Università
Ca'Foscari
Venezia

Corso di Laurea magistrale (*ordinamento ex D.M. 270/2004*)

in Relazioni Internazionali Comparate

Tesi di Laurea

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Cultural Heritage in the Mediterranean: a key to identity preservation and sustainable development

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Anno Accademico

2013/2014

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ABSTRACT

L'area Mediterranea è portatrice di uno straordinario patrimonio culturale testimone di una storia fatta d'incontri e scontri tra civiltà e culture. Durante il XX secolo l'importanza della salvaguardia del patrimonio culturale assume un ruolo sempre più preponderante anche grazie alla sottoscrizione delle prime Convenzioni UNESCO (1972, 2003, 2005). Il vento d'indipendenza nel Nord Africa e la modifica delle dinamiche di potere in Medio Oriente hanno condotto alla formazione di nuovi assetti geopolitici che vedono protagoniste potenze occidentali quali Stati Uniti e successivamente l'Unione Europea. Quest'ultima in particolare si muove verso la costruzione del cosiddetto "Partenariato per il Mediterraneo" ponendo la questione culturale al centro dei programmi di sviluppo nell'area. Attraverso l'analisi di due casi di studio è stato possibile analizzare le problematiche più diffuse nella regione, dalle difficoltà di ricostruzione dell'identità al sottosviluppo urbano nel Maghreb, considerando il patrimonio come elemento chiave di preservazione e sviluppo. L'intera comunità mondiale assiste infatti ad un'evoluzione del ruolo del patrimonio culturale, come elemento da proteggere e valorizzare per la preservazione delle identità culturali ma anche come fattore di crescita dell'area Mediterranea. La questione culturale infatti viene inserita non solo al centro delle politiche di sviluppo internazionali ma soprattutto nella governance delle comunità locali. A condizioni diverse corrispondono differenti azioni dove risorse e competenze internazionali e locali possono contribuire alla creazione di un unico strumento per fornire una reale e tangibile crescita, primo passo verso l'evoluzione della cosiddetta "partnership pubblico-privato" ed il consolidamento dell'ideologia "Think global, Act local".

Contenuti e finalità

La complessità culturale del Mediterraneo ha rappresentato il punto di partenza della mia ricerca. Non esiste città o stato in prossimità delle acque mediterranee che non sia portatore di un'immensa ricchezza architettonica, naturale o culturale di gran valore non solo per coloro che l'hanno vista sorgere ed evolvere ma anche per l'intera umanità. Il Mediterraneo rappresenta il crocevia di tre continenti, antico bacino di civiltà e culture, di scambi commerciali, conflitti e culla delle più grandi religioni monoteistiche, i cattolici nel bacino nord circondati dalle bellezze lasciate da Romani, dalle chiese e dalle imponenti strutture medievali, gli ortodossi ad est che presentano al loro interno un sistema di chiese autocefale che si estendono dalla Russia fino alla Grecia, e infine i Musulmani, popolo che conta circa 1,6 miliardi di seguaci nel mondo e che con la propria arte ha diffuso la cultura Araba in tutto il Mediterraneo. Questo non è altro che il frutto di incontri e scontri tra i popoli appartenenti a diverse etnie, che parlano lingue diverse, pregano, pensano e vivono in modo differente. Esso possiede un valore culturale e storico che fonda insieme un senso di unità e al tempo stesso di diversità. Questa relazione è cardine del binomio territorio-cultura che trova la sua realizzazione nel riconoscimento della propria identità culturale e senso di appartenenza allo spazio mediterraneo. Questo concetto è alla base delle teorie di numerosi esperti in cui studi sociologici e antropologici vertono sull'affermazione di uno spazio socio-economico nato da fratture antiche e moderne circoscritte all'interno dello spazio Mediterraneo. Un vortice di conflitti che vede la propria origine, e ancora oggi persiste seppur in forma diversa, tra il bacino Nord-Ovest rappresentato dalla cosiddetta western society e quella dei paesi del Sud-Est del Mediterraneo portatori della ricchezza del patrimonio Ottomano. Su quest'ultimi ho scelto di concentrare la mia attenzione: sull'essenza della cultura Araba e del suo patrimonio che vede la sua massima realizzazione la nella città così coerente da un lato ma così contraddittoria dall'altro. Protagonista indiscusso è il patrimonio culturale, cuore pulsante dei centri urbani islamici. Il secondo capitolo si apre con una sua definizione attingendo prima dalla letteratura specializzata, e descrivendone poi il valore per le comunità locali, nonché in quale modo esso può rappresentare una

fonte di benessere per lo sviluppo urbano e rurale e al tempo stesso come deve essere protetto e preservato. Il secondo passo è stata l'analisi delle fonti universali e regionali del quadro giuridico creato per la sua protezione in tempo di guerra e in tempo di pace. Sono state infatti richiamate tutte quelle disposizioni che gravitano attorno alla tutela del patrimonio culturale, inteso come componente importante dell'identità culturale delle comunità, dei gruppi, degli individui (art. 1, Dichiarazione UNESCO sulla distruzione internazionale del patrimonio culturale): a tal proposito si son analizzate fonti riguardanti la tutela delle lingue, del patrimonio culturale tangibile e intangibile, della cultura tradizionale. In particolare, mi sono soffermata sull'ampliamento del concetto di patrimonio culturale. Successivamente alla ratifica della Convenzione del 1972 e la Raccomandazione del 1989 sono iniziati a sorgere critiche in merito alla definizione di patrimonio aprendo ufficialmente il dibattito sull'esistenza di un patrimonio intangibile non ancora riconosciuto. Esso ha però visto la sua realizzazione con la Convenzione sulla protezione del patrimonio intangibile del 2003. Capisaldi giuridici dell'evoluzione del concetto di patrimonio culturale sono la Convenzione per la promozione della diversità delle espressioni culturali e la Convenzione quadro sul valore del patrimonio culturale per la società, proprio questo ha rappresentato una svolta epocale del concetto di patrimonio culturale nel mondo. Nel terzo capitolo vengono presentati gli attori che ruotano attorno al cosmo della protezione del patrimonio culturale che in base alle proprie capacità e competenze hanno sviluppo numerosi programmi di cooperazione e sviluppo. Il concetto di cooperazione per lo sviluppo dedica una particolare attenzione al settore dei beni culturali sottolineando il ruolo dei principali attori del settore. Dalle organizzazioni internazionali, è il caso dell'UNESCO e dell'UNDP, e regionali come l'Unione Europea o il Consiglio d'Europa, Questo genere di istituzioni sviluppano degli appositi progetti e svolgono più un ruolo di gestione e governante. In prima fila è d'obbligo presentare il ruolo impegnato svolto dall'Unione Europea, in particolare dalla Commissione Europea e dalla Fondazione Anna Lihndt. Il progetto principale EuroMed ha visto lo sviluppo di tre fasi che hanno contribuito ad un arricchimento culturale in ogni angolo del Mediterraneo dalla Spagna e Italia passando per la Grecia, Cipro fino al Marocco. Il ruolo dell'UNESCO è sempre quello di

portatore dei valori universali e portavoce per le comunità locali. Estremamente importante è anche il ruolo svolto dal Consiglio d'Europa battagliero nel campo del rispetto della diversità cultural soprattutto nell'area dei Balcani, in Kosovo ad esempio è impegnato nella ricostruzione del dialogo tra Serbi e Albanesi. Tra i soggetti emergenti si annoverano le ONG sempre più attive nell'area, ne è dimostrazione la piattaforma ONG italiana nel Mediterraneo[1]. In crescita è anche il settore privato delle imprese che grazie all'emergere del cosiddetto Business Inclusivo (Cap.5) stanno sviluppando nuove modalità di cooperazione. Infine, il settore rappresentato dai governi locali che si ritrova per volontà interna ed esterna sempre più al centro delle politiche di cooperazione, sottolineando la crescente necessità di collaborare con altri governi locali e istituzioni regionali o internazionali, in uno scambio dinamico e continuo tra settore pubblico e privato, da qui il rafforzamento dovuto e voluto della cosiddetta Partnership Pubblico-Privato. A questo punto, si giunge al cuore della tesi attraverso la presentazione di due "cases study" chiave per la comprensione del ruolo essenziale che il patrimonio deve assumere nell'area del Sud del Mediterraneo come portatore di sviluppo ma senza annichilire l'identità ed i valori delle comunità coinvolte.

Il quarto capitolo è dedicato ad un recente modello, il Turismo Creativo, nato appositamente per potere soddisfare le esigenze delle aree in via di sviluppo che posseggono uno straordinario potenziale creativo e culturale. Viene analizzato inizialmente il ruolo del turismo creativo come fonte di competitività e di sviluppo nella regione mediterranea. Turismo creativo coinvolge produttori e dei consumatori e implica che essi producano il servizio attraverso una continua interazione che avviene attraverso la trasmissione del sapere. Dal momento che il turismo creativo è un fenomeno molto recente, "sia la domanda che l'offerta sono studiati mostrando che il ricorso al turismo creativo serve per soddisfare i bisogni umani (socializzazione o autorealizzazione)", mentre i prodotti sono soggetti alla differenziazione (Fernàndez Fernàndez , 2010).

[1] http://www.focsiv.it/index.php?option=com_k2&view=item&id=973:cs-la-piattaforma-ong-italiane-in-medio-oriente-e-mediterraneo-sullemergenza-umanitaria-in-siria&Itemid=196

La crescente concorrenza tra le regioni e le città per le risorse turistiche sta dando un ruolo sempre più importante per il turismo creativo come un'occasione importante per lo sviluppo. Questo documento descrive in una prima parte del concetto e le caratteristiche del turismo creativo e spiega le principali caratteristiche della sua offerta e la domanda. La seconda parte descrive l'impatto del turismo creativo nei paesi del Mediterraneo. Paesi del Mediterraneo sono caratterizzate da una straordinaria tradizione nel turismo, perché hanno una storia e un'identità comune, per questo motivo il turismo può essere un fattore chiave nella valutazione del patrimonio culturale e la promozione della competitività nel settore. Turismo Creativo potrebbe rappresentare anche un potenziale per arricchire la zona franca euro-mediterranea. Secondo una recente ricerca condotta dalla cultura del turismo Organizzazione Mondiale del Turismo è più di un terzo del turismo mondiale: nel 2004 c'è stata una crescita del 40% dei turisti culturali, e nel 2009 i viaggi culturali sono stati 375 milioni (WTO, 2011). Parte dei quali hanno scelto come destinazioni alcuni paesi del sud del Mediterraneo, soprattutto il Marocco. Medina di Marrakesh è uno dei casi più rilevanti di città quale destinazione del turismo creativo e culturale. E' emerso inoltre come il governo locale sia sempre più coinvolto nella valorizzazione e promozione della propria città. Il restauro e la riabilitazione delle vecchie case da parte di nuovi proprietari con diverse aspirazioni e culture ha portato nuove sfide nelle trasformazioni dei riad[2]. Una svolta importante per la città ed il suo patrimonio è rappresentata dalla realizzazione della Carta di Medina, adottata nel 2008 dall'Agenzia urbana di Marrakesh con la cooperazione dell'Ispettorato Regionale di monumenti e siti storici. Marrakech ospita circa 1,5 milioni di turisti l'anno per una popolazione di circa 1 milione di abitanti. La città ha 130 alberghi classificati e molti di loro si trovano nella Medina, con 578 alberghi. Turismo a Marrakech è una combinazione di turismo di massa, turismo di lusso e di business convention. Ma la città ha dovuto affrontare vari problemi ambientali e naturali soprattutto quelli legati al consumo di acqua che è diventato rapidamente una seria preoccupazione in una regione piuttosto arida. Il secondo caso riguarda invece l'Egitto, in particolare l'Oasi di Siwa, destinataria di un altro tipo di modello di sviluppo sostenibile, chiamato

[2] Riad: Reidenze per turisti tipiche della cultura marocchina

Business Inclusivo. Anche questo è un concetto molto recente, la primo articolo pubblicato risale al 2009 aprendo così la strada a questo settore innovativo. Business Inclusivo si riferisce a progetti concepiti dal settore profit e progettato per generare una forza trainante per la crescita e lo sviluppo, con un impatto positivo sulle questioni culturali e ambientali. Il termine "Inclusive Business" è spesso associato all'espressione "Base della piramide" (BOP) perché proprio la base della piramide identifica il segmento dei beneficiari a cui gli investimenti inclusivi sono diretti. Pertanto, il Business Inclusivo è composto da tre elementi fondamentali: l' aspetto sociale dello sviluppo umano nonché il rispetto dell'identità delle popolazioni locali con le quali si opera. La tutela dell'ambiente, la cosiddetta green economy e il coinvolgimento del settore profit, ovvero l'impresa, per la maggior parte dei casi autoctona, la quale non fornisce unicamente i fondi ma è anche colei che si occupa della realizzazione del progetto e della gestione dello stesso. E' stato questo il caso di Siwa, Oasi che si trova nel deserto occidentale dell'Egitto, circondata da palme e ulivi e laghi salati. In passato, Siwa ha rappresentato un'importante via di transito commerciale per le carovane utilizzate per attraversare il deserto dalla valle del Nilo ad est al porto mediterraneo di Cirene (oggi in Libia) in Occidente. Nel 1996, Mounir Neamatalla, presidente della Environmental Quality International (EQI), una società di consulenza ambientale con sede in Egitto, è stato in visita Siwa per la prima volta, sorpreso dalla bellezza dell'area che presentava un patrimonio naturale straordinario, celebre è ad esempio la "Montagna Bianca" ha scelto di investire su Siwa e condurla ad una valorizzazione del proprio patrimonio naturale e intangibile del suo popolo. Lo scopo principale dell'azienda era quello di fare di Siwa un sito di patrimonio naturale. Sono stati così avviati numerosi progetti, nella mia ricerca ho inserito quelli che coinvolgono la preservazione e produzione di patrimonio culturale: Adrère Amellal, l'iniziativa "Art, Man, Eagle" ed il progetti di "Donne artigiane". Ad esempio, quest'ultimo ha coinvolto 350 Siwan donne imprenditrici per la produzione di qualsiasi genere di accessorio utilizzato nella propria cultura e sviluppato secondo tradizioni risalenti ai Barberi, popolazione dalla quale loro derivano. Ad esempio applicano le loro capacità nel ricamo o nella produzione di una linea di abbigliamento, accessori e articoli per la casa. Ha

coinvolto inoltre una fase di formazione dove dieci donne anziane sono state impiegate per la formazione di dieci donne più giovani per un periodo di sei mesi, con un salario giornaliero di 10 sterline egiziane (US $ 1,75) al giorno. L'iniziativa ha dunque manifestato un elevato consenso da un lato per la creatività e dall'altro lato per competenze e capacità della comunità locale che unisce il moderno know-how in modo tradizionale per sviluppare l'area in un nuovo modello di business inclusivo di sviluppo sostenibile, che potrebbe rappresentare un modello per gli altri paesi e la loro popolazione. Il fattore chiave per la realizzazione di questo progetto abbraccia il coinvolgimento delle comunità locali nelle imprese, l'occupazione e il rispetto per la cultura e beni ambientali e la connessione con un pubblico in tutto il mondo in grado di riconoscere il valore e il potenziale dell'iniziativa. In questo modo è in grado di diventare un beneficiario dell'iniziativa, impegnando l'intera comunità e applicando la strategia al suo ambiente culturale.

