



THEMATIC BRIEFING NOTE ON THE EXTERNAL COOPERATION PROJECTS IN THE FIELD OF CULTURAL HERITAGE

HERITAGE AND ECONOMIC, SOCIAL AND HUMAN DEVELOPMENT

I. Introduction

The term "cultural heritage" refers to a wide range of material and intellectual evidence representative for a community and its evolution through time. From the objects, the actions and the know-how of everyday life to the planning or the forming of spirituality, heritage illustrates the creative interaction between the man and its natural and social environment. Formerly limited to the most prestigious remains of the material culture (large religious, military or civilian complex), heritage saw its borders gradually extended to the most original and vernacular productions, and this happened at a global level.

According to its current meaning, heritage is divided into two main categories. The « tangible » heritage includes a wide range of shapes and situations, from the archaeological sites, the different types of architectural heritage – the monumental sites as well as the countless expressions of traditional architecture - the cities and the historical urban settlements, the cultural landscapes, to museums and collections of objects. The "intangible" heritage brings together realities which, until recently, were not sufficiently valued in the eyes of the international community, such as the traditions, the knowledge, the know-how, the beliefs and the rituals that belong to the imagination and creativity of a community and that are directly involved in the construction of its identity.

The two dimensions are, however, closely linked and cannot be considered separately. The tangible heritage only finds its full meaning in relation to the values and skills from which it originated, while the intangible heritage is often embodied in the production of objects - for example craft or ritual objects - that are its "tangible" counterpart.

Memory of the communities that have produced it, identity carrier - sometimes at the risk of dividing instead of assembling when this dimension is narrowly diverted - the heritage reflects the humanity's richness and cultural diversity. It represents a resource that is, on one hand, long-lasting since it defies time but, on the other hand, extremely fragile. Besides the natural factors that constantly threaten its physical integrity, we must also consider the risks and constraints related to the continuously evolving societies. Faced with the challenges posed by modernity, the heritage must be documented, protected, preserved, used and promoted according to the cultural and humanistic values that it stands for, ensuring, at the same time, the respect for its authenticity.

However, saved and recovered by and for the society, heritage can also be - when integrated into a coherent development strategy - a significant resource for the communities' socio-economic development, a true engine for the local growth and sustainable development and an essential condition for a balanced human development.

This observation, backed by many successful experiences in all the ACP countries, is relatively recent. Until recently, the mobilization of the international community around the poverty reduction goals focused almost exclusively on the establishment of basic services - infrastructure and energy - as well as on the financing of the traditional social sectors, such as health and education. Culture and heritage were rarely taken into account in the cooperation projects given that they were seen as areas of secondary importance, or even a "negative priority".

Since then, the global awareness on the importance of culture, resulting from a society in which the material growth has not brought the expected development, and through the efforts of many international organizations and NGOs, has singularly changed the situation. Already recognized as the fourth pillar of sustainable development in the final declaration of the World Summit on Sustainable Development (Johannesburg, 2002), culture is promoted for its double dimension, both as a carrier of meaning and values for the individual and the community and as a factor of economic progress under the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted by UNESCO in 2005. Its importance and its contribution to the development and accomplishment of the Millennium Development Goals were emphasized and formalized once again in the final declaration of the Heads of State Summit who met in New York during the 65th session of the UN General Assembly, held in September 2010.

Cultural heritage has directly benefited from the gradual recognition of culture as a factor of development. It is now considered as an area likely to strengthen the social cohesion and to generate significant economic benefits, as demonstrated by the statistics related to the restoration and rehabilitation activities and to the unprecedented development of cultural tourism.

The European Union has also taken into account this development, by including culture and heritage among the cooperation policy areas included in the Cotonou Agreement, signed in 2000. The EU has recently deepened the debate on the role of culture in the development policies over several meetings, including the international conference entitled "Culture and creativity, factors of development" held in Brussels in April 2009 and the International Seminar "Culture and Development" held in Girona in May 2010. Finally, the issue of cultural heritage as a factor for social and economic development has recently been thoroughly discussed during a seminar held in Porto-Novo, Benin in February 2011. In parallel, many projects in the field of archaeological and architectural heritage, museums and crafts have been supported in recent years thanks to the EDF funds or through thematic cooperation programmes (such as "Investing in People") or regional programmes ("Euromed Heritage"). The same trend can be noticed in the case of the national agencies for development cooperation, which carry out concrete actions that support the cultural creativity or the preservation and promotion of cultural heritage.

