpsters, disrupting the important view. To maintain the visual integrity of Berat, thoughtful intervention is needed, and could be as simple as camouflaging these features to blend in, like a water tank painted to resemble red brick roofing, or grape leaves. Conversely, Tirana might opt to do the opposite, and emphasize its satellite dishes and water tanks as contemporary works of art or representations of heritage symbols. In doing so, new cultural heritage can be created, and a certain visual

relationship is established. Examples can be found throughout the world, from Sydney, Australia, which now has a municipal Mural Registry to preserve iconic wall art, to New York where functional water tanks have become a dominant cultural-artistic symbol of the city, and new laws have been created regarding their use, as well as exhibitions celebrating their history.



Courtesy of Ekphrasis Studio

To achieve this, here is a need for greater public-private partnership and more self-reliance in relation to preserving and

creating cultural heritage in Albania. Work is being done in this regard by International Organizations such as CHwB, and additional results would also come from establishing local Business Improvement Associations, which hardly exist at present. Another challenge is financing, which could come in the form of tax deductions for private care of heritage. Laws must also be reconsidered, and updated. Once a strong public-private partnership exists, there is a greater chance of addressing the issues and solving the problems regarding visual integrity in Albania. Images are an important means for communicating, preserving and promoting our culture, but the Albanian law 9048 on cultural heritage (Article 16.2), which states museum objects cannot be photographed or reproduced without the permission from the Minister of Culture limits the citizens’ ability to be involved. This sort of image ownership, in turn limits the ability to visually share our cultural heritage. Projects such as www.ShareCulture.eu, and our call for citizens to paint water tanks, satellite dishes, power poles and boxes, aim to give that ability back to the citizens.

For more information, please visit “Water in the City”: <http://ekphrasisstudio.com/2012/10/19/water-in-the-city-berat-and-gjirokastra/>

From rescue intervention to social business: developing an integrated approach to saving the stone city

By Sadi Petrela | Gjirokastra

The history of the Gjirokastra Foundation (GF) illustrates the development of a small organization which started 11 years ago, when it was originally created as a positive response from Packard Humanities Institute to a request for SOS help in saving Gjirokastra by the President of Republic of that time, Rexhep Meidani. By that time, the historic center of Gjirokastra was in an extremely difficult situation, suffering from an almost total lack of conservation investment for more than 20 years. Millions and millions of dollars were needed to stop the decay of 600 monumental houses, the entire city fabric with cobblestone streets and the huge castle.

Following the dramatic political, economic and social changes that happened with the fall of the Communist regime, Albania was in a very difficult situation. And this task seemed to be beyond any realistic possibility. On the other hand, in conditions of newly-introduced democracy and market economy, coming after the extreme spartan austerity under 50 years of communism, the country was living an eagerness for a modern and comfortable life; it seemed that this tendency was in fierce incompatibility with the preservation needs of the old buildings.

Especially after the civil turmoil of 1997, the city was suffering a depopulation of hopeless citizens emigrating abroad or leaving for Tirana, or at the very minimum, moving to the modern part of the city. The request from the President was to “do something to save” the cultural heritage of Gjirokastra. And it was there where Gjirokastra Foundation started.

The activity of the GF can be divided schematically into three phases. Starting as an expedient for providing some help in saving the culture heritage of Gjirokastra, it grew year by year, – going from rescue interventions towards integrated and participatory approaches to cultural heritage management and developing itself from a philanthropic emergency office toward a future as a social business.

First phase (2001-2007): rescue interventions and philanthropy to bring some hope with the local community by serving as mediator between social needs and financial resources

GF (then called the Gjirokastra Conservation Office) started with a range of small actions and with very little money; aiming to restore some hope and mobilize the community. A series of

actions were developed: cleaning the public areas, public activities, such as Monuments Day, Cultural Heritage Open Days, Museums Day, public discussions on the needs of conservation, etc. Some urgent rescue and conservation interventions were done in public areas, the cobblestone streets and individual buildings. Working with the slogan “Passion and Patience”, the organization, staffed with local and Tirana people and assisted by international experts, created a good experience and reputation within the community. It was through the involvement of the community that several plans for conservation of the historic city and tourism were developed; several publications on these topics ensued.

For the first time the revitalization (meaning a return of life and activity to abandoned and derelict buildings) was introduced by the restoration of the historic building at the ‘Obelisk’, then used as a center for the conservation of the city.

The organization played a key role in the preparation of the file for Gjirokastra’s application to UNESCO for its listing as a World Heritage Site. The inscription was an important milestone in the

road for conservation of the cultural heritage of the city. In 2007 the organization, changed status: from an implementing agency of an international donor to a locally-registered Albanian civil society organization.

Second phase (2007-12): revitalization through introducing innovative social scheme, fundraising and establishing PP Partnership

More completed examples of revitalization of historic buildings through involvement of citizens were introduced in 2007. As a result, the Zekate House, curated by the owners, opened its doors for visitors, as an example of the typical Gjirokastra houses, soon to become the third most visited site of the town. Then the Omarate house was revitalized - an artisan center was created in the very heart of the medieval Gjirokastra Bazaar, which afterwards generated a range of activities. Step by step the revitalization of the built heritage was formalized and implemented through a participatory approach by bringing together public entities, international donors, citizens, owners of historic buildings and the community. A wide program through partnerships

was developed in the castle where, in 5 years, as a result of the successful implementation of several projects, the castle became cleaner, more attractive, better conserved, better studied, better introduced and interpreted to the visitors and better illuminated through solar energy. Finally in September 2012, a new museum for Gjirokastra and the Drino valley was built in one of the most beautiful galleries of the castle. Another example was the 5-year artisanship and craftsmanship development program with training, product development and 6 consecutive annual artisan fairs on the cobbled streets of the bazaar.