La percezione del patrimonio culturale nelle moderne società nordafricane e mediorientali è infatti composta da una forte diversità culturale e da una sopravvivenza dei luoghi lungo-viventi storici, antiche tradizioni e cultura materiale di ogni genere. Dallo studio di questi due casi nasce la necessità di mettere la città, o comunque il centro della vita urbana come uno spazio di identità e relazioni. Le città storiche devono essere il punto di partenza per il nuovo e consapevole inizio di crescita di questa parte del Mediterraneo. Il patrimonio culturale potrebbe essere in questo modo il fluido per la trasmissione e la diffusione l'identità di ogni paese e permettere di investire su di esso in modo diverso. Il ruolo delle comunità locali nella cooperazione per lo sviluppo "culturale" è il leitmotiv di questo progetto. Il cambiamento deve partire dalle comunità locali i veri fautori e conoscitori della loro realtà e del loro patrimonio. Esse non rappresentano più il Base of the Pyramid[3] (Cap.5), ma bisogna cooperare affinchè questa piramide si limi dall'apice e disintegrandosi porti ciascuno sullo stesso livello, a distanze diverse certamente, ma con la stessa visione verso un futuro sviluppo. Il fulcro del progetto risiede anche nel rafforzamento della partnership pubblico-privato. Si potrebbe parlare di un modello di vasi comunicanti: diverse competenze

[3] Vedi Capitolo 5 "Il modello del business inclusivo applicato al patrimonio culturale"

provenienti da diversi soggetti, possono essere miscelate insieme per fornire risorse e strumenti per una crescita reale e tangibile. I diversi ruoli che il patrimonio culturale può assumere sono molto molteplici infatti. Diversi eventi o paesaggi urbani corrispondono ad una risposta diversa da diversi attori. Ad esempio dal punto di vista della tutela e salvaguardia del patrimonio culturale nelle regioni mediorientali colpite da conflitti è diverso dal suo ruolo in aree più stabili. Così l'attuazione delle attività di cooperazione dipende dall'atteggiamento dei paesi: dove devono essere protetti gli elementi culturali ci sarà un'attività massiccia dalle più potenti organizzazioni internazionali come l'UNESCO che attraverso strumenti giuridici e la collaborazione diretta con il governo locale è in grado di aiutare questi governo attraverso il monitoraggio del patrimonio culturale in pericolo, al fine di aiutare le comunità locali a mantenere l'identità culturale del gruppo etnico del paese. Il caso è diverso per le aree più stabili della regione in cui sono necessarie le ONG o investimenti pubblico-privato a supporto dei governi. In questo modo il patrimonio potrebbe rappresentare su un lato di un valore che deve essere tutelato perché rappresenta una risorsa per il futuro, la chiave per lo sviluppo sostenibile. Nel rappresentare la cultura di una società in cambiamento, il patrimonio potrebbe essere mobilitato per guidare la formazione del futuro. Il ruolo del patrimonio nel promuovere l'integrazione sociale è un obiettivo utile. Miglioramento delle condizioni di convivenza con la continuazione di multiculturali eredità immagini è in grado di favorire la coesione sociale e il senso di dignità. I monumenti non devono essere congelati, ma devono essere integrati nella vita di tutti i giorni per essere efficaci nella vita comunitaria. Uno degli ideali fondamentali della Convenzione del patrimonio mondiale è stata quella di creare l'unità tra le persone, identificando esempi notevoli di patrimonio che sono 'universale' per l'umanità. Guardando le conflittuali e contestate Città Patrimonio in Medio Oriente, potrebbe essere possibile giungere ad una comprensione del grado di successo o il fallimento di questa premessa. Comprendendo il ruolo del conflitto in eredità, i conservazionisti possono diventare sostenitori migliori per il patrimonio costruito e mediatori più efficienti di controversie del patrimonio. Inoltre, la comprensione delle ragioni e delle modalità di conflitto può portare alla nascita di un nuovo percorso per il Patrimonio Mondiale a perseguire. Comprendere le ragioni

fondamentali di conflitto e cercando di individuare le possibili soluzioni sono, quindi, fondamentali per preservare il patrimonio dell'area Mediterranea in modo completo, socialmente consapevole. Tuttavia, al fine di cogliere le dinamiche del conflitto in eredità, dobbiamo prima prendere le distanze dalle nostre nozioni preconcette sulle aree islamiche. Mentre molti considerano il sud del Mediterraneo come un luogo che ha sempre vissuto il conflitto tra gruppi etnici e religiosi, uno sguardo storico alla regione svela una tendenza più sfumata. Nelle parole di Ussama Makdisi e Paul Silverstein:

"Anche se il Medio Oriente è stato a lungo stereotipato come una regione di violenza religiosa primordiale ed endemica, in questi ultimi anni un certo numero di opere provocatorie hanno indicato come l'emanazione violenta dell'identità comunitaria è un fenomeno decisamente moderno legato alla (coloniale) e la formazione di (postcoloniali) tensioni all'interno degli Stati nazionali. Settarismo non, in altre parole, precedono politica nazionale e creazione stato, ma piuttosto è in gran parte l'effetto di questi processi. Il legame ipotizzato tra territorio, la storia, e il corpo-a base sia claims- settaria e nazionalista resta incerta, come territori delimitano multiple, contrastanti storie e corpi tradiscono più discese. In effetti, uno degli effetti della violenza è di iscrivere determinatezza etnica e religiosa su tali ambiti sociali, incarnate instabili e spazi."

Modernizzazione, inevitabili in ogni società, non deve far dimenticare l'importanza del patrimonio come un vettore di sviluppo e stabilità sociale, sia per le generazioni presenti e future. Ancora oggi, una serie di soluzioni tecniche tradizionali rimangono ineguagliabili in termini di efficienza. Alcuni di loro sono particolarmente ingegnoso e meritano di essere presi in considerazione nella ricerca di soluzioni alle sfide di oggi. Al fine di preservare questa eredità del passato, le comunità nazionali e locali sono invitati a proteggere e valorizzare questo patrimonio che rappresenta il nucleo della loro identità comune.

Obiettivi

Questa tesi analizza il settore dei beni culturali nei paesi MENA e l'opinione pubblica e la politica di privati e di esperienze operative in questo settore nel corso degli ultimi sei anni, 2008-2014, con tre obiettivi:

- Esplorare le caratteristiche e le esigenze del settore culturale della regione e la loro rilevanza per lo sviluppo complessivo Paese

- Descrivere ed analizzare il passato e l'attuale sostegno del settore pubblico e privato "per la conservazione e gestione del patrimonio culturale della regione"

- Estrarre l'esperienza e definire il quadro strategico per la futura organizzazione internazionale e assistenza del settore privato per la conservazione e la gestione del patrimonio della regione del Sud del Mediterraneo.

Come la prima analisi a livello di regione di questioni settoriali e operazioni culturali internazionali/locali supportato, questo progetto può condensare solo una frazione delle esperienze accumulate della regione. Chi è interessato a una immagine più piena e nella sua documentazione empirica sono invitati a consultare la recensione completa del settore regionale, che sarà pubblicato separatamente. Questa analisi è incentrata sul patrimonio culturale materiale e le doti del patrimonio storico. I risultati dello studio derivano da visite sul campo; dalla ricerca sulla preparazione dei progetti, la valutazione e l'attuazione; e dal economico, finanziario, e analisi dei rischi per i progetti con componenti CH. Per la preparazione di questo ampio studio regionale, consultazioni politiche sono state organizzate con i governi di molti paesi MENA; con l'UNESCO, il Programma di sviluppo delle Nazioni Unite (UNDP), molti paesi donatori, e varie istituzioni internazionali e nazionali; e con le comunità locali e le organizzazioni non governative (ONG) che si occupano di cultura. Le loro preziose

raccomandazioni per la strategia del MENA sono incorporati in questa relazione.

Proposte e questioni aperte

Una soluzione potrebbe essere quella di aumentare il ruolo del patrimonio culturale per lo sviluppo urbano sostenibile del bacino del Mediterraneo attraverso la realizzazione dell'azione da parte del settore pubblico e privato. Ciò potrebbe rappresentare una via d'uscita, poiché i soggetti della cooperazione posseggono gli strumenti per la gestione del patrimonio e l'evoluzione dell'approccio nell'organizzazione internazionale nell'area del Mediterraneo, al fine di garantire una vera cooperazione per lo sviluppo e cercando di distruggere e non dimenticare, il muro creato dal fantasma del colonialismo. Quindi non più una gerarchia, ma piuttosto una cooperazione uno accanto all'altro. Questo potrebbe essere possibile solo cercando di aumentare il partenariato pubblico-privato. L'obiettivo è quello di capire se i nuovi progetti si stanno dirigendo verso una politica di leale collaborazione e di integrazione nel rispetto della cultura di altri che, anche se non condivise deve essere accettata: la leva può essere il patrimonio culturale. Discuteremo ulteriormente nella sezione dei progetti di investimento dei diversi partenariati (Cap.3) e l'emergere di nuovi attori nella sfera pubblica e privata. Tuttavia, il calo nella conservazione del patrimonio costruito nell'area MENA mette in discussione l'efficacia del Patrimonio Mondiale in questioni di diversità, etnia, religione e conflitto in città storiche. La Convenzione del Patrimonio Mondiale assegna le responsabilità di gestione del patrimonio agli enti locali e nazionali senza fornire molte strategie o disposizioni per affrontare le questioni che sorgono in Città Patrimonio Mondiale, soprattutto quando c'è conflitto e contestazione che circonda il patrimonio. Mentre ci sono molti studi sia nella gestione del patrimonio e delle professioni di pianificazione che cercano di affrontare le questioni della gestione nei centri urbani storici e paesaggi culturali, il discorso sulle aree che si affacciano conflitto etnico, politico o religioso in Città Patrimonio Mondiale, è più limitato. Quando si comincia a guardare il conflitto al di fuori delle categorie di 'conflitto armato' o guerre, i lavori

scientifici diminuiscono ulteriormente. Così, questa tesi si propone di esaminare gli effetti di Patrimonio Mondiale sulle dinamiche di sviluppo urbano. Infine, durante la stesura della tesi, il percorso di ricerca e di riflessione mi ha condotto all'elaborazione di una teoria che potrebbe aiutare a chiarire il ruolo del patrimonio culturale in un'area così complessa e frammentata quale il Mediterraneo. La regola delle tre P si basa sulle tre azioni chiave che in contesti diversi devono essere applicate al patrimonio al fine di tradurlo in azione utile. Il primo pilastro è rappresentato dal concetto di Preservazione, il patrimonio deve essere preservato affinchè produca gli effetti desiderati ovvero quello della solidità e mantenimento di un'identità culturale che molto spesso nel corso dei secoli è stata messa più volte in discussione come in Kosovo dove ancora oggi si sta tentando di ricostruire il dialogo tra Serbi e Albanesi. Il secondo elemento è propedeutico del primo, ovvero può essere applicato solo e solo se esiste già una tutela del patrimonio in questione. Parliamo quindi di in una situazione di maggiore stabilità rispetto alla precedente, in questo modo avviene infatti un'evoluzione dell'azione culturale. Si parla infatti di Promozione, ovvero il patrimonio culturale deve essere promosso ed esteso a tutti coloro che ne vogliono attingere, per questo ho introdotto il modello di Turismo Creativo in Marocco, paese stabile, ricco di uno splendido patrimonio culturale promosso dai locali per i locali e per chi è in grado di apprezzare la vera e mera cultura marocchina. Infine affinchè continui ad esistere il patrimonio culturale esso deve essere prodotto e riprodotto. La produzione del patrimonio culturale non si può controllare, è costante e viva e può essere anche una fonte di sviluppo come nell'applicazione del Business Inclusivo nell'Oasi di Siwa, dove sulla base di un'iniziativa locale sono stati avviati una serie di progetti che coinvolgono proprio la produzione di patrimonio culturale come nel caso di un gruppo di donne artigiane che secondo la tradizione manuale producono manufatti da un lato da cui trarre profitto e dall'altro gli permettono di dare una continuità al proprio patrimonio in un ciclo continuo che mai si estingue, lunga vita alla cultura.

INTRODUCTION

"The pleasure of the eyes and the beauty of things hidden betrayals of geology and climate, and they forget that the Mediterranean has never been a haven offered free of charge to the delight of mankind" .(Braudel, 1978)

In this consideration, Braudel testifies the complexity of the Mediterranean which has been the starting point of my research. The countries of the Middle East and North Africa (MENA) are the bearers of an incredible cultural patrimony, religious and secular. They are blessed with an enormous heritage important for each country but also for the whole humankind. The Mediterranean area represents the crossroads of three continents and a cornerstone of many people's existence as well as the cradle of the world's major monotheistic religions. In effect it has always been home of a population of widely diverse religious beliefs and ethnic identities. Since the seventh century, most of this area has been ruled by Islamic states, which established systems of political control that encouraged stability within their imperial borders. Throughout this time period and in its last expression under the Ottoman Empire, people of non-Muslim faiths, especially monotheistic ones, held a degree of autonomy despite being dependent on and subservient to the Muslim power holders . While this may not be an ideal situation from the perspective of the post-Enlightenment ideal of self-determination, the system did function to preserve the architectural legacies of these group. During the nineteenth century, cultural heritage became a dominant feature of the political ideology of the European states and of their colonies. It became a new form of legitimization for the rising nation-state, cementing its inextricable link with that nation's politics and practices. The set of concepts and practices defining cultural heritage were exported to, and imposed over, the colonized populations in North Africa and the Near East. The legacy of the colonial period has proven very significant in the domain of cultural heritage which has become a crucial cultural arena in many Arab states. Here, expert scholars come together to unravel the complex processes involved in the definition, production and consumption of heritage and its

material culture in the Middle East, and the dynamics of the key actors involved: United Nations and its agencies, the European Union, NGOs, public and private institutions, investors, specialist and individuals . he increasing appeal of the Mediterranean by the side of the European Union and United States led to the birth of new partnerships, but inevitably new conflicts which caused tensions and contrasts at a global level. A new form of colonisation or a real will and necessity to cooperate with the Mediterranean countries?

"The XX century opened with the invention by the European Union of the "Mediterranean region" and a growing interest in every domain. During the evolution of this cooperation cultural and social issues are more and more considered in regional development projects. In particular, the role of cultural heritage assumed an essential role in most different situations typical of the Mena region: from the conflicts to urban development. Furthermore, also political upheaval in the Middle East has brought cultural heritage studies to the forefront. From playing a role in the making of national identity and economy of Middle Eastern countries to falling prey to armed conflicts, cultural heritage remains an important element of the political and social scene. Cultural heritage is strictly related to questions of identity and politics in the Middle East, and the impact of recent wars on such heritage" .