Despite these certainly positive developments, a lot remains to be done in order for the cultural heritage to occupy the place it deserves in the development aid policies. Many ACP countries, yet rich in relics of the past and in living traditions, still have to include heritage among their priorities, or lack a clear strategy that would allow them to better combine heritage safeguard with socio-economic benefits.

It is also about promoting a responsible approach, on one hand aware of the many cultural and social issues but also of the risks related to the safeguarding of cultural heritage, its transmission and its promotion. On the other hand, the projects, far from a backward looking and rigid vision, must open up to innovation and creativity, by encouraging a better integration of heritage within the society. The involvement of the people, who are the beneficiaries of the cooperation measures, a constant dialogue with the authorities in charge of heritage, *sine qua non* conditions for a project's success and for the sustainability of its results, should also form the basis of any action in this area.

Finally, a better coordination between the donors and the other stakeholders (international organizations, NGOs ...) belonging to the cooperation domain would avoid the risk of the efforts' duplication and dispersion, while increasing the action's efficiency and visibility on the field.

II. Institutional Framework

1. International Context

To understand all the aspects of cultural heritage and consequently guide the projects on the field, it is appropriate to consider the concept's evolution over time. Within a few decades, we went from a concept inherited from the nineteenth century, focused on the "monument of art and history" and anchored in stone, to a more anthropological approach on heritage, concerned about its human and natural context.

Faced with the phenomenon of time acceleration and space contraction due to the technological development, the heritage field has undergone a tremendous extension. This is both chronological, since more recent heritage forms are recognized today as worthy of preservation, and typological, progressively including new categories of objects and cultural expressions. But it is also geographical, to the extent that the European matrix of cultural heritage has invested the entire planet, interacting with extremely numerous and varied cultural environments. At the same time, we are witnessing an expansion of the public, who is increasingly interested in heritage as a result of the democratization of culture. This trend is attested by the many charters, conventions, resolutions and documents adopted in the second half of the twentieth century by the leading international and intergovernmental organizations active in the field of heritage. It is also reflected in the guidelines followed today by the actors, both state and private, of the cooperation for development.

The World Heritage Convention, adopted by UNESCO in 1972, represents a major step in this recognition process. Promoting a global vision of heritage, a common good of all mankind, the Convention brings together for the first time the cultural and natural heritage. The two worlds, closely interrelated, are now considered as one reality. In addition, by including among the sites the combined works of man and nature, the Convention lays the ground for the concept of "cultural landscape ", later formalized by UNESCO in 1992.

With the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in 2003, UNESCO has taken a step further in drawing the attention towards the non-tangible dimension of heritage, inseparable from its physical counterpart. Now the traditions, the rituals, the know-how and the beliefs are formally recognized as heritage and may be subject to specific documentation and protection measures. In this context, the human environment surrounding the heritage sites enjoys increasing attention from the international community. A safeguard and sustainable development policy can no longer be built without considering the emotional, functional or identity ties between the cultural heritage and the corresponding communities. This is the main argument outlined in the Framework Convention on the Value of Cultural Heritage for Society - also known as the Faro Convention - adopted by the Council of Europe in 2005. Applied to Europe, but with a universal value, this text presents cultural heritage as both a resource for human development, cultural diversity and intercultural dialogue and a model for sustainable economic development. Carrier of humanist and social values, the heritage fully contributes to the objectives and guiding principles of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, also adopted by UNESCO in 2005.

2. The cultural heritage in the EU's external cooperation

Heritage, as an intervention sector in the external cooperation implemented by the European Commission is not defined as such, but it fits into the broader, but closely linked, field of culture. The cultural dimension is formally identified as a cooperation area and has been incorporated in the legal documents and other texts that guide the Community's work and the cooperation and development policies implemented by the EC.