In 11 years of activity, GF improved its capacities by giving a remarkable contribution toward improving the situation of cultural heritage conservation, revitalization and management in Gjirokastra through:

- Conceiving and implementing about 50 projects with a wide variety of activities and results
- Providing through fundraising about € 2 million from more than 20 donors/investors (international, public and private)

And the profile of the organization at local, national and international scale has grown constantly. During 2012, GF has been working on four important projects, two of which are financed by the European Union.

Third phase (2012 – onward): the big challenge of sustainability for the organization

Now the situation of cultural heritage conservation, restoration and revitalization within historic Gjirokastra is clearly improved. But the difficult, complex and huge challenge of saving Gjirokastra's cultural heritage is still to be faced. Now integrated approaches on a city-wide scale are needed and possible. The situation is mature enough to produce and implement integrated management plans (we will publish very soon a manual on the matter, bringing the best international experience), addressing important issues, such as illegal constructions, increasing the capacities for conservation of culture heritage and development of tourism.

In the last years, the GF slogan was further enriched, based on new experiences of the organization. "Patience, Passion, Partnership and Pressure" - the updated slogan - has been unfolded during the implementation of two EU-financed project. With EVAH (European Values in Heritage), the EU standards, rules and regulations in historic city management are brought to the knowledge and attention of the decision makers of 4 countries, Albania, Greece, Kosovo and Macedonia, through a series of activities and publications implemented by a consortium of 4 regional SCO-s. For more, look at www.euheritagevalues.org.

Through REVATO the citizens and the civil society are involved in very important issues of organization and self-organization, fundraising for culture heritage, resolving problems of management, etc. (www.revato.info). Through these two projects, the organization has given a contribution by introducing new steps toward the preparation of a realistic integrated management plan for the city of Gjirokastra.

Now, a three-year program of collaboration with Cultural Heritage without Borders, the Albanian Ministry of Tourism, Culture Youth and Sport and the Babameto family is nearing completion. The agreement is that after financing and working together for their revitalization, two very important buildings belonging to the Babameto family will be used for free for 5

years by GF. Following the completion of restoration works, GF is working to revitalize the buildings, by creating a Culture and Heritage Center and a new Artisan Center in the very heart of the Gjirokastra Bazaar. Run as social businesses, the buildings will be a powerful fundraising instrument for more projects for the benefit of the cultural heritage of Gjirokastra, as well as for creating sustainability for the organization.

In the final analysis, it is clear that a new element has been introduced to GF activities: profit. Any profits produced will go toward the benefit of Gjirokastra's cultural heritage, as well as provide for the sustainability of GF, which, without any doubt, has proved to be an important asset in facing the big challenge of saving the historic city of Gjirokastra.



Heritage and tourism in the Balkans: is heritage a necessary and sufficient condition for tourism in the Balkans?

By David Prince | Prizren

Taking an eclectic approach, this paper looks at the ways in which ‘heritage’ has been defined and used, both in the Balkans and elsewhere, and poses the question as to whether it offers both a necessary and a sufficient condition to generate tourism or, if not, what else might be required to use heritage as such a trigger.

Two central strands of heritage are explored (‘things’ and ‘thoughts’ – tangible and intangible) and the ways in which the former are made real through the latter are considered. Examples from the author’s own taught experience [Stonehenge, the Norman Conquest, the Spanish Armada, the Industrial Revolution and the First and Second World Wars] are used to demonstrate the view that heritage is never benign – it is a construct that can be (and is) used in either positive or negative ways. It is argued that what is chosen for preservation and interpretation says more about those making the decisions – and their access to power – than it does about the objects themselves. [The Kiawah Island Slave Mart, South Carolina; Ironbridge Gorge World

Heritage Site; and the fate of Nikolai Ivanovich Yezhov, one-time head of the Soviet Secret Police, are given as examples].

Having set the scene, the paper then introduces the concept of ‘tourism ecology’ as a means of addressing the central theme. In this proposed, new ecological model, tourists and tourism facilities are seen as organisms that interact with one another and the physical environment, creating a dynamic system. They are seen as being part of the environment, not an addition to it: players, not spectators. [Examples are given from the Himalayas, Luxor, Athens, Hudson Bay and the Costa del Sol].

The model suggests that any new event in the ecosystem will have an impact on the rest of the system, thus changing the state of equilibrium. Equilibrium, as in nature, is reached through ecological adaptation (in this case either through a change (adaptation) in the tourism product, the physical environment, the market, or all three), or a new equilibrium may not be reached, leading to the extinction of the system and its

replacement by another. In reality, of course, evolution has no plan and no motive – it is simply because it is. And because it has no plan and no motive, any and all futures are possible. The paper poses the question that, because the tourism ecological system will continue to evolve and change (just like evolution itself), can that change be managed to advantage? [Examples from California, the Galapagos Islands, Diego Garcia and Binhai are given].