CHAPTER ONE

The cradle of culture: the Mediterranean region between conflict and heritage

1.1 The Mediterranean, ancient basin of diverse cultures

"The pleasure of the eyes and the beauty of things hidden betrayals of geology and climate, and they forget that the Mediterranean has never been a haven offered free of charge to the delight of mankind"[4].

In this consideration, Braudel testifies the complexity of the Mediterranean which has been the starting point of my research. The countries of the Middle East and North Africa (MENA) are the bearers of an incredible cultural patrimony, religious and secular. They are blessed with an enormous heritage important for each country but also for the whole humankind. The Mediterranean area represents the crossroads of three continents and a cornerstone of many people's existence as well as the cradle of the world's major monotheistic religions. In effect it has always been home of a population of widely diverse religious beliefs and ethnic identities. Since the seventh century, most of this area has been ruled by Islamic states, which established systems of political control that encouraged stability within their imperial borders. Throughout this time period and in its last expression under the Ottoman Empire, people of non-Muslim faiths, especially monotheistic ones, held a degree of autonomy despite being dependent on and subservient to the Muslim power holders[5]. While this may not be an ideal situation from the perspective of the post-Enlightenment ideal of self-determination, the system did function to preserve the architectural legacies of these group. During the nineteenth century, cultural heritage became a dominant feature of the political ideology of the European states and of their colonies. It became a new form of legitimization for the rising nation-state, cementing its inextricable link with

[4] Fernand Braudel,2004, "*Memorie del mediterraneo"*, Bompiani
[5] Bono A. 2008, "*Un altro Mediterraneo: una storia comune fra scontri e integrazion*i", Salerno

that nation's politics and practices. The set of concepts and practices defining cultural heritage were exported to, and imposed over, the colonized populations in North Africa and the Near East. The legacy of the colonial period has proven very significant in the domain of cultural heritage which has become a crucial cultural arena in many Arab states. Here, expert scholars come together to unravel the complex processes involved in the definition, production and consumption of heritage and its material culture in the Middle East, and the dynamics of the key actors involved: United Nations and its agencies, the European Union, NGOs, public and private institutions, investors, specialist and individuals[6]. The increasing appeal of the Mediterranean by the side of the European Union and United States led to the birth of new partnerships, but inevitably new conflicts which caused tensions and contrasts at a global level. A new form of colonisation or a real will and necessity to cooperate with the Mediterranean countries? "The XX century opened with the invention by the European Union of the "Mediterranean region" and a growing interest in every domain. During the evolution of this cooperation cultural and social issues are more and more considered in regional development projects. In particular, the role of cultural heritage assumed an essential role in most different situations typical of the Mena region: from the conflicts to urban development. Furthermore, also political upheaval in the Middle East has brought cultural heritage studies to the forefront. From playing a role in the making of national identity and economy of Middle Eastern countries to falling prey to armed conflicts, cultural heritage remains an important element of the political and social scene. Cultural heritage is strictly related to questions of identity and politics in the Middle East, and the impact of recent wars on such heritage"[7]. The Mediterranean history is the result of different overlapping layers which tell the story of civilisations and their cultures, commercial trades, religions and conflicts. It is not possible to talk about every single event that happened in the Mediterranean: the whole Mediterranean history is composed by ten thousand years of dismembered and contradictory multiple notions studied by archaeologists and historians from all over the world. For this reason it is

[6]Maffi I, 2011, "*The Politics and Practices of Cultural Heritage in the Middle East: Positioning the Material Past in Contemporary Societies*", Tauris Academic Studies,I.B.Tauris & Co Ltd

[7] Ibidem

necessary to provide a central idea, a specific focus which could help to identify this large sea and its wide lands. The priority appertains to the civilisations that marked their territory and they fought for protecting it. Every civilisation even though different, share a common history and culture which pass through the creation of monuments and traditions, the so-called cultural heritage. The region can trace the history of its civilizations to more than 11,000 years ago, with the Paleolithic hunting and the discovering of the caves of Mount Carmel. Jericho's site reveals cultural evidence dating back some 9,000 years, when the area was occupied by Mesolithic peoples. Akkad, the strongest city that arose on the ruins of Sumer, was displaced by Assyrian, Babylonian, and Persian civilizations. Amorites from the west, the Indo-European Hittites from central Asia, Arameans, Phoenicians, Hebrews, Philistines, Greeks, Romans, Turks, Mongols, Arabs, and, much later, the French, the English, everyone left a track in the Mediterranean region. The Nile valley sheltered during this long history a great number of different civilizations that raised the gigantic Egyptian pyramids and built Luxor's unique temples[8]. Firstly, Phoenicians extended Middle East trade and influence throughout the entire Mediterranean area, reaching the Atlantic Ocean. The extension of Phoenician is testified by complex societies and trading activities. Hereafter, it was the turn of Romans who gained power and influence over the entire Mediterranean area and Roman colonies prospered across North Africa. Palmyra in Syria and Timgad in Algeria are among the most representative towns of those times, miraculously preserved for future generations[9]. The seventh century of the current era marked the beginning of the **Islamic period**. Arab architecture wrote a new chapter in the patrimony of the region and the world, through the birth of a rich cultural heritage and not only. Material civilization, political forms, and artistic expressions Islamic culture, built the dominant culture of the area up today. (Serageldin, 1996). After the 15th century and the consolidation of Christian power in Iberia, exiles and migrants from southern Iberia brought Andalusian art, together with their unique style of life, to North Africa. Jewish communities, old in the area, gradually grew large within the **medinas** and became widespread throughout

[8] World Bank, "*Cultural heritage and development, a framework for action in the Middle East and North Africa"*, 2001, Library of Congress, Washington, D.C.
[9] Ibidem

the region, especially from the 15th century to the mid-20th century. The commonalities, as well as the differences, in the structures of the houses of worship of the three monotheistic religions (Narkiss 2001) express once again the inner linkages in the region's mutually influencing cultures.[10] The Mediterranean is identified in three cultural communities, three civilisations with a great vitality and extension, three different way to think, speak, believe, create, eat, live...but at the same time three monsters ready in every moment to bare their teeth and to pounce on each other in infinite wars for defending their borders or for extending their sovereignty. In the Mediterranean converge also three political-economic systems: the western, the transition / post-communist world and the developing countries. Therefore, it is important to consider the Mediterranean as a global entity, integrated and multi-dimensional in order to comprehensively understand the complexity of this area. A thousand and one, the uniqueness of every individual within a multitude of agreements and disagreements in a continuous relationship of continuity and rupture[11]. The term complexity, from the greek *plecto* means literally plot, it involves a distinction, a tension and cooperation of the parties together, sometimes unconsciously, create one big union of diversity. Complexity as instability[12], uncertainty, *liquidity*[13], as a symbol of a new interpretative key of modern society where common and strong reference points failed. The Mediterranean is therefore the place where these certainties have failed before than other microcosms, acquiring multiple and heterogeneous dimension, bringing to light uncertainty and contingency issues, questioning the absoluteness of the principles of traditional Western logic in particularly the principle of contradiction[14]. Therefore, it is essential to think about the complexity[15] as a new distinctive idea according to Edgar Morin is "strategic" and "programmatic", aimed at predetermining the various stages of its development in an ongoing interrelationship with the multiplicity of events in

[10] Ibidem
[11] P. MATVEJEVIC, "*Breviario Mediterraneo*", Garzanti, Milano, 1991 p.41
[12] Z. BAUMAN, "*Modernità liquida*", Laterza, Bari, 2007
[13] Ibidem
[14] C. CREMONESI, "*Mediterraneo le identità possibili*", Città Aperta, Enna 2007 p.16
[15] E. MORIN, « *Introduction à la pensée complexe* », ESF, Paris, 1990

which it is constituted using three basic principles: the principle of dialogue, principle of organizational recursion and the hologramatic principle[16].

- The **principle of dialogue**, aims to maintain the duality between the unit and the polarity that interact in a mutual co-evolution to ensure the understanding of a particular event starting from the universal vision.
- The **principle hologramatic** defined as the ratio between the whole and the individual parts, while the **principle of recursion** focuses on the process where products and effects are both causes and products of what produces them.

  Applying the categories individual/society, the result is that the interaction between individuals shape the society but actually the society produces individuals through their education, culture, language. The causality has a double way like that one which exists between the local and global, the so-called *glocalization*. These principles can represent a guideline to better understand the complexity of the Mediterranean world where a variety of people travelled through the past and crossed borders and modelling a space mixing together customs, beliefs, ideas and goods[17]. A space which has been the common ground of numerous conflicts and wars. According to historians, these disputes were not limited exclusively to territorial disputes or antithesis of civilization, but also to expansion trends related to exchanges of communities, influence, mixture, complicity. This Mediterranean expressed the complexity of different territorial contexts: only through a real recognition and awareness of a complementarity to built on the basis of a new model of integration that will inspire the new approach paradigm leading to reduction and elimination of heavy imbalances, instability, ethnic and social insecurity that are leading the intensification of poverty and fundamentalism[18]. The paradigm of social complexity therefore, allows to compare the Mediterranean from different perspectives and this is equivalent to

[16] E. MORIN," *Le vie della complessità"* in G. BOCCHI, M. CERUTI, edited by, "*La sfida della complessità"*, Feltrinelli, Milano, 1997
[17] R. CANCILA," *Il Mediterraneo storia di una complessità"*, Mediterranea- Ricerche storiche, Anno V, agosto 2008
[18] M. FUSCHI," *Il Mediterraneo: geografia della complessità*", Franco Angeli, Milano, 2008

opening new possibilities to action, trying to understand what economic and political forms can make better account of the changes taking place in this geopolitical scenario.

1.2 The Mediterranean area between identity and belonging in the anthropological-cultural and socio-political perspective

The Mediterranean has a cultural and historic value that holds together the sense of unity and complexity with the current experience of individual diversity. The relationship between the recognition of the identity and sense of belonging are the main aspects of the **binomial territory-culture**. The culture of identity in particular the one-way identity also named "fundamentalist" has masked a central value of belonging. The group identity is immediately social and the identities transcend, with the possibility of change for the individual and for society[19]. Generally, identities that give countenance to civilizations are neither immutable nor rigid, on the contrary they evolve and change over time resulting in internal articulations in a plurality of conflicting elements. The identities of living osmotic processes are imperfect - that the distinction must be made not only on the basis of the principles of exclusion but also taking into account the inclusions contamination, which in turn generate fluid identities, plural. You can have, therefore, at the same time a national identity that is Mediterranean but also European, ethnic, professional, political and religious without one conflict with another[20]. It seems now established in several domains - from that town, the sociological, geographical and that the thesis of the Mediterranean;, the sociologist Durisin has developed a theory that attributes to this sea a kind of centrism inter-literary, that aims to know and recognize without reducing its role. Historian Habib el Maki speaks of the Mediterranean as an inland sea, inner and intimate, able to put everyone in

[19] I. SPANO, "*La costruzione del territorio: il Mediterraneo come paradigma"*, in *La Frontiera mediterranea*, *tradizioni culturali e sviluppo locale*, a cura di P. BARCELLONA e F. CIARAMELLI, Dedalo, Bari, 2006
[20] R. CANCILA, "*Il Mediterraneo storia di una complessità*, Mediterranea"- Ricerche storiche, Anno V, agosto 2008

touch with the subject himself thanks to the recognition of the other[21].The essence of this sea is in the production of autonomy; as says Habib El Maki "The Mediterranean meets the basic conditions that constitute an organic unity [...] not to mention the art of living in the Mediterranean which can combine tradition and modernity."[22] This centrality and this dimension creative has been lost because of imperialism of the peoples of another sea, the Mediterranean has become functional as well as Atlantic model. The ability to consume takes the place of the attitude to produce the independence, unity is broken and people feel like dispossessed of their Sea.[23]

- Is the potential autonomy of Mediterranean and the consideration of the Mediterranean area as a political actor in the international arena sufficient to support the existence of a Mediterranean identity?
- Does it exist a cultural homogeneity which could lead to a sense of belonging and identity?

The scale required for such analysis must start from the people themselves, searching for roots and a sense of belonging the common identity in a place witness of millennial clash of civilizations and cultures. It is possible to extrapolate two aspects of these questions: the first is **anthropological and cultural**; the second is **socio-political**. The anthropological analysis is essential for understanding the **dynamics of identity**, where emerges the basic difference between the constituent cultures of the Mediterranean world; a mosaic, where each piece is critical to conferring unity and originality. The anthropological study emphasises on the difference in terminology, where rather than the concept of identity we should speak of métissage, which helps to better understand the Mediterranean dimension[24]. The term *métissage* seems more appropriate than the term identity represents a third way between fusion and fragmentation, between homogeneous and heterogeneous. Edgar Morin talks about *Unitas multiplex*, *diversity in unity as declination in the plural sense of the concept*; any result is just a point of view, "human diversity is visible as much as nowadays humanity has become invisible to the minds which only know how

[21] I. SPANO, "*La costruzione del territorio: il Mediterraneo come paradigma"*, in *La Frontiera mediterranea*, *tradizioni culturali e sviluppo locale*, a cura di P. BARCELLONA e F. CIARAMELLI, Dedalo, Bari, 2006
[22] H. EL MAKI , « *La méditerranée en question »*, CNRS, 1991
[23] G. CORM, « La Méditerranée réinventée », La Découverte, 1992
[24] F. LAPLANTINE, "Identità e métissage",Elèuthera, Milano, 2004

to separated and to catalogue...»[25] Herzfeld talks about a play of similarity and differences, which makes the liability of the Mediterranean identity which is very interesting if we take into account how much social actors invest to create cultural products made of similarities and differences[26]. The anthropological and cultural highlights the plurality of reality as a possibility which is guaranteed by the opening of the formal "conditions of thinking" to realize and understand the structural connection between the parts of reality. Looking at the identity/identification perspectives of the Europe and the Mediterranean with the classical (Athens), Judaism (Jerusalem) and Christianity (Rome) emerges a reductive point of view because it seems like to exclude, for example, Islam (Mecca) that through Spain and Sicily has influenced some of the major parts of Europe. Europe and the Mediterranean are examples of identity conceived as identification, not a unique identity but a constant research of a progressive inner enrichment[27], thanks to the richness and strength of their energies and multiple components. The integration and interaction lead to consider that not all cultures have the same value, but there is a presumption of equality that requires the responsibility for the selection and training of horizons - as the reality shows – do not have to be taken for granted. According to anthropological-cultural approach, the Mediterranean reality undertakes the notion of multi-belonging: a multicultural society develop in the Mediterranean with individuals from different nationalities; the composition of these multiple memberships does not refer to any form of melting, but to the need to identify convergence and proximity in the approach to undertake a common becoming. Memberships are limited to co-exist, ready to be mobilized in unknown combinations. Events will be able to let them meet through a plurality logic, where spaces, cities, economies and social movements[28] are the main driving forces. The multi belonging also means to promote a new concept of development which could be able to support the regions in the social-economy cooperative according to self-sustainable model. The concept of local and self-sustainable emphasizes the need of a wisdom environmental conquer and production of the territory by the inhabitants in a world populated by different mode of development. It is necessary to establish