The article 151 of the EU Treaty stipulates that the Community should take into account culture in all its actions so as to encourage intercultural dialogue and promote diversity. The same article states that the Union and the Member States shall foster cooperation with third countries and international organizations active in the field of culture, and in particular with the Council of Europe. Culture is recognized as a component of a harmonious and sustainable human development as well as an important element of the main EU programs and cooperation actions and of the bilateral agreements between the Union and the third countries.

In this sense, the European Agenda for Culture¹ states that « *Culture is at the heart of human civilization and development. It gives us hope and makes us dream, it stimulates our senses and offers us new*

¹ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in the globalization era, May 2007.

ways of looking at the reality. It builds bridges between peoples, by stirring dialogue and arousing passions, in a way that unites rather than divides ... ». Similarly, in the conclusions of the meeting of 20 November 2008, the European Council invites the EC and its Member States to pursue the goal of *« strengthening the place and role of culture in the external affairs policies and programs and fostering the cooperation with third countries and international organizations competent in the field of culture, especially UNESCO and the Council of Europe, in order to improve the quality and the diversity of the cultural activities implemented and, more generally, to contribute to achieving the objectives of foreign policy and sustainable development. »*²

The general structure of the EU cooperation in the field of culture and heritage is based on various instruments structured by geographical or thematic area, namely:

➤ **Geographical Instruments**

a. ACP countries - European Development Fund (EDF), based on the Cotonou Agreement (June 2000, revised 2005), signed between the Member States of the European Union and 79 developing countries from Africa, Caribbean and Pacific.

This agreement sets the framework for the international cooperation for the benefit of the ACP countries, which takes the form of funded programs at national, regional or “all-ACP” level. The Cotonou Agreement identifies culture as one of five areas of cooperation and mentions that the cooperation strategies ACP-EC aim at *« promoting the cultural values of the communities and their specific interactions with the economic, political and social elements. »*

Article 27 of the Agreement states that *“Cooperation in the area of culture shall aim at:*

- a. integrating the cultural dimension at all levels of development cooperation;*
- b. recognising, preserving and promoting cultural values and identities to enable intercultural dialogue;*
- c. recognising, preserving and promoting the value of cultural heritage; supporting the development of capacity in this sector; and*
- d. developing cultural industries and enhancing market access opportunities for cultural goods and services”.*

b. Neighbourhood countries (Eastern Europe, Southern Caucasus and the Mediterranean) - European Neighbourhood and Partnership Instrument (ENPI).

Regulation No. 1638/2006 of October 2006 establishes the framework and the procedures for EC's cooperation with 17 partner countries, through national and multinational programs, as well as border cooperation programs. Among its provisions, it is stated that one objective of cooperation with neighbors is *“to support cooperation aimed at protecting historical and cultural heritage and promote its development potential, especially through tourism”.*

² Council Conclusions on the promotion of cultural diversity and intercultural dialogue in the external relations of the Union and its Member States, 2905th meeting of the Education, Youth and Culture Council, November 20, 2008.

In this context, cultural heritage was specifically targeted in the Euro-Mediterranean « Euromed Heritage» programme³. Currently in its 4th phase (2008-2012), this regional programme is supporting 12 projects in the field of tangible and intangible cultural heritage, with a global budget of 17 million €.

Other smaller programs have covered heritage directly or indirectly, as is the case of the program to promote cultural tourism for the benefit of Syria.

c. Countries of Latin America, Asia, Central Asia and the Middle East, as well as South Africa - Financing Instrument for Development Cooperation (DCI).

Despite the fact that the DCI does not name culture as a specific cooperation sector, some strategic partnership agreements signed between the EU and partner countries incorporate a significant cultural cooperation component. This is the case of India, Mexico and Russia.

➤ Thematic Programmes

The EC has established thematic instruments, such as the *Investing in People*⁴ programme (2007 – 2013, 50 million € allocated to culture), the *EU-ACP support programme to ACP cultural sectors*⁵ (2007-2012, 30 million €) and the *Non-state actors and local authorities in development*⁶ programme which aims to support civil society in all sectors. Although none of the three programs are specifically designed for the heritage sector, projects from this field can be eligible.