The first aspect of this emerging ecology – the tourists themselves – is considered at the global level of tourist numbers (estimated at 1 billion in 2012 – ‘everyone that can be a tourist is a tourist’) and their impact on the environments they visit. It questions the use of the UN-World Tourism Organisation’s response of “letting travelers know how they can best benefit the people and places they visit” by considering where those benefits actually fall and the destructive impact of the infrastructure required to support most tourist ventures. Tourist numbers of 2 billion are projected by 2040, with the increase coming from

the fast-developing economies of China, Russia, Brazil and India. The paper argues that recognizing, and adapting to, this trend will be the key challenge for ‘heritage tourism providers’ (to quote the UN-WTO) in the coming years. Indeed, how they respond will determine the well-being of much of the world’s cultural heritage resources from now on, those of the Balkans included.

The second aspect – the choices that could be made by the providers of tourist experiences – is looked at with reference to three potentials: mass tourism, eco-tourism, and heritage (or cultural) tourism. The paper is not prescriptive; instead it poses a number of issues set in the context of three main impact areas (local, tourist, and planning & development) that will need to be addressed before decisions on the tourism product are made, and hence their relative impacts on the environment (social, economic, physical, political and cultural) are projected. [Cinderella’s Castle in Walt Disney World, an Iron Age hill fort in southern England, and eco-tourism in Sweden are offered as examples].

The paper then focuses more on the specific tourism ecology of the Balkans which it looks at in terms of its physical and cultural ecology and suggest that – when taken together – they create and maintain a unique sense of place. This sense of place connects people with place through the same tangible and intangible elements described in the opening remarks: features in the landscape, streetscapes and urban form, festivals, bars, shops, dance, song.

However, it is clear that the Balkan tourism ecology is under pressure from an emerging (and solidifying) mass (or world) culture dominated by brands, issues of cultural convergence and cultural adoption, globalisation, the ‘pull of the West’, the pre-eminence of English as the world language, and the adoption of world-wide (particularly digital) communication standards. Whilst the ethical basis of all this may be called into question, its impact is both clear and growing. [McDonald’s, Nike, Marlboro, Apple, Google and Coca-Cola are used as examples of world-leading brands; Burger King, and traffic jams are used to show cultural convergence; cultural adoption is shown through the use of the Triumphal Arch in Imperial Rome, Paris, Ohio and Tehran, together with the twisted towers of Sarajevo and Dubai; over-rapid development leading to the destruction of historic towns is shown with reference to the Dubai Creek developments since 1990].

The pressure on heritage tourism decision-makers in the Balkans is further emphasised through the consideration of projections of the world in 2030: 8-9 billion people, with the increase all in cities; the world urban population is set to double; less young, more old: 80+ to quadruple, 60+ to triple, all in cities; rich countries will have relatively fewer people, poor countries relatively more. There could be a ten-fold demand for fresh water, irrespective of the global effect of climate change. The paper makes the key point that the ways in which countries and regions adapt to these profound changes will affect the daily lives of everybody on the planet, and that ‘heritage’ will need to be a part of this adaptation, otherwise it will lose its meaning and its worth.

The paper moves on to look at the drivers of heritage tourism (which it sees as being psychological, social and economic) and from these sets up an image of a (perhaps) stereotypical ‘heritage tourist’ in terms of lifestyle, demographics and attitudes: all of which have an impact on the facilities to be provided and the experiences to be had. Whether or not the economics of heritage tourism can be used as a decision-making tool is also explored through the example of Canadian polar bears.

The arguments are brought together in a section looking at the implications for heritage tourism in the Balkans in which it

stresses that all three aspects of the model – the psychological, the social and the economic – are equally important. No single element is worth more, or less: all are needed, all are relevant, all must be present. From this perspective, everyone (restaurant owners, tour guides, hotel staff, taxi drivers, bar staff) are part of the heritage tourism ecology: people are as important as place. Drawn from real-world examples, it goes on to suggest whether national, or perhaps, regional heritage strategies are needed in the Balkans to focus development initiatives and to set the framework for future projects.

Using the World Bank’s newly-published criteria for Managing Risk for Development (2014) as a template, the paper concludes

by stating that, to be worth anything of real and lasting value, heritage tourism in the Balkans needs to be led locally, financed locally, managed locally and delivered locally.

Heritage as a concept – and as a physical reality – is certainly necessary. However, in and of itself, heritage is not sufficient. Long-term visions and capable, stable management are also needed both to protect it and to communicate its worth to others, locals and tourists alike.

And it is the very process of producing such a vision that is often as important as the vision itself – it can be the rallying cry around which much else can follow.



My secret treasure: connecting communities, heritage and museums

By Višnja Kisić | Prizren

My Secret Treasure was the first joint project of the platform Herity Fair¹, realized during 2011 and 2012 and imagined with the goal to bring heritage back to people and people back to museums. The guiding ideas for the project were that:

- Safeguarding and use of heritage is not the sole right and responsibility of institutions, but of each individual.
- Heritage is not only about museum objects, but the experience and mosaic of our memories, stories, public and private spaces.
- Museums are not limited to the building and its collections, but to its ideas and actions, as well.

¹ Herity Fair is a platform for cooperation in documentation, study, interpretation, presentation and communication of the heritage of southwestern Serbia. The platform acts as a tool for program cooperation and exchange of knowledge, experience and resources of local and regional museums in southwest Serbia, as well as for the cooperation of all institutions, organizations, communities and individuals interested in the heritage of this region. The long-term goal of the platform is to make the heritage of southwestern Serbia a more visible, recognizable and active element of daily life for local people and to use it for sustainable social, cultural, human and economic development of the region. Key tools of cooperation and communication within the platform are seminars, the web portal www.vasarbastine.com and joint projects.