[25] E. MORIN, "*Il metodo 5". L'identità umana*, R.Cortina, Milano, 2002
[26] E. GIUSTINO, edited by, "*Mediterraneo 2010, sfida vitale per il mezzogiorno"*, Guida, Napoli, 2008
[27] M. HERZEFELD, "*Intimità culturale"*, L'ancora del Mediterraneo, Napoli, 2003
[28] Ibidem

collectively a project of social policy that makes visible the coincidence between the individual becoming and social transformation. The second aspect to consider in the search of a core identity for the Mediterranean, is undoubtedly the socio-political. The frequency and intensity of relations between people, the exchange and the mutual influence of religions and political experiences show us the prevalence of contrasts and conflicts. Generally, the conflict searches for the universality, but in the Mediterranean contexts is different, because of its geographical peculiarity for a powerful boost to the *particularism*, in other words a push to small countries and ethnic egoism. From the same space were born the great world religions and were generated great attempts for the universal unification of peoples and nations. When the balance between universality and individuality broke up, compromise of Eastern theocracies and Western colonialism, in this way the condition of possibility of intercultural relations has gradually nullified. From the theoretical perspective, it is possible to measure the degree of change and transformation that the links universality/individuality, absoluteness/ relativity have suffered and are suffering in the light of the crisis of the classical models of democracy and liberalism. The Mediterranean can then regain its own centrality recovering his old vocation to dialogue and encounter among peoples, returning to the centre of the North-South relations through a new way of telling the history of the world no longer in terms of geography and physical, but also social and cultural[29]. This kind of centrality- not political nor the economic - can determine new scenarios and sensitivity anti-fundamentalist and anti-totalitarian, most of all now as in the past where hateful wars between states and cultures, religions and civilizations are prevailing. Today, it is possible to believe to an objective reconquer of a cultural and political role from southern Europe. Even more in front of the "enlargement of Europe" to new people and new states and the conviction that the Mediterranean can establish itself as the laboratory of Europe. The enlargement of the structures and institutions is on the test bench: new geopolitical balance and the need to establish a new concept of democratic citizenship. Entrusting the heritage of Mediterranean culture prospect of escaping from the dramatic scenery that runs today, in the succession and perpetuation of conflicts both on the Arab-Israeli than on the Syrian. The geopolitical evolution of Mediterranean allow us

[29] F. TESSITORE, *"Le ragioni della civiltà del mediterraneo civiltà del mediterraneo"* Bompiani,I 1991

to understand how the recognition of cultural diversity is one of the ways required for the socio-economic of various countries, for the stabilization of social systems and for the dialogue with the European institutions. The multiculturalism native of the Mediterranean and the development of intercultural dialogue represents a necessary realization of a conscious social and political process[30]. The theoretical basis of equality and the exclusion of the superiority of a single cultural tradition highlight the ethical-political *interculturalism*, that should be achieved through an appropriate philosophical and cultural communication. The Mediterranean world shows that the concept of identity is not comparable to the cultural hegemonies, apparently neutral from a political point of view, but to the ongoing processes of a dynamic cross-cultural. Multiculturalism is not enough as a political idea and as an ethical principle, because it needs a political and social dimension also for protecting the rights through the promotion of mutual contamination degree of knowledge. It is not acceptable to impose the superiority of European cultural model (both in its Latin version and romance in the Nordic and Anglo-Germanic) to the other bank of the Mare Nostrum, and at the same time it is not plausible hypothesize a future hegemony of African cultures or Arab-Islamic of the major European cities. The solution is in the inter-culturality, in the recognition of the "other" without preconception of inferiority or hegemony. This system assumes the recognition of equal dignity and plausibility of different world views and the new interpretation of a geopolitical principle of historicism critical: the connection between universality and historicity. It is necessary to sum the principle of equality intercultural (universal) with the principle of cultural difference (ways of tradition in legal practice). The plausibility of an intercultural model applicable to the Mediterranean area is directly linked to the criticism of a theory and an homogeneous practice in the name of alleged exemplary universalist (Western democracy, the Christian roots etc.), discusses the specificity of the territory and the very sovereignty of cultures, engaged in a confrontation / clash with models of civilization in cultural domains destined to the marginalization or exclusion. Thus, the ability of a culture to develop autonomous socio-economic dynamics and peculiar processes of political organization decays

[30] G. CACCIATORE, "*Mediterraneo e filosofia dell'interculturalità*" in *Il mediterraneo incontro di culture* edited by F. CACCIATORE E A. NIGER, Aracne editore, Roma 2007

more and more[31]. This approach places tries to fight the cultural globalization, which flattens the differences, instead of enhancing them as a distinctive model of modern civilization.[32] The risk of a Mediterranean culture homogeneity risks to become a statement of Mediterranean countries as the centre of a global economy without planning enough space for the growth of new areas for distribution processes, or on the other hand, the reconstruction of the Mediterranean as a unitary system of the world economy in view of a rebalanced relationship between needs and production systems, re-evaluating the strategy polycentric development.[33] The *deculturation* represents a process of estrangement from things, de-socialization of the individual and neutralization of politics. Therefore, the need is to imagine a "beyond" that considers the uniqueness of every culture as a value and the development as an opportunity to promote the collective resources in order to consider the settled community as the subject of self-government. In order to understand the identity we must therefore refer to the sociological concept of "otherness": only through a balanced relationship between the two instances, the subject is fully realized as a project that builds slowly. Intercultural dialogue can be affirmed only if pluralism is accepted, which has at least two dimensions: first pluralism within each culture, and this implies the constitutive multiculturalism of each culture; whereas the other one is the pluralism as the relationship between different cultures, which create the so-called multiculturalism. Our reality is made by this amalgam interculturalism/multiculturalism, so it can be said that we have to be multicultural to be intercultural and to launch a dialogue[34]. The most important commitment is tracking, rebuilding and highlighting the texture of a common history, composed by contacts, influences, exchanges, passages of people and cultural elements, transmission of knowledge, respect, rivalry and controversy.[35] In conclusion, therefore, both perspectives analyzed lead to the finding of the importance of differentiation, to be recognized as a constant in

[31] « As asserted by the more contemporary theorists of intercultural philosophy (including the French philosopher Fernet- Betancourt) cultures lose relevance and function as significant forces shaping and transformation of concrete historical conditions and you have to become essences soprastoriche, paradigms sacred. "»

[32] G. CACCIATORE, *Mediterraneo e filosofia dell'interculturalità*, in *Il mediterraneo incontro di culture* a cura di F. CACCIATORE E A. NIGER, Aracne editore, Roma 2007

[33] B. AMOROSO, *Europa e mediterraneo le sfide del futuro*, Dedalo, Bari, 2000

[34] F. TESSITORE, Identità e differenza, in Mediterraneo 2010 una sfida vitale per il Mezzogiorno a cura di E.Giustino, Guida Editore, Napoli, 2008

[35] S. BONO, *Un altro mediterraneo. Una storia comune tra scontri ed integrazioni*. Salerno editrice, Roma, 2008

the history and a primary in political, cultural and civil life of Inland Sea. Focusing our attention on some of these factors we obtain four important considerations[36]. First, the political and religious diversity of the Mediterranean have never prevented a deep symbiosis of moral and material elements between people and civilizations. From this point of view, the appearance of the sea that unites is always prevailed on what divides, it appears evident that this constant symbiosis constitutes the effectiveness of the unity in the Mediterranean. The symbiosis of cultures and mentalities was then translated into visible signs in the geography of the landscape and human settlements: from the city to the Mediterranean village that determine also social and economic transformations. The second factor is the Mediterranean articulation which concerns not only the distinction according great religions or large political areas but it is adjustable with equal evidence within those areas. The various confession of faith (Islam or Christianity is orthodox Catholic) and political models gradually experienced diverse approaches. The Mediterranean has never been a closed area. It was always open to an intense communication in substantial trade with the adjacent areas. In particular, this openness was manifested by the Near East, with that big promoter of civilization for thousands of year: Mesopotamia. Mediterranean has received from Mesopotamia the tools for its civilization, recording an opening toward sub-Saharan Africa, Central Europe and North America, from the Far East from to the Eurasian steppes. Finally, the Mediterranean is crossed by values and cultures which marked the human history. From this fourfold relationship can clearly define the characteristics of the complex and multifaceted identity of the Mediterranean regions: the variety, the symbiosis, the opening, the historicity, which reflect a complete correspondence between nature and history that are confirmed by the physical geography of the Mediterranean world.

[36] F.HORCHANI ,D. ZOLO, "*Mediterraneo. Un dialogo tra le due sponde* ", Jouvence, Roma, 2005

1.3 The formation of social-economic space starting from the ancient and modern fractures

Most of the faults and historical geopolitical fractures in Mediterranean have a cultural origin, rebuilding the Mediterranean horizon through the identity is a fundamental step in order to outline a correct geopolitical design. *Realpolitik* tends to marginalize this cultural dimension of international relations and reduce the dynamics of the representation to the role of secondary forces visible in the elaboration of national interests and international strategies. The Mediterranean is the testing ground for a new form of absolute strategy, perhaps constituted by an ancient premise, but innovative for its purposes[37]. For this reason the multiple identity Mediterranean is the starting point of the analysis of the socio-economic space, where the complex relationship between economics of trade, production techniques and models of social communication characterizes economics, culture and society.[38] A space that is geographically identifiable on the maps, which has the physical boundaries, bio-geographic and climatic but at the same time it expresses the fragmentation, due to the fact that the Mediterranean is the largest area in the world where the north and south are in contact and where contradictions are more evident.[39] *"On the one hand the economic and trade ties between the banks are so tight as to make more and more binding their paths of growth and development; on the other hand, the economic imbalances and cultural differences make almost inevitable the phenomena of uncontrolled reaction which occur in ethnic conflicts, in nationalism and in religious fundamentalism. "*[40] The Mediterranean reality presents fractures, imbalances, contrasts: expression of this process have been different organizations of space always based on the movement of people and goods contributing to the structuring of wider markets, regional and interregional, nucleus of further trading and manufacturing development. In order to develop this model may be useful to start by identifying some "rifts", the so-

[37] S. LATINI, *Dall'euro-mediterraneo all'italo-mediterraneo,* Limes " La potenza di Israele" n. 3/ 2005
[38] G.E. VALORI, *Mediterraneo tra pace e terrorismo*, Rizzoli, Milano, 2008
[39] M. FUSCHI, *Mediterraneo Geografia della complessità*, Franco Angeli, Milano, 2008
[40] CNEL, 1993

called cleaveges[41], to use the terminology of the Norwegian political scientist Stein Rokkan. When the fracture spreads throughout the society becomes a model of political behaviour, a universe of meaning, a different way to produce and exchange goods and services; theorising this topic it is possible to distinguish between ancient fractures and modern fractures. The ancient fractures are four. They characterized the Mediterranean identity and the origin of the formation of political and economic space of the Mediterranean[42]. The first occurred between the *coast* and the *inland territory*: the Mediterranean coast have developed a greater linearity and complementarity of the psychological characteristics, ethnic and cultural, while inland areas have retained traits of diversity in the same fields. The second emerged from the special relationship between *small communities* and *central power*: the organization of the Greek polis, where the various tribes were combined, not forgetting their independence within the larger state autonomy. It was very far, however, from the political structures of Asian empire based on a pattern of polarization between the masses and indistinct worthless. The development of two different political models led to the creation of the conditions which permitted to move from a subsistence economy to an economy of surplus. The third fracture: The affirmation of the social logos joint to favourable climatic conditions and the study of more accurate analysis and forecasts, led the Mediterranean economies from the level of bare subsistence to the programmed accumulation of surplus. The economy of structural surpluses is a great impetus for the formation of the space socio economic of the Mediterranean, promoting a real expansion in a large number of fronts, from the religious to the commercial and military. The victory of Rome over Carthage deserves to be emphasized to the extent that had in the delimitation of the Mediterranean area: it contributes to lay the foundations for the closure of that area excluding the role of maritime contact between eastern and western Mediterranean, creating a geopolitical homogeneous subject. On the contrary, if Carthage had won, people probably would have seen a Mediterranean strategic continuity, religious and cultural with the East and with Asia. Finally, the fourth fracture,

[41] The term cleavage (literally division) indicates a fracture, a dividing line between groups within a given society. This dividing line or fracture becomes relevant when it turns into a political conflict. It may have an economic nature - cleavage socio-economic nature or identity - cleavage sociocultural or, finally, territory or sectional - cleavage interstate. The socio-cultural may be due to a fractured ethnic linguistic or religious ideology is a fracture. S. FABBRINI, Comparative Politics, Laterza, Roma-Bari, 2001

[42] G.E. Valori in *Mediterraneo tra pace e terrorismo*, Rizzoli, Milano, 2008

the classic bipartition ***land*** **and** ***sea***. Two key factors that can determine patterns of different and opposite social organization: geo-economic activities, land management, expansion are steps that unfold differently if the identity is based on the Mediterranean concept of the earth or on the sea. Nowadays new binomial has been introduced: the interchange between the coast and inland areas. Concerning modern fractures, it is possible to identify three rifts.[43] The first contrast can be seen in the **disparity of wealth and well-being**: the relative levels of economic well-being have changed and this has exacerbated the economic and social disparities. In the '50s almost all Mediterranean countries could be considered quite developed as the periphery or semi-periphery of Europe, today the gap between the Mediterranean countries outside the EU on the one hand, and the countries of the southern and eastern coast on the other, has increased significantly. Currently the Gross Domestic Product per capita in the south is on average a quarter than the north (but with significant differences between single southern countries and inside each country) whereas all the index of conditions and quality of life confirm or accentuate these disparities. The internal gap is very strong with a ratio between the average income level of the country's most advanced and one of the most backward country of about eight times.[44]

The second fracture consists of the **modern demographic gap**: The Mediterranean area includes the countries demographic transition has come to an end and countries where transition is still ongoing. In the north, the levels of fertility and mortality rates are low, the aging of the population is advanced; in southern countries the population is still young, fertility and mortality are higher. Even after World War II a sustained demographic transition characterizes the young states that have come to form, from the Maghreb to the more established, before the Turkish Republic; the population of non-European countries bordering the southeast Mediterranean, was inferior than the northern countries (73 million against about 142, almost double). From that time on, the south and the east entered a transitional phase characterized by a marked increase in population while north passed quickly to a phase of

[43] The distinction is studied by S. Bono in *Un altro mediterraneo. Una storia comune tra scontri ed integrazioni*. Salerno editrice, Roma, 2008

[44] P. MALANIMA, *Rapporto sulle economie mediterranee 2009*, Il Mulino, Bologna, 2009

stabilization or in some case, decrease. In 1990 the Arab countries like Turkey and Israel had a population of almost 200 million inhabitants, exceeding the north. A doubt emerges, does really make sense to compare all the countries bordering the south with those in the north, when most of them are part of a broader set strongly cohesive (in terms of socio-economic) which is the European Union? The consequences of the increase of the population in non-European countries are known as well as the disproportionate development of the economy: unemployment levels very high, social and political tensions, migration pressure towards the north. Finally, the third fracture involves the **process of urbanization** to the coastal towns towards the north. Until the independence, 20-30% of the population of the southern countries lived in urban centres. Today, the urbanization rate goes from 30% to 70% (even higher in Libya, Lebanon, Israel and the Palestinian Territories). While in the north the so-called urbanization has been replacing from the territorial distribution of the population, in the south urbanization is growing. In the Mediterranean region, the most populous urban centres are situated in non-European countries: Cairo has 15 million, Istanbul has nearly 13 million. The pressure on the southern and eastern coasts is increasing and the continuous imbalance in demand/job offer relies on a precarious integration between the banks. This results in new geo-economic and geopolitical lines of fracture, reconnecting intermediation and integration not to trade and economic growth, but to migration flows, which call into motion the old dividing lines of the Mediterranean area.[45] The old geopolitical lines start to entwine: globalization and social-economic imbalances in large scale reactivate nomadism of the poor south, activating, through tourism, nomadism of the rich North. The arrival and meeting places - between the very rich and the very poor - are the banks and the cities of the Mediterranean. Everyone agrees in the recognition of the existence of a fracture on the socio-economic and even political between the north and south of the Mediterranean. But this gap can be bridged gradually, especially through the implementation of forms of cooperation with Europe, as we will see in the next chapter. Fractures, therefore, can become an asset for the Mediterranean, which is fed and nourished by its multiplicity. They confirm the different interpretations that we

[45] I. TALIA, *Il "respiro lungo" delle rive del Mediterraneo tra geopolitica e geoeconomia*, Liguori editore, Napoli, 2009

can give the Mediterranean: some interpretations overlap, others are antithetical, many are based on the paradox of the inland sea that simultaneously separates and unites Europe, Africa and Asia: the dual and conflicting role of the Mediterranean as a barrier and at the same time as a bridge. The spatial integrity of the Mediterranean and its physical unit defined by the climate and its historical position, a meeting place of the people placed beyond the mountain ranges and deserts of ancient world, unique among all the sub-continental macro-regions of the globe, which connects three continents and juxtaposes First Second and Third World.