Despite the many existing instruments and a sound regulatory framework, culture and heritage continue to be very marginal areas of intervention in the EC's international cooperation in respect to the funds allocated.

Historically and until a few years ago, the main EU external cooperation projects in the field of cultural were related to the tangible heritage. The most important projects in this sector, in terms of amounts, have been the project of assistance in the preservation and conservation of the built heritage from the Lalibela region, Ethiopia (10.6 million €), the construction of the National Museum Kenya (8 million €) and the construction of the National Museum and regional museums in Mali (4 million €). However, these interventions are limited to the few developing countries where the culture sector has been listed as an area of intervention in the cooperation programs with the EU.

In the last few years, the programs to support culture in general and cultural heritage in particular have followed the changes in the international mindset in respect to this area. The main objective of more recent projects has shifted from the mere buildings and / or objects restoration and conservation towards a promotion approach of the heritage sites and of the intangible heritage. Today projects aim at making cultural heritage an integral factor in the development of the communities who hold it. The example of Elmina on the coast of Ghana, is significant. This prestigious site, listed on the UNESCO World Heritage List, has benefited from a comprehensive development program, funded by the EU, including the renovation and promotion of a 15th century castle and fortress, projects to support the

³ www.euromedheritage.net

⁴ http://ec.europa.eu/europeaid/how/finance/dci/investing_fr.htm

⁵ <http://www.acpcultures.eu>

⁶ http://ec.europa.eu/europeaid/how/finance/dci/non_state_actors_fr.htm

creation of income generating activities, the city's sanitation, tourism development, support for local arts and crafts, etc.

Beyond the development projects targeting the heritage sector that are directly funded through cultural cooperation, cultural heritage is present in other cooperation areas, particularly in programmes aiming at the cities' sanitation, environment preservation, local development, tourism promotion, urban planning, civil society, etc.

The presence in these projects of a cultural heritage dimension justifies the development of implementation methods for the projects taking into account the specificities of this sector, which are discussed below.

III. Cultural Heritage as a development factor

Heritage is, by its identity and civilizational dimension, an essential component of development. When preserved and promoted, it contributes to strengthening the identity, improving the living conditions, the urban environment and the quality of life of the individual. The promotion of the local culture, traditions and identity is a factor that enriches the individual and that contributes to a complete and balanced human development.

The impact of development projects on cultural heritage in terms of economic, social and human development can take various forms:

➤ *Direct economic contribution of the culture related activities in terms of promotion of cultural goods and services*

The direct economic impact of the heritage sector is materialized by the activities in which heritage enters as an essential component - be it related to the management of the historical sites and museums, preservation, restoration and use of the built heritage, to the use of traditional technology and know-how in the building, the decoration or the crafts, or in the activities related to cultural tourism. These activities are implemented by various professional and economic actors - independent entrepreneurs, private companies, associations, cultural institutions, public-sector agencies, training facilities, etc. - and result in goods or services, which can or cannot be marketed, potentially valuable in economic terms. Supporting this set of activities corresponds to the economic contribution of cultural heritage to the internal local / national product.

To this direct contribution of the cultural sectors, we should add the activity induced in a variety of other areas related to the heritage sector: technical service providers, administrative and financial services, cultural tourism related services, products and services related to the restoration of tangible heritage etc. For example, when a historic center is restored and promoted, it becomes a development pole for trade, for other cultural or entertainment activities, for hotels, restaurants etc.

➤ *A driving force and a resource for local development*

The direct economic impact is not limited, however, to the sum of the value of goods and services produced by companies in this sector. Other significant outcomes result from the activities related to heritage, particularly in connection to the local development.

The traditional manifestations and cultural events, related to the intangible heritage, especially festivals and other artistic events for the general public, have a positive impact on the local economic activity in all sectors. These cultural events are present in both the northern and southern countries and represent an important source of revenue for the local economies. In areas where few other resources are available, the activities induced by the expenses incurred by the participants and the audience of such specific cultural events often give a boost to the local economy.