My Secret Treasure involved citizens of southwestern Serbia in the process of collecting, interpreting and presenting the heritage of the region by creating an online collection of their personal heritage. The project consisted of a series of workshops with elementary and high school children, interviews with the elderly, an online collection/database on www.vasarbastine.com and exhibitions of collected objects in each partner museum done jointly with the local community.



Courtesy of Višnja Kisić

The backbone of the workshops, interviews and exhibitions was a “my secret treasure” dossier modeled after the dossier of museum objects, which provides basic information on the origin and appearance of the object². The completed dossiers were

² Each dossier had two parts. The first part was to be completed during workshops with children in school, as they give a proposal for their secret treasure, naming it, putting a drawing or photograph of it, explaining why they think this is important and why it should be kept in a museum.

mirroring people living in this region—their values, thoughts, memories, education, the relationship between traditional and modern, nostalgia, emotions and key historical moments in the lives of individuals and communities—much more vividly than any of the regional partner museums did before. In this process, museums stopped being an authoritative voice which neutralizes private, intimate and emotional—they started playing the

The second part was to be filled by older community members, giving feedback on the child's proposal and proposing their secret treasure.

role of memory mediator, illuminating and channeling voices of individuals in the community through an open relationship.

A total of 821 persons (616 children and 205 adults) participated in My Secret Treasure, recording their personal heritage on 390 dossiers; 5 exhibitions were staged at each of the 5 regional museums, with a total of about 12,000 visitors.



Courtesy of Višnja Kisić



Reflections on the 15th Regional Restoration Camp in Kosovo

By Stefanie White | Prizren

In October 2013 Heritage Without Borders (HWB) and Cultural Heritage without Borders (CHwB) jointly delivered a conservation and restoration training school in the cities Mitrovica and Vushtrri, Kosovo. This school was the 15th Regional Restoration Camp organised by CHwB and the first camp that HWB participated in.

The 10-day restoration camp aimed to develop capacity-building in preventive conservation and focused on helping participants to think about heritage in context and to understand the

different forces that impact heritage: structural design, the environment, materials present, deterioration processes, impact of handling. By providing lectures as well as practical activities every day, a unique experience was offered to participants from across the Balkans from the fields of heritage and architecture. For heritage professionals, HWB delivered training in object and museum conservation at the Mitrovica City Museum, whilst CHwB provided training to architecture students on surveying, recording, and interpretation of the historic Vushtrri Bridge.

By combining theory and practice, participants gained the knowledge and skills to confidently conduct preventive conservation as well as remedial conservation on a range of materials that the school focused on: textiles, ceramics, organic ma-

terials and inorganic materials. Participants also developed the skills to complete detailed documentation for cataloguing, to produce condition reports and to carry out condition surveys. An awareness of preventive and remedial conservation was fostered and communicated through presentations delivered by participants at the final ceremony where a great sense of accomplishment was seen.

For the hosting institution, the Mitrovica City Museum, a conservation management plan was designed. Objects from the museum's collection received conservation treatment, including the entire numismatic collection on display, several textiles, ceramics, three pairs of traditional shoes, and two swords. Conservation treatment reports and other forms of documentation (object registration forms) with associated images were completed and contributed to the museum. A conservation area was established in the museum where all conservation materials sourced for the camp were left with the museum for future use.

The camp succeeded in achieving its proposed aims and learning outcomes. Moreover, it also facilitated contacts and fostered relations between local conservators and expertise on the one hand and heritage professionals and students from the Balkan region on the other, as well as with the UK and Ireland.



Heritage & inspirational approaches



Museums and human rights

By David Fleming | Prizren

Perhaps 30 million people are held in slavery in the modern world; many consumer products, such as coffee, cotton, fruit and rice, have links to forced labour practices in 58 countries. In addition to slave and forced labour, there are many other instances of human rights denial, including the suppression of indigenous peoples, of women, of immigrants, of minorities.

Museums can be a potent force in combatting human rights abuses. They are held in high regard by the public all over the world, as places where ideas can be explored. Museums are a powerful educational tool, particularly where they concern themselves with people and stories, and especially when they find an emotional voice. Moreover, museums no longer concentrate on the histories of dominant social groups - they frequently embrace the histories of minority or oppressed groups, excluded from the mainstream because of their class, their ethnicity, their gender or their sexuality.

My argument is that all people should be able to benefit from museums, that they have an entitlement to access to museums, and to see themselves represented in museums. I also believe

that museums have a responsibility to fight for social justice and human rights, by ensuring access for all, by being active participants in debates about human rights.

Museums have changed hugely in the past 30 years. They are now much more socially responsible than they used to be, when they fulfilled a largely academic role, appealing only to a minority of better-educated people. This change has come about primarily because the museums workforce worldwide is now younger and more diverse, and there are many more women. Today, there is a far greater interest in community life and history, in community involvement, and in democracy. The museum workforce is more socially aware and better trained than ever before.

Museums have an important research and collecting role, and they also (often) have an economic role, in helping to generate tourism; but they also have a key social role, which is audience-focussed, educational, community-orientated, democratic, open to debate, diverse and socially responsible. - this is true across the world, and has been for a generation.