In regard of this complexity, historical and geographical, Brunet[46] offers seven models of the Mediterranean:

- closed basin with few external relations - Schott model
- maritime space between two continents – Straits model
- bridge between two continents- Isthmus model
- hostile barrier - Border model
- region organized around the poles of development- Focal model structured area according to the relations between regions of different levels of development model based on the power between growth and unequal development.

Each of these models has its validity and some correspondence with reality.[47] The interpretation, however, it seems more plausible in light of the geopolitical and geo-economic perspective, the Mediterranean started to be seen as limes. This conception has been established thanks to the writings of French theorists like Rufin (1991) and Foucher (1998) who consider the Mediterranean as a new limes that divides Europe from its neighbour south of barbarians poor and underdeveloped. The Mediterranean is a critical frontier characterized by a situation of indefiniteness fluidity, uncertainty and therefore latent tension

[46] Brunet, 1995

[47] R. KING, B. CORI E A. VALLEGA, *Introduzione al mediterraneo: l'unità, la diversità e la sfida dello sviluppo sostenibile,* in *La Regione mediterranea: sviluppo e cambiamento*, a cura di B. CORI E E. LEMMI,Patron editore, Bologna, 2001

capable of triggering food and dynamic phenomena that engage deeply other geopolitical regions and perhaps even the entire political-strategic world.[48]

1.4 The essence of Islamic culture: the Arab heritage

The entire Arab region has an enormous historical richness. Many different civilisation lived along the coasts and inside the Mediterranean area before the Islamic rule, their vestiges laid one above the other, leaving evident tracks of their past. Archaeological sites, magnificent monuments and extraordinary objects are therefore widespread throughout the whole region which testify the cultural greatness of each place. In effect every single portion of territory has its own features which depend on different cultures and history. However, the Arab Region is not only rich in ancient ruins but also in old cities.[49] Historical centres reveal an extreme particularity in urban organisation and contain invaluable treasures of art. These elements are at risk of disappearing because of continual political and economic changes. The countries of the Middle East and North Africa (MENA) are the bearers of an incredible cultural patrimony, religious and secular. They are blessed with an enormous heritage important for each country but also for the whole humankind. The Mediterranean area represents the crossroads of three continents and a cornerstone of many people's existence as well as the cradle of the world's major monotheistic religions. In effect it has always been home of a population of widely diverse religious beliefs and ethnic identities. Since the seventh century, most of this area has been ruled by Islamic states, which established systems of political control that encouraged stability within their imperial borders. Throughout this time period and in its last expression under the Ottoman Empire, people of non-Muslim faiths, especially monotheistic ones, held a degree of autonomy despite being dependent on and subservient to the Muslim power holders. While this may not be an ideal situation from the perspective of the post-Enlightenment ideal of self-determination, the system did function to preserve the architectural legacies of these group. Arab heritage, one of the main strands of world heritage, is rich and diverse. It represents, with all its myriad

[48] R. UMANA, *Geopolitica e geostrategia del Mediterraneo*, Edizioni Università di Trieste, 2002

[49] F. Hassan, A. De Trafford, M. Youssef, 2008, *Cultural Heritage and development in the Arab World*, Alexandria, Egypt: Bibliotheca Alexandrina

manifestations, "a cultural capital that can be mobilized, at a time of radical political and economic changes in the region and the world as a whole, as a means of enhancing prosperity and as a foundation for effective and productive dialogue among nations. Cultural heritage is the outcome of human experiences within a dynamic social context. Its tangible and intangible aspects are among the most fundamental sources of social solidarity, world views, beliefs, practices, and aspirations."[50] "It is the basis of social mobility and the matrix within which change is facilitated. As such, cultural heritage cannot be ignored in any serious effort toward human and economic development."[51]

[50] Hassan, Fekri, de Trafford, Aloisia, and Youssef, Mohsen (eds). Cultural Heritage and Development in the Arab World. Alexandria, Egypt : Bibliotheca Alexandrina, 2008
[51] Ibidem

CHAPTER TWO

The value of cultural heritage and the international legal framework

2.1 Definition of Cultural Heritage

Heritage means something that has been inherited. The word includes the concept of transmission from the past to the future, from our ancestors to the future generations.

Cultural heritage is the creative expression of ancient civilizations' existence, it translates the tradition, beliefs and the achievements of a country and its people. It represents one of the most important assets of the wealth of nations. The history and culture presented in the heritage of nations expresses their different identities, cultural heritage is considered as "The complex amount including knowledge, art, morality, law, costume, and any other skill acquired by the man as a member of a society" (Tylor, 1871) and symbolises the social belonging, which was pointed out by Leroi - Gourhan in 1965: "Culture is a sum of values, knowledge, behaviours through which individuals recognize their belonging to an ethic group and their differences with the foreign people"[52].

Ancient buildings and towns of different countries also express the sort of culture was existing in those ancient days as that culture is defined in the architecture field as "A Plurality of well distinguished diagnostic types which are repeatedly associated one to the other and show a clear distributive pattern"[53]. Furthermore, it is important for each country to protect their cultural heritage in order to save their history and identity[54]. That is why the general conference of the United Nations Educational , Scientific and Cultural Organization at 17th of October 1972 noted that the cultural heritage is increasingly threatened with destruction not only by the

[52]Manar Ahmad El Gamma, 2012, *"Economic And Valorisation of Cultural Heritage - Evaluation of Cultural Heritage Benefits to Urban-Socio-Economic Development And Sustainability"*, Research Gate

[53] Ibidem

[54] Ciampi, A. 2014, *La protezione del patrimonio culturale,* Roma,Einaudi

traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction. Considering that deterioration or is appearance of any item of the cultural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world , recalling by the necessity of protecting of this heritage. Cultural heritage can be distinguished in two main categories[55]: On one hand, there is the "**Tangible Cultural Heritage"** that presents itself in a material form: archaeology, art, movable objects, architecture and landscape. On the other hand the other form of heritage, which arouses the interest of the international community and the Mediterranean people, is the so-called "**Intangible Cultural heritage**".

The first includes material heritage which could compromise movable and immovable heritage and can be defined as :

a) **Monuments**: Architectural works and elements or structures of an archaeological nature which represent the universal value from the point of view of history , art or science[56];

b) **Groups Of Buildings**: group of separate or connected buildings which , because of their homogeneity or their place in the landscape

c) **Sites**: works of man or the combined works of nature of man, and areas including archaeological sites (UNESCO, 1972)

The Intangible Heritage deals with immaterial heritage such as musical and dancing performances, rituals, religious ceremonies and traditional representations, as well as "[...] the knowledge and skills that communities, groups and individuals recognize as part of their cultural heritage"[57] (UNESCO, 2003). Intangible heritage is also well known as "**Living**

[55] Vecco, M. 2010 A definition of cultural heritage: From the tangible to the intangible, Journal of Cultural Heritage

[56] http://whc.unesco.org/en/conventiontext/

[57] James A. R. Nafziger,, 2014, *"Cultural Law: International, Comparative, and Indigenous",* Willamette University, OregonRobert Kirkwood Paterson, University of British Columbia, VancouverAlison Dundes Renteln, University of Southern California

cultural heritage" where it represents the living characteristics of cultural heritage. "It is the demonstration that human creativity goes well beyond the construction of prestigious buildings or the manufacture of precious objects; it also manifests itself through the capacity to create original cultural forms, which are not necessarily material. "Intangible heritage" designates the cultural wealth of a given society, which is complex and should be carefully preserved, for it is even more vulnerable than material heritage, as it is in danger of disappearing with its traditional custodians"[58]. "*Material and intangible heritage are however closely related. All intangible aspects such as knowledge systems, the principles of action or the values and beliefs of man, cannot be considered as heritage if they cannot be shared, and given a sensible form – words, objects, gestures, representations and even behaviours."*[59]. *Also, material or tangible heritage reaches its full significance when it refers to the knowledge and values that constitute its essence, and give meaning to its production*"[60]. Certain activities, which may seem rather mundane, usually have a double connotation. "One is visible and the other is not, and the latter could be very important for those who are aware of it. For example, the preparation of a meal implies a whole set of knowledge and skills concerning the foodstuff to be chosen, their classification and taxonomy, their nutritional value, their preparation and transformation"[61], their effects on the human body as well as the symbols associated with them in relation to myths or to oral traditions. The act of cooking is associated with certain types of knowledge and representations which are useful and available and incorporated into the daily life of the people, but are not necessarily always present in the minds of those who prepare a meal.

Today, it is essential to better know and understand the richness and variety present within African cultural heritage. The preservation of this heritage will only be possible through the "collaborative efforts of federal governments which are responsible for legislation, local communities, and the citizenry, who have the capacity to identify their own heritage; a heritage

[58] World Heritage and Cultural diversity, UNESCO, German Commission for UNESCODieter Offenhäußer Brandenburg University of Technology at Cottbul, Walther Ch. Zimmerli UNESCO Chair in Heritage Studies Marie-Theres Alber

[59] Cultural heritage and local development, 2006, published by Craterre-ENSAG / Convention France-UNESCO

[60] Ibidem

[61] Cultural heritage and local development, 2006, published by Craterre-ENSAG / Convention France-UNESCO

that will remain coherent and relevant as long as it remains alive in the context."[62] All civilizations that existed throughout the Mediterranean area, have left many legacies to today's world. From manufacturing techniques to urban planning methods, each ethnic group knew how to creatively exploit natural resources in their quest for survival, in sometimes difficult environments, even in contexts of forced migration. "This inventiveness produced interesting results in a variety of areas such as medicine preparation, furniture making household objects and objects of worship as well as the making of clothing. The originality of North Africans and Middle Eastern people is also expressed in their understanding and management of their natural territorial resources, organizing the habitat, conceiving rich and diverse architectures and finally establishing relationships and resolving conflicts between communities or ethnic groups. It is not coincidence that nature and culture are strictly linked, they cannot be separated each other: men have modified the environment and the environment has influenced human activity."[63]

Despite the rich diversity of Mediterranean heritage contributes a unique wealth to World Heritage, the value of this heritage has not always been recognized. For a long time, this heritage was deprecated, and its owners and holders were sometimes even encouraged to forsake it. Thus, entire portions of Mediterranean heritage were lost, and those which have been jealously safeguarded are often threatened by the impact of natural forces as well as the fact that the physical and social conditions of its protection and maintenance changed, often drastically (respect of taboos, know-how, availability of the materials…) creating adverse conditions.

[62] Ibidem

[63] Cultural heritage and local development, 2006, published by Craterre-ENSAG / Convention France-UNESCO

2.3 The importance of cultural heritage

"Heritage is a Source of exchange, innovation and creativity, cultural diversity is as essential for humankind as biodiversity is for nature." (UNESCO Universal Declaration on Cultural Diversity, 2001)

2.3.1 To whom the cultural heritage is of value

Whether any object or practice may embody an expressive value, an economic value and archaeological and historic evidence, or only some aspect of one or more of these values, depends on who makes that value judgement. This might be made by an individual, a group or community, the "public", the nation or possibly humankind as a whole[64].

Group or community

The term culture suggests a homogeneous group or community – a cultural unit. The culture reflects attributed values distinguishing one group from another. The extent of the homogeneity of a group and its relationship to an object or practice is a difficult and complex issue and gives rise to conflict where differing groups, ill-defined and evolving, lay claim to some value in an object or practice.

Where a group can wield political power it is easy to define the ambit of its value, where the political power of a community is weak, generally for minorities, the capacity to define the scope of its heritage is limited[65].

In particular when other groups lay claim to the same heritage but on different value grounds. The group rights have yet to obtain a clear normative status in international law, recent proposal indeed have recommended to include cultural rights accorded to individual and groups rights. Groups ought to have the right to a cultural identity and the right to protect or to develop it. For example the right not to have the cultural heritage destroyed or the return of cultural heritage.

[64] Craig, F. 2010, International law and the protection of cultural heritage, London, Routledgde
[65] Ibidem

The recognition of these rights leads to provide a stronger international regime than the current legal framework and it may facilitate more effective remedies.

The nation

Cultural heritage can play an important role in the nationalisation process, for reaching a "sense of nationalism amongst their citizens and may find expression for their contemporary nationalism from a combination of historical cultures, even in polyethnic States [66]".

For example in nineteenth century heritage became a symbol of national identity for European States: it was translated in a sense of community, in cultural pride, in a common history and a way to emulate the great achievements of the past.

Also in this case, UNESCO encouraged the active role of cultural heritage in the community life with the UNESCO Recommendations Concerning the Protection at National Level, of the Cultural and Natural Heritage (UNESCO, 1972).

Heritage could be manipulated as the States' purpose, sometimes it could be used not necessarily as a product of history and identity but as a product of contemporary society. The remains of old civilisations are not those from which the current population emerged so this could lead to neglect or to destroy, such as the destruction of the Bamyan Buddhas by the Taliban regime in Afghanistan. They were the representation of the dishonourable religion of their forebears. As long as Cultural heritage, is found in the territory of the State, the state is effectively able to manipulate it. A great problem is also when the cultural heritage is moved between states: the retention of cultural heritage within a State which is not the real "owner" has been criticised as unnecessarily "hoarding" heritage to which the State has no legitimate claim.