The dynamic generated around the culture and heritage related activities and events in some decentralized areas contributes to the economic and social development of peripheral regions, through the promotion of their specific cultural assets.

Similarly, the cultural activities and the promotion of the historic heritage sites can boost the revitalization and renaissance of cities or communities. For example, in Senegal, the listing of Saint-Louis City on the UNESCO World Heritage List has renewed the interest in this city which has seen its number of visitors increase fivefold from 2000 to 2008.

➤ ***Indirect economic impact***

The activity of the culture sector has an important indirect economic impact in a country's development, particularly in the transition from a subsistence economy with very low income towards an economic model with a higher added value. This phenomenon is explained by the correlation between the cultural level of individuals and their ability to adapt and to integrate in a more challenging and diverse economic environment.

Among the indirect effects of culture on the economic development the following can be identified:

- a. Improvement of a country's positioning and competitiveness in attracting foreign investment. International studies show that one of the criteria considered by companies when choosing the location of their operations abroad is the socio-cultural environment and the quality of local life, which depend among other things on the level of the preservation and promotion of cultural heritage. In a context of globalization and rapid economic growth, this dimension can generate significant economic benefits in the medium and long term.
- b. Positive impact of the dissemination and promotion of tangible and intangible heritage on the strengthening of the identity. In a context of globalization and hyper-exposure to references and products coming from abroad, the identity of the individual and of the society is weakened. The behavior tends to homogenize and the use of everyday products of foreign origin in all areas - clothing, food, entertainment, hygiene, health, etc. - threatens the traditional habits and the products made locally. The loss of everyday know-how results in a loss, not only spiritual and cultural but also economic. Strengthening the identity and the self-esteem through the promotion of cultural heritage is a way to reassert behaviors and consumption patterns more suited to the local conditions and traditions, opening up new prospects for the development of the local economic activities.

➤ ***The economic advantages of the cultural industries***

- a. Employment generating activities. Some activities, such as the crafts, the trades related to the traditional building techniques and to the preservation of the built heritage, or those linked to cultural

tourism, are particularly rich in employment opportunities for the developing countries. Furthermore, participation in the production or dissemination of goods carrying an identity, artistic or cultural value is, in general, rewarding for those performing such trades.

- b. Economic Diversification. In the economies of developing countries, especially the poorest among them, the economic activity is often concentrated in some sectors of primary production (agriculture, farming, fishing) or of raw materials extraction. The difficulties inherent to these economies make that the economic diversification opportunities are scarce. Few local resources are available to generate new economic activities. Cultural resources resulted from heritage, present in every society including the poorest, can be valued for this purpose.
- c. Development of entrepreneurship and small businesses. The activities related to the heritage sectors are being consolidated and structured in the developing countries as very small businesses. The emergence of this mini entrepreneurship in these sectors fosters the economic dynamics and can induce similar effects in other sectors.
- d. Potential source of income for the poorest sectors. For certain categories of people, with little opportunities to develop a sustainable economic activity, the heritage sector presents a subsistence opportunity, especially in developing countries. This is the case, for example, for the trades related to the crafts, to the preservation of the built heritage or to cultural tourism.
- e. Endogenous and non-relocatable development. Cultural heritage, by definition, belongs to only one nation and is therefore difficult to relocate. In a context of heightened economic competition at the international level, culture represents one of the few major assets and a significant comparative advantage as a source of growth that can be valued only by the local developers and operators themselves.
- f. Areas of sustainable and environmentally responsible growth. The "raw material" is the cultural heritage. The development of these sectors is therefore based on a non-renewable resource.

➤ ***The heritage and the social development***

- a. Culture as a factor of social cohesion. Sharing common cultural values fosters a sense of belonging to the same community and is an important factor for integration, pride, unity and social cohesion, both at local, regional, national or continental level. The promotion and sharing of cultural references, the cultural anchoring of the youth and the impact of culture on strengthening the identity contribute to ensuring social cohesion and to preparing the individual and the community to cope with the influences resulted from a globalized world.
- b. The operators' training and professionalization as tools for social advancement. The acquisition of professional skills by the cultural operators (artists, technicians, entrepreneurs), as well as the validation of traditional know-how used in the cultural sectors is a vehicle for progress and social advancement for certain categories of people excluded from formal education systems, especially in the developing countries.