A socially responsible museum

- has a socially responsible mission
- has an organisational culture that respects and celebrates learning
- regards change as a good thing
- will provide an emotional experience
- will tackle difficult contemporary issues
- will actively seek out people who do not use museums
- researches its audiences
- is networked on a grand scale, and has lots of partners, which provide encouragement, ideas, resources, contacts information, and audiences.

The human rights museum is where we see the socially responsible museum begin to realise its full potential. The language of the human rights museum includes terms like rejection, victimisation, intolerance, persecution, racism, genocide, and the museum explores and works to combat these. There is a growing number of such museums in many countries, including the International Slavery Museum (Liverpool, UK), District Six Museum (Cape Town, South Africa), Tuol Slang Genocide Museum (Phnom Penh, Cambodia), Museum of the Occupation of Latvia (Riga, Latvia), Vietnam War Remnants Museum (Ho Chi Minh City, Vietnam), Museum of New Zealand, Te papa Tongarewa (Wellington, New Zealand).

Conclusions

- Museums carry an increased social responsibility.
- Museums “break the silence on the past” and give visibility to issues.
- Museums need to work in partnership.
- We must learn to work alongside the media.
- We must involve the community.
- The role of objects is often minimal.
- We run the risk of causing offence.
- Human rights is difficult, “contested” terrain.
- Funding/control by the state/government - can you be independent?

Questions

- Can museums incite social activism?
- Can museums help bring the perpetrators of human rights abuses to justice?
- Can museums help prevent genocide?

Key words

Integrity - Humanizing - Respect - Representation
Connections - Voice - Authority - Equality - Knowledge
Memory and Forgetting... - and the risk of FORGETTING

Bed & Bunker

By Endrit Marku | Gjirokastra

Bed & Bunker is an international project conducted as a cooperation between FH Mainz (University of Applied Sciences) in Mainz, Germany and POLIS University (International School of Architecture and Urban Development Policies) in Tirana, Albania. The project was realized during the summer of 2012 in Albania near the village of Tale in Lezha.

Bunkers still represent a hot topic in Albania, testimonies of a past not far enough to be considered history. In the 1970s and 1980s, thousands of bunkers of different types were erected for defensive reasons all over the country. Even though they were



Courtesy of Endrit Marku

never used for the purpose that generated them, they never saw a battle, their presence all over the place became strong enough to turn them into the negative symbols of one of the darkest periods of Albanian history.

Hundreds of thousands of them were erected all over the country, in strategic positions that today ironically correspond to the most beautiful and touristic attractive locations. These military structures are of various typologies though only one of them has become an almost picturesque feature of the Albanian landscape. The semi-spherical shaped fortified unit, which is probably the most well-known Albanian “character” worldwide. The negative stigmatization and the precious steel they bear together with their locations so attractive for developers are contributing to their mass destruction all over the country. The Bed and Bunker project started exactly during a delicate period, in a time when an important heritage of Albania is threatened, and of course the typology chosen for the project was the above mentioned semi-spherical bunker, so widespread, so famous but also the most endangered one.

The aim of the project was to re-design and re-functionalize an existing bunker, a leftover from the communist period, by changing its fundamental function from a ‘war shell’ into a bed

& breakfast hostel for backpacker tourists. The project started in March 2012 at Polis University where students, assisted by Albanian and German lecturers, made their first design proposals. This was followed by the second phase in Mainz, Germany where the main focus of the groups was to finalize and detail the project. The six-month process was finalized by the third and final implementation phase, again in Albania.

The group project’s main objective was to generate value by design means. Even though there were many individuals intrigued by the idea of reusing bunkers, average people do not recognize these structures as something of value, and they tend to clear as much ground as possible by removing them—even an empty plot is considered more valuable. Hence building just a fashionable interior wouldn’t have been enough, and either way it wouldn’t have meant more than a beautifully painted bunker. That’s why more pragmatic values, functional and economic were considered as well, together with the more abstract, spatially and aesthetically inspired ones. The material chosen for the project was wood, friendly and natural in opposition to the rude and artificial concrete of the existing bunker. The different materials represent both symbolically and functionally the different periods of the bunker, their first creation, in a time of war, and their new rebirth with a

totally different purpose. Besides the differences in material appearance, the curved shapes of the new design try to establish a dialogue with the existing—a difficult dialogue, though apparently not impossible.

Students were able to conceptualize, design and build by themselves a fully functional hotel room inside an old bunker. They were successful in their effort to create something new and original inside a powerful and difficult preexistence. The other target of our project, the one trying to represent publically the attractiveness of the bunkers by spreading ideas that might create the grounds for a safer future for this endemic species of Albanian buildings, was also quite successful. Albanian and international people and media showed interest in this project conducted by a group of 25 Albanian and German (current and soon-to-be) architects and designers.



Courtesy of Endrit Marku

Museum4all

By Tatjana Mijatović | Prizren

Cooperation of Cultural Heritage without Borders and the Stavros Niarchos Foundation with the National Museum of Bosnia and Herzegovina on “Disability and Access Projects” helped to make first steps toward better accessibility in one of the oldest institutions in Bosnia and Herzegovina.

Two projects were made:

- Audio guide for blind and visually impaired persons
- Museum in a Suitcase

Audio guide for blind and visually impaired persons

The first step was to research all technical solutions available today for blind and visually impaired persons in general, searching the internet and reviewing other museums accessibility projects. After gathering a large amount of information, one conclusion was inevitable: “I don’t have any criteria for choosing the best solution!” So, I educated myself about the problems and needs of blind and visually impaired persons from experts who are working in that area (library and school). One of the most important facts that I’ve learned is that Braille can be read only by a person who was borne blind or lost

their sight at young age, otherwise they are practically “print impaired” individuals. That knowledge had a crucial influence on what was chosen to be the best solution.