[66] Craig, F. 2010, *International law and the protection of cultural heritage*, London, Routledge

Humankind

The recognition of a universal value of cultural heritage arose in ancient times, but was concretised during the Renaissance and appears in earliest writings of the international law. The emerging interest of European elite spread in the old worlds of Greece and Egypt with the development of archaeology and antiquarianism. The great military success of Napoleon in Egypt and Italy was followed by the appropriation of artworks.

He was inspired by the vision of a pan-European culture with France as cornerstone. For this reason Quatremère de Quincy moved a critic, affirming that "...arts and science to belong to all Europe and are no longer the exclusive property of any nation..."[67]. In 1813, the artwork aboard a vessel was recognized as the property of mankind at large, this event marked the beginning of the juridical recognition of heritage. Later, in the Lieber Code of 1863 was recognise the will to protect religious institutions and museum of fine arts. During the Second Opium war in 1860, the protection of cultural heritage started to be considered to be a common heritage. "The destruction of carrying off of artistic collections, libraries and archives was contrary to international law as these riches are the heritage of the whole of mankind, so it is in the interest of all that they escape the effects of war as much as possible" reported in the handbook of the law of war issued to the France officers.

Furthermore, thanks to the discovery of archaeological remains not bind with any contemporary nation, cultural heritage was recognized as the legacy of humankind.

The international law thanks to the contribute of the League of Nations recognised monuments and works of art as universal heritage and a benefit of humankind for a common human culture perspective.

Today, the general notion is that "many cultural properties have artistic, scholarly and educational value which constitutes the cultural heritage of human society".

The art of ancient mankind is part of mankind's cultural heritage and does not belong to the specific geographical spot where ancient culture

[67] Craig, F. 2010, *International law and the protection of cultural heritage*, London, Routledge

flourished. This does not mean that the State where heritage is set does not have any right.

Cultural heritage can also a play an important part in the political dimension between states: the promotion of understanding between increasing number of independent states and the appreciation of the differences between the diverse national cultures has been developed in the direction of the protection of cultural heritage as well as the return and restitution of cultural heritage may foster good will between States.

2.3.2 The expressive value of cultural heritage

Cultural and social values

History is the cornerstone for people of every culture. It ensures the continuity of a "common identity that evolves over time" (Amoeda, Lira, Pinheriro, 2012). It is transmitted to the future generation as well as the heritage. Heritage is a collective property which tells the history of everyone, a city, or a territory. Heritage enables the present generations to understand their place in history and to better cope with the constant mutations in society. History and heritage are strictly linked and entwined: they are elements of stability in a rapidly changing world.

Heritage shows the uniqueness of each culture, it manifests the cultural way of perceiving the world and the expression of cultural creativity. The perpetuation of the cultural values is necessary to the existence of a society: the culture of a community is an original creation, which "manifests itself in every dimension of life – the everyday activities and the periodic events, involving the use of ordinary objects as well as the most sophisticated productions, find solutions to a number of problems and difficult situations that a community and its members encounter."[68]

- **Preservation of heritage**: the community support the recovery of a collective memory and identity, from these effort result a new dimension of social cohesion.

[68] Cultural heritage and local development, 2006, published by Craterre-ENSAG / Convention France-UNESCO

- **Valorisation of heritage**: the contribution for a better mutual knowledge and understanding where every territory and community maintain its own particular cultural identity.

  Thus, the aim is the "maintenance of social harmony, which implies the recognition and respect for the differences in the cultural identity of each community, a determining factor in the implementation of a sustainable development policy."[69]

  The economic potential

  Heritage has today become a powerful instrument in the "economic and territorial development of a community, when properly valorised and promoted, often in the context of tourism related activities"[70] but in the last years it has increased more and more its role in the implementation of economic in other domains, such as urban and rural development.

  "The components of heritage are, first of all, the traditional solutions implemented in order to adapt to a particular context. They often remain an irreplaceable resource, allowing the populations to develop and evolve."[71]

  Cultural heritage has an extraordinary potential in the development of a city or a territory. It could represent:

- **Multiple sources of income:** Tourism centred on heritage, both cultural and natural, represents a major potential for local and national economic development. World tourism has considerably increased over the past years, and this phenomenon will likely continue and expand in the future.

  In the Mediterranean there are an enormous quantity of historical town a good example could be the Medina of Fez in Morocco that has increased its value as a cultural tourism centre.

  "The number of visitors to this site has doubled over the past four years"[72], since its inscription on the UNESCO World Heritage List.

[69] Ibidem
[70] Cultural heritage and local development, 2006, published by Craterre-ENSAG / Convention France-
[71] http://www.unesco.de/fileadmin/medien/Dokumente/Bibliothek/world_heritage_and_cultural_diversity.pdf
[72] Cultural heritage and local development, 2006, published by Craterre-ENSAG / Convention France-

The development of tourism is a potential source of different types of income regarding guiding tours, tickets for sites and museums, sales of handcrafts as a consequence of the development of the craft industry. Furthermore, it is a source of more important financial gains in the hospitality industry, transportation and restaurant services, and it represents a potential source of revenues for local governments tourism.

- **Job creation:** the cultural dimension can also generate new employment opportunities : for example in the areas of maintenance or rehabilitation of heritage sites creating new job position for construction companies or "local craftsmen, its exploitation for research programs and management purposes."[73] Professional figures such as researchers, administrators, marketing and communication professionals, gardeners and guardians, and last but not least professionals in hotel trade and tourism management.

- **More affordable products:** it is possible to decrease the cost in terms of investment and production through the use of available local resources making possible their adaptation to the needs required by modern times. First of all it contributes in "making everyday products, such as medicine and food, more affordable"[74]. It has an essential role also in the housing sector as it generates employment opportunities, additional profit and reduces construction costs.

- **A positive image of the territory:** the preservation of heritage of a city or territory constitutes a factor of attraction, not only for tourism but also for a huge number of investors which could contribute to boost the local economy through the valorisation of cultural places and the implementation of new activities such as industries and development projects. Every action in favour of the cultural and natural heritage can actually serve as a springboard for the development of each country. Local governments have a major role to play in the protection of heritage, as they work most closely

[73] DUmcke C, Gnedovsky M, 2013, "*The social and economic value of cultural heritage:literature review*", EUROPEAN EXPERT NETWORK ON CULTURE

[74] *Cultural heritage and local development*, 2006, published by Craterre-ENSAG / Convention France-

with the populations who are the primary beneficiaries of development activities.[75]

2.4 The different dimensions of cultural heritage in the international legal framework

In a narrower sense the term cultural heritage is often limited to tangible or material objects and intangible ideas related to such object. We commonly associate this definition with the legal concept of property whether we are referring to physical or intellectual property. Accordingly, the terms cultural property and cultural heritage sometimes are used interchangeably. Strictly speaking the term "property" connotes ownership and imputes rights to owners and possessors of object.

The multiple meaning of the term "cultural heritage" may lead to confusion, as is apparent in diverse efforts not only to protect culture itself but also to enhance its meaning in people's live.

Despite a long history of efforts to stem illegal activity involving cultural heritage, it is mostly in recent decades that the global community has acted deliberately to construct a specific, comprehensive regime of law for regulating and protecting the heritage.

Historically, international community focused the attention towards the protection of cultural heritage in the context of armed conflict, attempting to establish some rules for the regulation of warfare.

The Hague conventions of 1899 and 1907 on the laws and customs of war included provisions relating to the protection of buildings dedicated to religion, art, science or purposes charitable, as well as historical monuments and hospitals. More advanced is the protection offered by the Hague Convention of 1954 on specifically the protection of cultural heritage during armed conflicts. It provides two forms of protection for cultural heritage,

[75] *Cultural heritage and local development*, 2006, published by Craterre-ENSAG / Convention France-UNESCO

the *ordinary protection* and the *special protection*. Furthermore, the conventions sets the method of transport of cultural heritage in the areas affected by war activities, and the creation of a hallmark of Convention that can be used for reporting goods under special protection. In 1954, together with the Convention, was also adopted a Protocol, the First Protocol, with which the Contracting Parties undertake to avoid the export of cultural property from territories occupied by them during armed conflict.

The legal framework on the protection of cultural property in times of war was completed by the Second Protocol to the Hague Convention of 1954, adopted in 1999, totally applicable to armed conflicts of not international character. The most important aspect introduced by the Protocol is certainly the "enhanced protection", which is added to the system (unsuccessful) of the special protection provided by the Convention of 1954. In the context of the protection of cultural property in times of peace the most important international instrument is undoubtedly constituted by the UNESCO Convention on World Heritage Cultural and Natural Heritage, signed in Paris in 1972. It is an agreement which bases its ratio on the awareness of the fact that, as outlined in the Preamble, "the deterioration or disappearance of any element of the cultural or natural heritage constitutes an impoverishment of the heritage of all nations of the world in consequence this heritage" needs to be preserved as part of the World Heritage Site as a whole"[76]. The main objective of the Convention is the preservation of cultural and natural properties of universal value, as defined, respectively, in Articles 1 and 2, which are subject to a two-fold protection, national and international. The latter, which is the most significant aspect of the instrument, mainly implemented through the enrolment in a special list, the "**World Heritage List**" composed by of monuments and natural sites of extraordinary value to humanity.

[76] UNESCO,"R*ecommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage*", 16 November 1972

2.4.1 The protection of heritage in armed conflict and in time of peace

The Hague Conventions: 1899 and 1907

With the 2nd International Peace Conference in The Hague in 1907, will reach the goal to make the concept of "looting" and dictate Nations contracting ban for the future; In fact, the protection of cultural property was limited by the Regulations annexed to the Hague Convention of 2nd 1899 (art. 27) the prescription that in sieges and bombardments had to be taken all measures precautionary saving, as much as possible, buildings dedicated to religion, the arts, science and charity and assistance, the artistic and historical monuments, etc. This provided that the goods were not used for military purposes and were marked with special signs and clearly visible from a distance. During World War II, Germany has distinguished itself in the implementation of a policy of systematic looting and confiscation of works of art in blatant violation of the rules now generally accepted in the International Law of War of the abovementioned Convention of 1907.

The Hague Convention of 1954

After the ravages and the horrors of the 2nd World War, following a proposal by the Dutch government, in 1949 UNESCO - UNESCO – starts a series of studies and consultations at the level of experts and government representatives. From these activities in 1952 at Villa Aldobrandini headquarters of UNIDROIT - International Institute for the Unification of Law Private - embodies the draft convention. This draft agreement is presented to the Member in February 1953 and at the base of the discussions Intergovernmental Conference held at The Hague from 21 April to 14 May, when 56 states were present. A end of the meeting, 37 states have signed the Final Act of the Conference and the Convention for the Protection of cultural heritage in times of war. Along with it are approved the Implementing Regulation and Protocol. The Convention is mainly engaged in the treatment of assets by configuring a system physical preservation and conservation in the strict sense. In fact, art. 4 requires, among others, the need to prevent and to cease all acts of theft, vandalism or theft of cultural property in any form. The fate of cultural property, once

the conflict is regulated by the First Protocol to the Convention, signed on the same day, which also reaffirms the art. 3 the repayment obligation, excluding that cultural goods exported from the occupied territory, in contrast to the art. 1, can then be retained as repair at the end of hostilities. Article. 4 then provides, be borne by the contractor on which is responsible for preventing the export of cultural property from occupied territory, the obligation to compensate Owners of the good faith of the goods to be returned. The importance of the Convention also lies in the fact that it has concentrated all provisions concerning the protection of cultural heritage in one instrument, while in the past, these were scattered in various legal texts, thus constituting a veritable code of cultural heritage, whose principles fundamentals are now part of customary international law. The First Additional Protocol of 1977 with the new arrangements of the 4th Geneva Convention for international armed conflicts and contains rules governing the conduct of war, such as the prohibition to attack civilian persons and objects, and the limitation of the means and methods authorized. The Second Additional Protocol of 1977 on the protection of victims of non-international armed conflicts.

The *Preamble* of the Hague Convention of 1954 is very relevant, despite not having the force of law is very clear about the reason for his adoption and principles that underlie it and begins with the finding by the High Contracting Parties of the serious damage that cultural assets have suffered in recent conflicts and with the concern, which proved correct, the increasing destruction as a result of the development of military technology. The cardinal principle of the Convention is set out in the second paragraph of the Preamble, which states that the preservation of cultural heritage is not the business only of the State in whose territory the property is located, but of all humanity, because every people contributes to world culture.

This notion was picked up by various documents of UNESCO and also in the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage. Always remember that in the Preamble asset protection should be organized already in peacetime, with measures at both national and internationally, underlining the commitment of the Contracting Parties to take all possible to protect cultural property.

The general protection

First, the definition of cultural property, given by art. 1, includes movable and immovable property of great importance to the cultural heritage of peoples and includes a list of example (monuments, sites archaeological, art, etc.). Added to this are those buildings whose main and effective is to preserve and exhibit the movable cultural property already defined and centres comprising a number considerable cultural goods, such centres monumental. In the definition of the Convention the goods are considered cultural regardless of their origin or their owner. The qualification is given by great importance and not by the value of the asset. The protection of cultural heritage is expressed in safeguard and respect of such goods. The protection consists of the set of positive measures seek to ensure the best material conditions for the protection of cultural heritage. The second element of realization of the protection of cultural property is made by respect. According To Article. 4, the Parties undertake to respect cultural property situated both on its territory and on that of other Contracting Parties, thus breaking the notion of territoriality and again reiterating the principle that the goods culture must be respected by all States irrespective of the territory on which they are. The Parties also undertake to refrain from any use of such property for purposes that may expose them to destruction or damage in the event of armed conflict, and from any act of hostility against them. The second paragraph of art. 4 provides the exception of military necessity, which offers to the Parties to derogate from the obligations of the first paragraph when military necessity so requires imperatively. The notion of respect of cultural heritage also includes the commitment to prohibit, prevent and, if necessary, to stop any act theft, pillage or misappropriation of cultural property in any form, and any act of vandalism. Article. 7 includes a commitment for the High Contracting Parties to introduce, from the time of peace, in the regulations, or instructions for the use of troops, provisions to ensure compliance with this Convention and to inculcate, since the time of peace, in the staff of its armed forces, a spirit of respect for the culture and the cultural heritage of all peoples.

The special protection

Next to general protection, the Convention provides special protection to be given to a limited number of shelters to protect movable cultural property, the monumental centres and other goods properties of high importance. The special protection afforded to property through their inclusion in the "International Register of assets cultural property under special protection "and is regulated in detail in the Commission Implementing Regulation.