➤ ***Heritage and culture***

Cultural heritage is intimately linked to other sectors of cultural activity and to different forms of cultural expression and manifestation. Heritage is a source of contemporary inspiration and is the basis for

many other artistic activities: crafts, design, music, dance, etc. Furthermore, the heritage is the subject of various publications, books, audiovisual productions, etc.

The development of cultural industries that have a growing importance in the economy depends on both the individual creativity and the cultural heritage of the society.

IV. Implementation of cooperation projects in the field of heritage

1. Principles

The design of development projects about cultural heritage must take into consideration the fact that it carries meaning and value for the society. Heritage cannot be altered, diverted or manipulated without consequences for the community and societal behavior. The different heritage categories commonly used - tangible, intangible and natural - are intimately linked and must be considered in their entirety.

From this point of view, some intervention principles are to be considered in the development and implementation of projects in this field, so as to ensure:

- a. the direct participation of citizens and local communities in the preservation and promotion of heritage and in the development of programs on the collective memory ;
- b. the protection and preservation of heritage objects and sites, ensuring the access to the communities that hold it ;
- c. the protection of the identity and the collective memory ;
- d. the integration of natural heritage and of the immediate environment, urban or rural, in the design of projects related to heritage sites ;
- e. an authentic and meaningful cultural connection with the area and the use of local cultural resources ;
- f. the respect and protection of the traditional knowledge systems, particularly those of native populations, taking into account the contribution of this knowledge to the environment protection and the sustainable management of the natural resources ;
- g. a project design promoting the dialogue and the reconciliation among the communities ;
- h. a holistic conception of the programmes in order to integrate all the dimensions that can have consequences on cultural heritage or that are influenced by it;
- i. a system of sustainable heritage management ;
- j. synergies between modern science and technology and local knowledge.

2. Typology of possible interventions

The projects opportunities are various. Among the possible areas of intervention, we have to consider:

a. Support for the interventions on the tangible and intangible cultural heritage

- i. support for projects aiming at the research, documentation, conservation, restoration and promotion of heritage goods, both movable and immovable and intangible ;
- ii. the promotion of projects aiming at the identification, the inventory and the study of cultural heritage, focused on finding ways to use, promote and contribute economically, socially and culturally in a way that is both respectful for the heritage values and useful to the society ;
- iii. the interventions for the protection and safeguard of cultural heritage in times of crisis, conflict or natural disaster;
- iv. the support for projects of use, promotion or dissemination of sites and heritage objects ;
- v. assistance to the preservation of recent heritage (20th century): celluloid, audio tapes, hard disks, videotapes, etc.
- vi. the promotion, the dissemination and the transmission of traditional know-how, in all areas, and the inclusion of this know-how in a contemporary context in order to create income-generating activities;
- vii. the promotion of intangible heritage in other areas: health (traditional medicine), economy (economic activities based on the traditional craftsmanship), education and training (use of intangible cultural heritage as a teaching tool, formalizing the traditional know-how), etc.

b. Communication and public awareness

- i. raising public awareness on the preservation, use and promotion of cultural heritage, both tangible and intangible ;
- ii. the involvement of schools and of the education system in general in the protection and promotion of heritage;

c. Institutional, technical and financial capacity building of the sector's operators

- i. the professionalization and the formalization of the activities carried out by the business operators and the economic circuits active in the heritage sector;
- ii. the support for site management and for the technological improvement in the field of heritage preservation and restoration ;
- iii. the support to the creation of income generating activities (grant, technical support, training, technical assistance) in the areas related to cultural heritage;