The aim of this project is to enable independent visits by visually impaired and blind persons to the museum’s existing collections, as well as understanding what is exhibited. An understanding of the needs and problems of accessibility made me aware of how big an intervention in the museum should be, in a museum that was made “not to be touched.” At the same time, I’ve become aware that it is not possible to do it all. A plan has to be made, and this project should be a good base for further upgrades which, I presume, will be much easier to do than this first step.

In order to really make our museum a “museum4all”, it was



important to include all ages and groups of blind and visually impaired visitors. To do that properly, blind and visually impaired persons were included in every step of realisation as the “control group.” They were also hired to translate all material into the English language and to create digital audio files for the future audio guide.

Finally, the “I.D.Mate” barcode reader was chosen as the best and simplest solution. It is a portable “all-in-one” talking bar code scanner that aids visually or print impaired individuals with the identification of items via the product’s bar code or UPC. Using text-to-speech and digital voice recording technologies, it allows users to access an on-board database of product descriptions, along with a tailored set of recorded voice messages. Now we have 3 barcode readers, because we have 3 departments in our museum and in case we have a larger visit, we can divide the visitors into 3 groups in order to make their experience better.

Together with curators and conservator we have made a selection of museum items which will form our tactile collection. In the Archaeological Department, we have used exhibited

items from existing collections. The Ethnological Department used originals from its storage depot, and some new items were brought and made for this purpose. The biggest problem was the Natural History Department, because its entire collection is “behind glass.” So, we made all new items suited to be tactile and exhibited them beside the originals. Some of my “new” knowledge needed to be passed on to curators, because they had to make a “descriptive story” about tactile items to make sure that everybody has the possibility to fully understand what is exhibited.

One of the most important things that will connect all of the parts into one whole is to make a detailed tactile map of the museum with the positions of tactile exhibits and to make an accessibility guide that can be read on our web page.



An important boost for making the tactile map, and also for giving me an idea what else could and should be done in the future, was a tactile image training at the Royal National Institute of Blind People in Birmingham, provided by Cultural Heritage without Borders (CHwB). Only after this training I began to understand what constitutes a good tactile image, and immediately I could recognise all the mistakes that I made in making my map “pretty and technically correct!”

CHwB provided equipment for making tactile images, and four of my colleagues and I gave tactile image training to professionals from 11 different museums from the Balkan Museum Network.

Museum in a Suitcase

This project started with education work by curators E. Šljivo and S. Avdić to work with blind and visually impaired children by attending regular classes at the elementary school for blind and visually impaired children. The first phase of this project was preparing the travelling exhibition “Touch the Ethnology”, in which 25 small replicas of actual museum objects were made for this purpose along with a suitcase.

Selection was made from 4 different areas of the ethnological collection:

- Agriculture and means of transportation
- Manual processing of textiles
- Musical instruments
- Traditional household appliances

Stories adjusted for children between 6 and 14 years old were also created about those objects. The Museum in a Suitcase is and can be implemented in various ways:

- As educational workshops held in the National Museum of BH
- As a traveling exhibit to schools and centres in BH
- As literary and art workshops for children from elementary schools for blind and visually impaired children along with sighted children.

One target group – One promotion

Promotion of both projects was done through media (radio, journals and internet portals), through presentation of the project at the Centre for Blind and Visually Impaired Persons, by informing schools where educational workshops have been held, and by major promotion held in the National Museum of BH. It is very important to understand that workshops held in schools are educating future “independent” museum visitors.



Tour de Culture

By Enes Toska | Gjirokastra

Tour de Culture is a non-competitive and recreational cycling event in Kosovo, open for all: professionals and amateurs, the young and the old, women and men. This event, brought forth for the fifth consecutive year in 2012, has become a traditional and attention-grabbing activity in Kosovo due to great support from the partner municipalities, enthusiasts, international and local benefactors owing above all to the participants of this activity for their passion and fervour.

The overall objective of Tour de Culture is the promotion of common cultural heritage in Kosovo as a means of reconciliation, as well as a cultural tourism asset through a healthier way of transportation, which will play an important role in the creation of a new culture for urban mobility in Kosovo.

This unique tour's specific objectives are:

Promotion of our common natural and cultural heritage

- protection of cultural heritage and cultural diversity at all levels of society

- promotion of cultural heritage as a tool of coexistence and dialogue between communities
- discovering potentials for the development of sustainable cultural tourism



Promotion of non-motorized transport for more efficient mobility for all

- awareness among citizens and decision makers about the importance of safer roads and non-motorized transport itineraries
- promotion of a healthier lifestyle and safer roads for non-motorized transport users
- strengthening participation of women, youth, the elderly, children and people with disabilities

Promotion of a joint global movement to a safer climate future

- putting the rights of people and nature over the rights of polluters
- supporting the programs that aim for 100% renewable energy, zero carbon emissions and leaving fossil fuels in the ground
- science-based policies to get us back to 350ppm

The increasing number of participants taking part in the tour





(from approx. 100 in 2008 to more than 700 in 2012), the rising interest of local and international donors supporting the project and the changing habits of increased bike rentals for the activity all indicate that knowledge and understanding about cultural heritage and urban mobility issues are slowly becoming more deeply rooted in the consciousness of Kosovar society.