The organization of the United Nations Educational, Scientific and Cultural Organization

Established in London November 16, 1945, and active since 1946, UNESCO was established by the common purpose of contribute to the maintenance of peace, respect for human rights and equality of peoples through channels of Education, Science, Culture and Communication. The Preamble to the Constitution of UNESCO declares that "since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed"[77]. In order to assure a lasting peace, the Preamble declares that States Party to the Convention "believe in full and equal access for education for all, in the unrestricted pursuit of objective truth and the free exchange of ideas and knowledge".[78] The purpose of the Organization was defined as: "to contribute to peace and security by promoting collaboration among nations through education, science and culture in order to ensure compliance universal justice, law, human rights and fundamental freedoms that the Charter of the United Nations recognizes to all people, regardless of race, sex, language or religion."[79]

The UNESCO Conventions

In the context of the protection of cultural property in times of peace the most important international instrument is undoubtedly constituted by the UNESCO Convention on World Heritage Cultural and Natural Heritage,

[77] http://www.unesco.org/new/en/unesco/about-us/who-we-are/history/constitution/
[78] Ibidem
[79] Ibidem

signed in Paris in 1972. The States Party are 193. It is an agreement which bases its ratio on the awareness of the fact that, as outlined in the Preamble, "the deterioration or disappearance of any element of the cultural or natural heritage constitutes an impoverishment of the heritage of all nations of the world ", so this heritage "needs to be preserved as part of the World Heritage Site as a whole"[80]. The main objective of the Convention is the preservation of cultural and natural properties of universal value, as defined, respectively, in Articles 1 and 2, which are subject to a two-fold protection, national and international. The latter, which is the most significant aspect of the instrument, mainly implemented through the enrolment in a special list, the "**World Heritage List**" composed by of monuments and natural sites of extraordinary value to humanity. The choice to include the sites in the list is implemented by a special Intergovernmental Committee, the "*World Heritage Committee*", on a proposal and with the consent of the State concerned. If a site inscribed in the list is in danger the Committee may proceed with the registration of that site in the "Heritage List World in Danger " for the activation of intense assistance in favour of such goods. He fourth part of the Convention (Article 15 et seq.) establish a fund for the protection of cultural and natural, the "Fund for World Heritage", partially financed by compulsory contributions of States Party (as well as by UNESCO and other UN agencies, and private contributions). The main advantage related to the ratification of the Convention for the world heritage is given from belonging to an international community that values and protects the assets of universal importance and representative of the diversity of cultural and natural wealth. The Member States of the Convention join efforts to protect the cultural and natural heritage and thus express the commitment Common to preserve our heritage for future generations.

Especially for developing countries, among the main advantages of ratification is the access to the Fund for the world heritage. In the event of emergency event, urgent actions are granted in case of damages caused by natural disasters or human-induced. Today, the concept of World Heritage is well understood, the sites inscribed on the List attract International

[80] UNESCO,"Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage", 16 November 1972

cooperation projects and heritage preservation can receive financial aid from numerous and different sources. Furthermore, the *management plans* represent a useful tool for the definition of appropriate measures for the conservation of the site, optimizing the use of human and financial resources and for monitoring procedures. Last point, the inscription of a site on the World Heritage List involves a greater interest of the site in public awareness in order to strengthening the tourist activities on the site. When these are properly planned and organized according to the principles of tourism sustainable, can represent a considerable asset for the site and for the local economy. According the protection and management of World Heritage Sites, must ensure that the exceptional value Universal, the conditions of integrity and authenticity are maintained or improved. All assets registered in the World Heritage List to be protected in the long term, through the application of appropriate rules, regulations, institutional and traditional measures for the conservation and management, in order to ensure its preservation and the full expression of the values of the site such as national parks or nature reserves, biosphere reserves or cultural heritage, historical centres and landscapes safeguarded by specific rules.

The rules and regulations at national and local level must ensure the survival of the site and it against development and changes that could demolish the exceptional the integrity of the property. The Member States must also ensure the full and effective Implementation of these measures. The convention in fact is not applied directly to the Signatory States (no self-executing). The protection of cultural and natural heritage is based on the systems of their national legislation. In recent years, the action of UNESCO in the context of the protection of cultural heritage has extended its horizons towards aspects never regulated by international law. Alongside the traditional case of the protection of cultural heritage in times of war and the system of 1972 Convention on World Heritage have been added many relevant conventional instruments such as the international Convention on the protection of the underwater cultural heritage (Paris, 2001) which applies to "all traces of human existence of a cultural, historical or archaeological that have been partially or totally under water, periodically or continuously, for at least 100 years "(Article 1); the Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 2003: as established

Article 2, it is applied to the all practices, representations, expressions as well as the instruments, objects, artefacts and cultural spaces that different communities recognize as part of their cultural heritage. This intangible cultural heritage is transmitted from generation to generation and it is constantly recreated by ethnic groups in accordance with their cultural environment. The interaction with nature and history provides a sense of identity and continuity promoting respect for cultural diversity and human creativity. The Convention on the Protection and Promotion of the Diversity of Cultural Expression (Paris, 2005).

2.5 From tangible heritage to intangible heritage: the extension of the concept of cultural heritage

2.5.1 Initial discussions on heritage and the Convention for the Protection of Cultural and Natural Heritage, 1972

The *Convention for the Protection of Cultural and Natural Heritage* marked a significant turning point in the international dimension for the protection and promotion of cultural heritage. The document was adopted by UNESCO General Conference in November 16, 1972. The decision to start the groundwork was related to a specific event, otherwise the decision in the late fifties of XX century to build the Aswan Dam in Egypt with the resulting flood of the valley which housed the temples of Abu Simbel, the treasures of the ancient Egyptian civilization. In effect this event has implemented an international awareness on the issue of protection of cultural and natural sites. An innovative tool was introduced, the method of the list: a record of cultural and natural sites meeting certain selective parameters established by the Convention thanks to this new practice all site inscribed in the list can benefit of a special attention in terms of protection and funding as well as an increased visibility at the global level.

The Convention in Articles 1 and 2 defines what are the types of assets that may be included in the World Heritage List. Cultural Heritage refers to monuments – architectural work, sculpture or monumental paintings -, elements or structures of an archaeological nature, the inscriptions, caves

and groups of elements that have an exceptional value from the historical, artistic, scientific point of view. (2.4)

The category of natural heritage refers instead to natural monuments, or those consisting of physical training and biological feature exceptional value from the aesthetic or scientific point of view; in addition to the geological and physiographical formations and zones precisely defined as the habitat of threatened animal and plant species, which have extraordinary universal value from the point of view of science or conservation; finally natural sites or natural areas for science, conservation or natural beauty features. Since 1977, *Periodically Operational guidelines have been defined for the implementation of the Convention World heritage*[81] in order to undertake direction implementing the dictates of the Convention. They have also defined two additional aspects of the heritage : the category of *mixed heritage* (cultural and natural) that includes the goods that correspond in part or in whole to both definitions of cultural heritage and natural and the category of *cultural landscapes*. These include those cultural assets representing "joint creations of man and nature" as defined in Article 1 of the Convention .

The birth of Convention documented a great success from the very beginning, being the most ratified legislative document than ever in the history of heritage culturale[82]. It Involved and sensitized many countries, reached a very large number of sites and monuments to be protected. But despite this success and international appreciation, it results limited in the definition of cultural heritage - which is identified only in categories of site, monument and building – and in the associated protection and enhancement practices.

Another element of weakness is the Eurocentric vision that supports the architecture, alien to the views and values culture of large areas of the planet, such as Africa, Asia, Latin America and the Pacific region[83]. Over the years a growing attitude of discussion led international heritage policies

[81] The Operational Guidelines are periodically updated to reflect the decisions of the Committee World Heritage

[82] Its success is such that only the Convention on the Rights of the Child has gotten more subscriptions

[83] Suffice it to say that more than 50% of the assets protected by the Convention is located in Europe and North America; 90% of European countries have at least an asset of this type while the 56% of the countries in Asia and the Pacific has one; and despite the forty were in Africa, with the exception for the area arabica, have ratified the Convention, only 7% of the cultural heritage which considered by the terms of the Convention is located on this continent.

to a profound revisionism in supporting a tool dedicated to intangible heritage, that is one aspect never considered previously. Looking back over the past forty years and understanding the most significant moments that led in 2003, the international community to draw the Convention for the Safeguarding of the Intangible Cultural Heritage. The three decades between the two documents is placed in a fervid climate of intellectual stresses that for the first time in the history leads to a confrontation of many different cultures in order to require the preservation and the interest of the whole human community and the world heritage.

Every civilization, society or community in every time and every place has always identified and took care of elements of their cultural heritage based on value scale: everyone identifies and reflects in his own rich heritage. History teaches us that different cultures civilizations have developed very different conceptions of cultural heritage, which involve consequently diverse practices of preservation. The concept of cultural heritage was renegotiated worldwide contemplating the contribution of different backgrounds and perspectives.

"Relativiste et plurielle, la notion de "culture" utilisée par les anthropologues depuis Boas se reflète dans la notion de patrimoine culturel immatériel qui aspire à se distancier du modèle universaliste, lequel a pourtant joué un rôle essentiel dans le programme fondateur de l'Unesco".[84]

The distinguishing fact, compared to the previous history, is that heritage represents a high value for humanity and should be recognized by everyone. The objective is to seal the union of cultural heritage with humanity, but this project hanged for a long time over. For the first time cultural heritage has become a concept on global-scale, actually represented by all as the sum of the different cultures. In the age of globalization, it represents a challenge in terms of cultural assimilation. Cultural heritage has always been local, for this reason as such, local dimension it is essential for the whole humanity which should recognizes the high value, from aesthetic, historical or identity point of view. These considerations admit both categories of heritage both tangible and intangible.

[84] C. Bortolotto, « *Le trouble du patrimoine culturel immatériel* », in C. Bortolotto (sous la direction de), Le patrimoine culturel immatériel. Enjeux d'une nouvelle catégorie, Éditions de la Maison des Sciences de l'homme, Paris 2011, p.23

Janet Blake affirmed that it would be desirable that the "Universal world heritage" was presented as a heritage of "Universal interest" according to its protection: "The notion of a universal heritage must therefore be very carefully employed, in such a way as to stress the fact that this heritage is primarily a local one. Use of the notion of intangible heritage as a 'universal heritage of humankind' should be limited to the responsibilities that this places on the international community and on individual States to safeguard both intangible heritage and cultural diversity. Furthermore, it is preferable that this is presented as a 'universal interest' in safeguarding intangible heritage to avoid association with the notion of a 'common 50 heritage of mankind' as applied in international law to natural resource exploitation of common space areas. It should also be made clear that this does not place all such heritage in the public domain or deny the holders control over it. The concept of universality is insufficiently explained in the 1972 Convention and it needs further elaboration if it is to be applied to intangible aspects of cultural heritage".[85]

2.5.2 The first steps towards a new definition of heritage

The Convention for the Safeguarding of Intangible Cultural Heritage was adopted *per consensus*[86] by UNESCO General Conference held in Paris in October 2003 and entered into force on 20 April 2006. In 2009, they launched the first inscription of intangible cultural expressions in two separate lists created according to the dictates of this Convention and the number of States Party has continued to increase consistently. Before reaching this achievement, UNESCO undertook several activities aimed at promoting safeguarding of intangible cultural heritage worldwide. An innovative and significant position within the international forum emerged in 1963, in occasion of the proposal to create an international fund for the Protection

[85] J. Blake, Developing a New Standard-setting Instrument for the Safeguarding of Intangible Cultural Heritage. Elements for consideration, UNESCO Edition, Paris 2002, p.75

[86] Although none of the 190 countries represented has voted against, is significant of the difficulties in addressing this topic immaterial that three members particularly influential - USA, Canada and UK - abstained from voting at that meeting.

monuments[87], the *Australian Institute of Aboriginal Studies* replied[88] pointed out that the definition of monumental heritage was not appropriate for the expression of Aboriginal culture, because the Australian treasure with its rock paintings and engravings were not included in the types of monuments considered by UNESCO in its documents[89]. Australia is one of the countries that historically has always defended with conviction the needs to protect Aboriginal cultural expressions and has fought for their recognition. The seventies marked a fervent period both within UNESCO that externally in relation to the project of protection of intangible cultural heritage. It is an awkward period especially for many African and Asian countries that have just gained independence and consequently are occupied to build their national identity. UNESCO has worked to organize some meetings and conferences of international character, in which it highlighted the need to assist the preservation of cultural heritage and popular traditions: in 1973 in Yogykarta in 1975 in Accra, in 1978 in Bogotà[90]. During the nineteenth session of General Conference UNESCO, in November 1976, launched a program for promoting the appreciation and respect of cultural identities, including in this category the different traditions, ways of life, languages, cultural values and aspirations: *the Comprehensive Program on the UNESCO Intangible (non-physical) Cultural Heritage*. UNESCO began to address to the issue of traditional cultures or folklore, which has led in 1982 to the creation of a special section within the category of cultural heritage, the non-physical heritage. 1982 is a significant date especially since the World Conference on cultural policies (*Mondiacult*) in

[87] UNESCO, Resolutions and decisions adopted by the Executive Board at its sixty-fifth session, Paris, 29 April – 17 May 1963

[88] UNESCO, 16 June 1964, Item 15.3.4 of the provisional Agenda. Report on Measures for the Preservation of monuments of historical or artistic value. General conference, Thirteenth session 20 October – 19 November 1964

[89] "This country has some groupings of Aboriginal cave paintings and rock engravings which are of outstanding interest and, in some cases, of world interest, but there are no groupings of monuments of the kind apparently visualised in the UNESCO document. The preservation of Australian relics does not involve the expenditure of large sums of money but requires, rather, adequate laws with severe penalties for damaging relics, the provision of rangers, the erection of protective devices and similar inexpensive action", Australian Institute of Aboriginal Studies, Annex II, Text of letters sent in by member states in reply to the Director-general's circular letter CL/ 1660, Australia, National Advisory Committee for Unesco, Sidney, 9 January 1964

[90] Intergovernmental Conference on Cultural Policies in Asia, Jogjakarta, 19 December 1973; Africacult, Intergovernmental Conference on Cultural Policies in Africa, Accra, 27 october-6november 1975; Intergovernmental Conference on Cultural Policies in Latin America and the Caribbean, Bogotá, 20 January 1978

City Messico[91] has widened the definition of cultural heritage, which began to include intangible expressions: "The cultural heritage of a people includes the works of Its artists, architects, musicians, writers and scientists and also the work of anonymous artists, expressions of the people's spirituality, and the Which body of values give meaning to life. Both tangible and intangible It includes Which works through the creativity of That people finds expression: languages, rites, beliefs, historic places and monuments, literature, works of art, archives and libraries "[92]. For the first time they were called with the term "intangible heritage": "Since Venice, the concept of heritage has evolved considerably. It now also covered all the values of cultures as expressed in everyday life, and growing Importance was being attached to activities Calculated to sustain the ways of life and forms of expression values were Conveyed by Which longer available. The attention now being given to the preservation of the 'intangible' heritage may be-regarded as one of the most constructive developments of the past decade "[93]. It was a very significant transition, marked by an unstoppable process of enlargement of the concept of intangible heritage and to a complete upheaval of consolidated traditional categories: "En enrichissant the patrimoine mondial par the intégration de sa Composante immatérielle, elle ASSOCIE the banal au monumental, the oral à l'écrit, profane au sacré, the traditionnel au modern, les valeurs occidentales the valeurs et d'autres civilizations".[94] In January 1985, the UNESCO has nevertheless drawn to Paris a committee of experts on the protection of folklore, with the aim to screen at an interdisciplinary level possible regulations for the preservation of folklore. The meeting was concluded by stressing the need to make a change to policies on heritage defined not-physical – or folkloric or intangible - by establishing a regulatory instrument that would have the guise of a recommendation rather than a convention or Statement, as the recommendation is a flexible instrument according to General Conference principles which invites Member States to adopt it in order to apply them. From these ideas was founded in 1989 the *Recommendation on the safeguarding*