3. Projects' design and implementation

Among the conditions to ensure an effective implementation and sustainability, local appropriation and a positive impact in terms of development, the following should be included:

a. Projects' design and implementation

- i. Identify the appropriate contacts, both at the national level - Ministries responsible for the sector (Culture, Urban Planning, Environment, etc.), Agencies and institutes in charge of cultural heritage ... - and at the local level - Municipalities, Local Authorities, etc.
- ii. Involve or create the structures that can ensure the project's continuity. The involvement of local authorities is essential to ensure the project's sustainability. Since the launch of a project should be identified or created the structure (s) who will carry the project beyond its period of implementation.
- iii. Ensure the project's coherence and integration in the development and management policies and strategies carried on at national and local levels.
- iv. Ensure a better coordination between the donors that may be involved in an operation, and between them and the other public and private stakeholders
- v. Involve the local community by creating formal and sustainable mechanisms allowing the consultation and participation in the decision-making process of all the stakeholders, including the civil society. The population's involvement must take into account its cultural and social diversity. The identification of this diversity is advisable before the project's start in order to ensure the involvement of all concerned groups and social categories (youth, underprivileged sectors of the population, ethnic minorities, etc.).
- vi. Generate a political will about the project. The effectiveness and sustainability of the program will depend on its ownership and commitment by policy makers and the support of the population. Political will can arise from a good argument about the potential impact of the project. The population's support depends on the project's capacity to produce tangible results for the whole community, transparency in management, good communication and effective participation of the citizens in the project.
- vii. Plan strategically the project's implementation process:
 - Carry out a diagnosis of the environment (regulatory, institutional, cultural) and the initial situation, in order to know the people involved, the actual requirements, the entity and the local relevance of cultural heritage, the connections of cultural heritage with other fields;
 - plan from the outset the management of the risks related to an operation aiming at safeguarding and promoting cultural heritage, including the possible adverse effects of a geographical, economic and social marginalization of the concerned

populations, potentially victims of an “exotic” confinement in their cultural context, or the risks related to the development of tourism;

- identify precisely the concrete links between each planned activity, the expected results and the impact in terms of development;
- Identify the management structure of the project and its articulation with the competent authorities;
- Identify and create synergies with other ongoing projects in the same sector;
- Develop an effective communications strategy, to raise the interest of potential partners, institutional stakeholders, donors;

b. Projects’ implementation

- i. Ensure a transparent and participatory management of the project, respecting the diversity and including all the stakeholders.
- ii. Ensure the sustainability of the results, planning from the project’s design the conditions for its perpetuation after the expiry of the funding resulting from cooperation.
- iii. Sustain the impact of the project by changing the regulations to preserve its achievements and results.

4. Outcome and impact measures

It is important to capitalize on past experiences of cooperation programs in the heritage sector. The results of the evaluation of completed programs are an important tool to understand the obstacles and failures that may occur in the implementation of the project. Also, measuring the projects’ impact can provide an argument to promote financial investments in this sector.

Indicators for measuring impact and outcomes must be designed during the project’s development. They depend on the nature of the project, however, and should include both qualitative and quantitative criteria. They have to be, as far as possible, objectively verifiable, insofar as they describe the results of a project in measurable terms, and the information is not dependent on subjective opinions or prejudices of a person. Impact indicators, which inform on the direct or indirect long-term intervention, generally make use of statistical data or surveys conducted specifically as part of the evaluation. They measure the general objectives in terms of development. [ex. : employment rates ...]. Outcome indicators provide information on the immediate effects of the intervention to its direct recipients. In this regard, an effect is immediate if the operator can easily realize it while he is in contact with the recipient. [ex. : number of persons trained, number of public (attendance), number of artists supported ...]

For example, the type of quantitative indicators that can be measured are: number of operators, businesses or jobs created in the sector; economic value of the activities directly created by the project, number of visitors / users of the project ; percentage increase in the number of visitors / users, number of people who have benefited from improved living conditions, etc.

It should be emphasized however that the impact of a project in the field of culture and heritage is also determined by qualitative criteria and indicators, based on direct observations, studies, surveys and sociological analyses (quality of the cultural content achieved, quality of the restorations, beneficiaries' satisfaction, ...). These are by definition difficult to measure in terms that are objective and limited in time. Many cultural projects in this respect, give the full measure of their impact in the medium and long term.

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