Tour de Culture is an initiative of Cultural Heritage without Borders (CHwB) and UN-HABITAT's Municipal Spatial Planning Support Programme (MuSPP) in Kosovo both funded by Sweden. This unique activity, organized each year in the month of September and in different parts of Kosovo, consisted from the synergy of principles derived from the European Heritage Days (EHD) and European Mobility Week (EMW) frameworks.



Can heritage make a difference?



Heritage Alliance

By Kate Pugh | Jajce

We are not the first cultural heritage activists, it's a new way of describing an old phenomenon but our definition of heritage has changed radically this century. Our tools too have been transformed with television attracting mass audiences and social media offering instant access. Opinions may vary and conflict, but tracking the connections helps identify a diverse sources of support. Recent UK examples, the South Bank skatepark and Smithfield General Market show how activists have successfully challenged development proposals.

Activists have to engage with policy as well as challenge specific developments. Nationally, The Heritage Alliance campaigns for a more favourable legislative and policy framework so that we can all do more with our heritage; so that the educational, social, environmental and economic benefits are realised by Government, communities and individuals. In Europe and on a global scale there is scope for cultural activism.

But to be effective activists, enthusiasm is not enough. While courage, imagination and perseverance are pre-requisites, we also need to be realistic and aware of the external trends and

politics. Enthusiasm needs to be co-ordinated and resourced. Clarity is essential. Solution-led activism makes a heritage-centred approach a more attractive option to decision makers. But we can rarely do it alone. First, support from outside, for example, from the powerful industries, tourism, construction and the creative industries which depend on our heritage for their profit can add momentum.

Second, mobilising the silent army, the public which, although interested, is reluctant to take an active role, is a big challenge. The 'virtuous circle' is one way of showing how initial interest can be translated into care. How to get the 3 million visitors to Heritage Open Days in England this year to take more than a spectators' interest is a huge challenge.

The Heritage Alliance for example can count some 6.3 million members, staff and volunteers making a formal commitment to its 96 member organisations. That's 12 times bigger than the membership of all the political parties put together. Building up their skills and capacity to take on more responsibility is one of our current objectives. This is all the more vital because, in the

UK and possibly in other countries, as the government funding is reduced - and will be reduced further - there is a dangerous vacuum emerging.

In the UK we are fortunate to have the Heritage Lottery Fund which invests in a vast range of community projects across the UK, some £6billion since 1994, but we still need people to step up to make the applications. Nothing can replace people who are the real agents of change.

To be able to hand over our heritage to future generations will need a new cohort of activists. Our generation is doing very well, we are worthy heirs of the early activists but our best legacy will be to hand over the skills as well as the inspiration.



*The Heritage Alliance's
manifesto 2014-15,
Courtesy of Kate Pugh*

*Lady Gaga look-alikes campaign
to keep Smithfield General Market
Courtesy of Kate Pugh*



Cultural heritage and activism

By David Fleming | Jajce

National Museums Liverpool is an activist museum organisation in many ways, and our role derives from the socio-economic condition of the city in which we operate. We manage eight museums in a city that is, by UK standards, very poor. Consequently we have set out to provide a museum service that responds to this, by being accessible and inclusive. When our new Museum of Liverpool won the Council of Europe Museum Prize in 2013, the citation stated that the museum has a broad appeal and interaction with local communities, and, indeed, the Museum recognises human rights in museum practice.

Some of our work at the Museum of Liverpool has looked at sexuality, for example. Other exhibitions in National Museums Liverpool have dealt with death, disability and dementia, as well as gun crime and, especially in the International Slavery Museum, race hatred and racial discrimination, child labour, colonialism, domestic servitude, prostitution. In this

presentation I look at how the activist museum operates, both in Liverpool and also internationally – with examples in Albania, Lithuania, Romania, Brazil, Argentina and Taiwan. I cite the international support networks, the Federation of International Human Rights Museums (FIHRM) and the Social Justice Alliance of Museums (SJAM) as well as the UK Museums Association’s activist ‘call to arms’, Museums Change Lives.

I also wish to explore what we mean by “cultural heritage”.



Designing a platform for Balkan heritage activism

By Jasper Visser | Jajce

In the first 20 years of my life, a platform used to be a raised surface on which a person or a group would stand, either to share their ideas or to better observe the ideas of others. When people used the word, it was often interchangeable with stage. The advent of ICTs has changed this, radically. Now, when people use the word 'platform' outside of politics, they often mean a place for debate and discussion, an exchange of ideas and values, aimed at achieving a shared goal. The current-day platform is more a comfortable living room, than an exposed stage. When I talk about a platform for Balkan heritage activism, I mean such a place for dialogue and an open exchange of ideas and values.

Why has the advent of ICTs changed this? Primarily, because internet, cellphones, social media and other tools greatly simplified sharing information and engaging in dialogue around this information. Secondly, because we've seen so much great examples of modern platforms enabled by ICTs. The most notable example is Wikipedia, a platform for all the world's knowledge and a place for fierce debate between the editors writing the articles. There are also more niche platforms, serving specific functions. For instance Ushahidi, the global crowd-mapping technology with Kenyan roots that is an invaluable source of information in times

of conflict or humanitarian crisis. Or long-running Twitter hashtags that bring together professionals around specific topics, such as for example #openglam.

What all these platforms have in common is that they bring together different people around a shared set of values, shared interests and – usually – a shared goal. The members may never meet face-to-face, but they regularly meet online or via other technology. There are different ways in which they communicate with each other, most often in some sort of market place for ideas, where questions and information are debated and added upon.

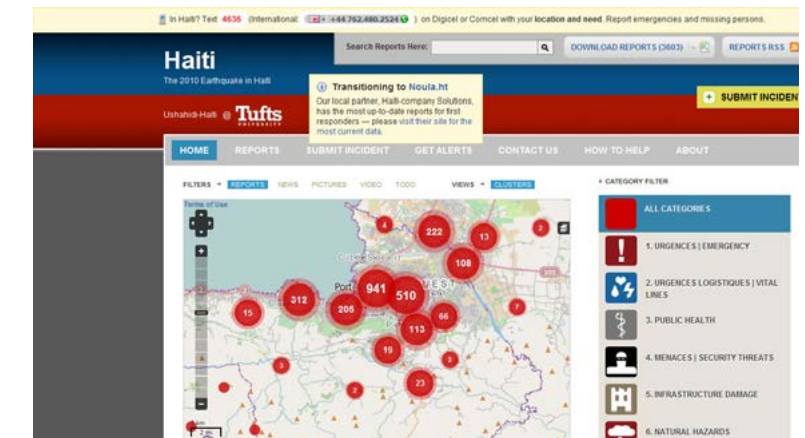
In 2009 we decided to combine our knowledge of ICTs and new ways of working this enabled into a platform for heritage innovation in The Netherlands. For a while, a group of heritage professionals had been meeting to address current challenges, especially in the field of digital media, audience engagement, business models and open data. We started the platform to structure these. The platform consisted of monthly meetings around a specific topic or question, and an online network where other topics were proposed and discussed. The platform was run entirely voluntarily and apart from a small investment from one of the founding partners, it was run without a budget.

The Dutch platform for heritage innovation was a considerable success and after almost three years managed to make itself redundant, when individual members had grown strong enough ties with each other not to need the network any longer. Among the success factors of the platform were the willingness of participants to share both their ideas and doubts, the voluntary character which was added to by making the meetings inspirational and fun to attend and the limited size of the community: all members knew each other by name. The platform also had shortcomings, most importantly that it didn't build a sustainable knowledge database for future reference.

In Jajce, the work towards a platform for Balkan heritage activism will continue. This platform will most likely also be a market place for knowledge, experiences and ideas, where members come together to discuss and debate questions they may have, or knowledge they want to share. As with any modern-day platform ICTs will play enabling roles in the platform, but it will be its members that make it succeed. Existing platforms such as Wikipedia, Ushahidi and Twitter will serve as a source of inspiration about the opportunities to organize a platform and the information on it, to serve all heritage institutions in the Balkan.



Moments from the networking workshop in Jajce



Screenshot of the Ushahidi platform when used in Haiti, Courtesy of Jasper Visser

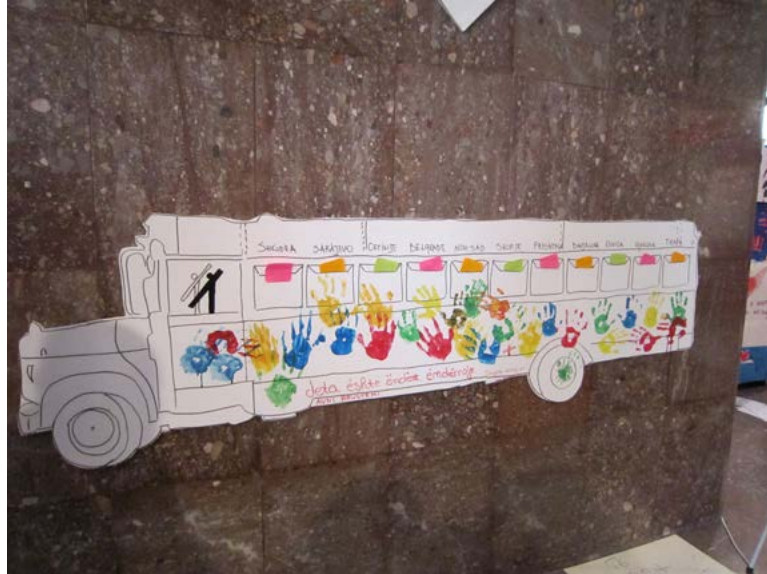
Discussion debate – War or Peace?

By Diana Walters & Bernadette Lynch | Jajce

Strengthening social justice and human rights through museums is increasingly attracting attention, both through practical engagement and adaption of theoretical ideas. More evidence is emerging internationally about how museums and heritage can contribute to development of civil society through democratic participation and engagement. The roots of this lie within different practices and approaches.

In post-conflict countries the need is great. Societies have experience loss, conflict, trauma and divisions remain between peoples. Heritage is often manipulated and used as a weapon to further divide. In this context, what is the best way forward for museums? Should the harsh reality of conflict be explored as a means of moving towards social justice? Or should the focus shift towards peacebuilding in pursuit of the same goal?

Two international consultants debate this, drawing on their experience and ideas, and pose the question about how to move towards a better world using museums and heritage.



'1+1: Life & Love' Peace Bus Tour (Balkans, 2011),
Courtesy of Diana Walters & Bernadette Lynch



Journeys of Peace (Kenya, 2013) Courtesy
of Diana Walters & Bernadette Lynch

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