[91] UNESCO, World Conference on Cultural Policies, Mexico City, 26 July – 6 August 1982
[92] UNESCO, Mexico City Declaration on Cultural Policies, 26 July – 6 August 1982, punto 23
[93] UNESCO, World Conference on Cultural Policies, Mexico City, 26 July – 6 August 1982, Final report, p. 14 capo 85
[94] E. Kane, Patrimoine Mondial et Humanité, Dossier "Les batailles de la Mondialisation", Libération 2001, citato in M. Gravari-Barbas, S. Guichard-Anguis (sous la direction de), Regards croisés sur le patrimoine dans le monde à l'aube du XXI siècle, Presses de l'Université de Paris – Sorbonne, Paris 2003, p.936 16S. Sherkin

of traditional culture, which was officially adopted within the twenty-fifth session of the General Conference of UNESCO. The creation of the Recommendation of 1989 is a significant moment because it represents the first attempt of protection of intangible heritage attracting the attention of those countries which neglected it. The document outlines the general theoretical principles referring to the political, economic and social development of folklore, its role in the history of the communities and its position in contemporary culture, recognizing the need to protect both the cultural traditions and the communities for re-evaluating popular culture, oral and traditional in terms of living culture. However, the definition of Folkore[95] suffers of a certain limitation does not reflect the social, cultural and intellectual creation and preservation of folklore, refers only to traditional knowledge and does not mention the indigenous heritage. Furthermore, in terms of safeguard, does not consider the possibility that the affected communities can actively contribute to the protection of their cultural events, letting each instrument in the hands of scientists. The low impact on the policies of Member Countries and its ineffectiveness due to the instrument of soft law that imposed no obligation to signatory countries or perhaps because there was not yet a strong predisposition about the importance of intangible cultural heritage. After the end of the Cold War the countries of Central and Eastern Europe looked to their own popular culture in an ideological and positively welcomed to international cooperation programs that they would help them to preserve their culture. The same interest occurred even in those geographic areas of exploitation and a relative erosion of their own traditional cultural resources: the nations of Africa, Latin America and Pacific region[96]. In the first half of the nineties a huge number of member states of UNESCO, especially developing countries, required a serious consideration of the protection of intangible

[95] 'Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its social and cultural identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.'

[96] S. Sherkin, op. cit., p.7. The same site shows the concern of a representative Tunisia: "The Ministry of Cultural Affairs considers Tunisia That Has much to gain from adopting Unesco's Recommendation on the Safeguarding of folklore, in view of Its rich artistic heritage Which is in danger of being exploited or even distorted by our own people and by foreigners for commercial purposes ".

cultural heritage. They protested at the apparent imbalance leading international policies guided by UNESCO to protect the heritage of European/Western culture, the list of 1972, continuously implemented, did not reflect a geographical balance because their rich culture was expressed more through intangible expression than with monuments and sites. So UNESCO was pushed further to take corrective measures against this imbalance including intangible components in the criteria that selected good to be protected. In those years a "new" reality of the intangible cultural heritage took shape. There are two strands of debate that have come to create to try to overcome the limits of 1972 and 1989: the first is related to the *Proclamation of the masterpieces of the oral and intangible heritage of humanity*, subsequently revised and overcome in part by the Convention itself and the other one is the one raised from the ashes of the *Recommendation of 1989*, judged in recent years definitely inadequate at a global level, and set the basis for the elaboration of the Convention of 2003, which is the current landmark of the international community.

2.5.3 Discontent about the 1972 Convention and Recommendation of 1989 open the debate on intangible heritage

The debate on the intangible cultural heritage is kindled with global force in the early nineties, the need to create a shared international regulatory tool responsive to new conceptual instances related to the heritage. Despite the reputation and success of the program of the UNESCO list launched in '72, it was far from effectively representing the category of world cultural heritage. For the first it time was emphasized the importance of international collaboration in relation to heritage protection and was introduced the idea of "artistic and archaeological heritage of humanity": it was therefore a first attempt towards a wider scope in addressing this issue. It 'was the first meeting of its kind held under the aegis of a supranational body, the *Institute of Intellectual Cooperation of the League of Nations*, represented in particular by the International Office of Museums (ICOM ancestor). It is located exactly at a crucial time in the history of the concepts of historical monument and heritage: the Thirties, after repairs and restoration of

monuments damaged or destroyed during the Great War, marking the completion of the glorious period commenced during the first decades of the XIX century that have consecrated the affirmation of the historical monument, although these same years also coincide with the emergence of a new phase, linked to new international[97] problems and originated the ambivalent richness of documents drawn up in Athens. In the nineties it was now widespread the awareness that this common vision of heritage, was outdated on the occasion of the twentieth anniversary of the approval of this document, in 1992, the Centre for the world heritage, jointly with ICOMOS, launched a program that had the function of stimulating a renewed reflection on heritage and criteria that selected goods inscribed in the List to address to "living cultures": *the global strategy for a balanced, representative and credible world Heritage List*. in the three intense days of meeting appeared[98] unbalanced realities from the list of 1972: Europe was over-represented in comparison to the rest the world; historic towns and religious buildings were overrepresented in relation to all other types of property; Christian culture was over-represented in comparison to other religions and beliefs and all traditional cultures living appeared very little in the list, with their wealth, and their complexity. It was the same also occurred a division oversimplified between natural and cultural elements, delivered in two separate lists, which did not take into account the fact that in many societies the landscape was also an expression of the lives that were living in that place and that it was an element not only naturally but also culturally significant. UNESCO then promoted a debate that gave way to a long series of meetings, seminars, conferences - occurred not only within

[97] In the work of anthology F.Choay, Le patrimoine en questions. Anthologie pour un combat, Paris, Seuil, 2009, highlights some innovative aspects of the climate that reigns in the years of Conference of Athens, including peculiarly:
1. For the first time in its long history the European secular monument of art and history is, exclusively in collective and institutional texts, called 'World Heritage Site', which affects the 'community of nations' or even the 'community of states guardians of civilization'. It is a novelty because the whole conference accepts this new concept; Also this sudden globalization occupies all the space reserved for any 'special points' of point 6 of the agenda.
2. The themes of exploitation, conservation, restoration and new resources of technoscience occupy a very large space. In an open and experimental two trends contradict and say in the same context: one progressive, which supports the use generalized concrete for the restoration, the other, more conservative, keeps more precautions.
3. The logic of the concept of 'urban heritage', forged and theorized by Giovannoni since 1913, postulates solidarity between the monument of art and history and its built environment, so that the first

[98] UNESCO, Report of the Expert meeting on the "Global strategy" and thematic studies for a representative World Heritage list, UNESCO Headquarters, 20-22 June 1994, p.3

UNESCO but also in the various member countries, especially African and Asian countries, as advocated by the Global Strategy - which would come to define the very nature of the concept of cultural heritage. "This renewal led UNESCO to rethink its basic principles, a western and museology, and to take a more careful approach to the integration of the components of natural and cultural sites now considered in their context, also in the direction of a social conception more open and global heritage that would lead, ultimately, to "'invention" of intangible heritage "[99]. The World Heritage Commission in response to the aforementioned imbalances proposed in 1992 to introduce two new asset classes approaching at least in part to what we now call the intangible cultural heritage as they tried to understand even intangible components; it was of cultural landscapes - crossing and interaction between the cultural and the natural, mirror and trace the traditions and customs as well in a given territory - and the cultural routes - most linked to the cross-cultural nature of cultural systems. These two new categories have begun to introduce an aspect that will be distinctive and crucial in the definition of intangible cultural heritage, which is the **evolving nature of culture**. In the tradition of UNESCO heritage had always been predominantly viewed as a static element due to its monumental feature, as something to be fixed, that is to be kept in a stable manner, is now beginning to evaluate and accept the idea that the cultural heritage was actually a dynamic expression because living and therefore, subject to change and to be safeguarded in its evolution. It began to emphasize the importance of the "events or living traditions"[100] - then it will be fundamental aspects of the definition of intangible heritage - as key determinants for sanctioning the inclusion of a site in the list. "The gradual disappearance of aesthetic and artistic references, originally considered essential, has resulted in the enhancement of the symbolic values and non-material to the underlying tangible assets"[101]. It has been established an

[99] C. Bortolotto, the process of defining the concept of "intangible cultural heritage".
Elements for a reflection, in Bortolotto C. (eds), The intangible heritage seconds
UNESCO: analysis and prospects, Government Printing Office and Mint State, Rome 2008, p.12
[100] UNESCO, Operational Guidelines for the implementation of the World Heritage Convention, World Heritage Centre, Paris, February 1994, p.10 criterio 6: "Each property nominated should therefore be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance".
[101] C. Bortolotto 2008, pp.12-13

anthropological approach, which sees united the two components - the material and immaterial - of cultural expression and that recognizes the value of assets in the living cultures, which introduces the concepts of **"cultural tradition"** and **"culture living "**and expands the notion of heritage to include the idea of **"the use of territory"**. A significant contribution in this direction had also come from the planet Summit held in Rio in 1992, the seat where he was recognized by the international community more the value of the knowledge of indigenous peoples. In the mid nineties the different cultural turmoil and various dissatisfactions intellectuals did feel the need to take concrete action in response to the new requirements. It is in these years that led to two major parallel pathways of action that will bring the first to the creation of the program of the proclamation of the masterpieces and the other one, a few years later, to the creation of the Convention for the Safeguarding of the Intangible Cultural Heritage. The museological and archival model was disputed since it was based on the European perspective and it delimited the practice of preservation only for studying and arranging the tangible and intangible heritage. A significant program of *living human treasures* launched in 1993. It was intended to give recognition to those individuals, living humans, who are exponents of traditional cultures and to ensuring the transmission of their intangible cultural heritage to future generations, teaching their skills, their techniques and their knowledge. In this context Korea and Japan became the undisputed protagonists, as they had the greatest responsibility in contributing to the implementation of the **Convention in 2003**. In 1993, the Republic of Korea made a proposal to finally give substance to the Recommendation of 1989 by launching a program to the Protection of living human treasures, which would include the creation of a list, however, inspired the model of that of '72, and then based on the criterion of the Convention of 2003. program proclamation of masterpieces of the oral and intangible heritage of 'humanity started in 1995 report *Our creative diversity* of the World Commission on culture and Development emerged as the intangible cultural heritage was still substantially neglected, it still missed a real evaluation of intangible heritage affirming that " tangible heritage can be interpreted only through the intangible heritage".[102] This is why from

[102] UNESCO, Our creative diversity: report of the World Commission on Culture and Development, Paris 1995

1995 to 1999 were organized eight seminars at regional level in order to reflect on the concept of intangible heritage and its implications in cultural policies. On one such occasion, a group of Spanish intellectuals and Moroccans brought attention on the **urgency of action to safeguard the Jemaa'el Fna square in Marrakech**, they have defined to be a "cultural space", where artists perform since the Middle Ages, and at that time threatened to be cancelled by a modern and urban renovation project. The event raised around the square of Marrakech is an example that shows a mode of anthropological approach to heritage and that has had the merit of being a kind of pilot project that has gained a lot of visibility, thus contributing to the discussion of the international community around the intangible cultural heritage and to the need and the method of its preservation. The square is a place mentioned vibrant cultural activity and, significantly, is the origin of a distinction made by UNESCO when it defines the two main characteristics of the oral and intangible heritage of humanity according to the official text of the proclamation of the assets of the oral heritage and immaterial: one is the cultural space and other forms of cultural expression. The square is in the medina in the centre of Marrakech, it is the vital heart of the city is a space for spontaneous creativity, a space that invites you to do the show, music, dance, a space where you eat outdoors and it trades, you stop, there is. This site provides a large repertoire of oral and intangible heritage of enormous variety, storytellers, musicians music, hypnotists, snake charmers, shows with monkeys, herb sellers, street preachers, acrobats, magicians, people who predict the fortune or read the cards. These habits reflect an art flow rate through the spoken word, gesture, costume or sound, and are imbued with a widespread religious content. Both are rich manifestations of oral and intangible heritage, as are various geographical origins, social and cultural rights of those who put them in place. The square serves as a magnet in fact compared to nearby populations, thus playing a dual role: that of integration and to perpetuate their cultural identity. The languages used reflect this diversity: the oral literature is expressed, among others, in Berber, in classical Arabic, Moroccan Arabic, French, Spanish and English. So in June 1997, compelled by the urgency of the upcoming disappearance of so much cultural richness and vitality of the place, has organized a meeting in

Marrakech on a small scale but with an international character on the preservation of popular cultural spaces 66 entitled "International consultation on the preservation of popular cultural spaces - Declaration of the oral heritage of mankind ". The bottom line of what would later be called Program proclamation of masterpieces of the oral and intangible heritage of humanity was drafted during this meeting; In fact, a few months later, the General Conference of UNESCO adopted the resolution presented by Morocco with other states to put this program among the top priorities to be addressed. Participants agreed were experts oral traditions, The aim was both to examine the oral expressions staged in the square in Marrakech Jamaa'el-Fna is to probe possible mechanisms through which UNESCO could alert the international community about the urgent need to safeguard the oral heritage in the world. The square-Fna Jamaa'el could be regarded as an excellent case study pilot and UNESCO turned to a Canadian lawyer expert thematic equity that previously had worked for the Recommendation of 1989, Marc Denhez, in order to explore the different possibilities you could go to get international recognition of those cultural spaces in the world are threatened. Giving birth to what was called Proclamation of the oral heritage of humanity. According Denhez were three main objectives of the program: to provide official recognition to a selection of cultural spaces rich in intangible cultural heritage; encourage their conservation, promoting the participation of individuals and groups in these activities; spread awareness of the importance of intangible cultural heritage. This proposal was presented in the meeting in Marrakech, the representative of the president UNESCO, From this discussion in the meeting is reached some points: UNESCO would be oriented towards the form of a list, based on that of the previous paid to cultural and natural heritage; was defined the term cultural space that identifies places where cultural activities take place which have the character to travel through time and whose existence depends on the presence of these forms of cultural expression; the main objective to be pursued by the project was to encourage governments, NGOs and local communities to undertake identification, preservation and promotion of their intangible cultural heritage .. In October of 1997 in fact, after the meeting, Morocco and Guinea , supported by Saudi Arabia, Cape Verde, the United Arab

Emirates, Spain, Lebanon, Mali, Uzbekistan, Portugal, the Dominican Republic and Venezuela, subjected to the twenty-ninth General Conference of UNESCO a draft so you put up a new project entitled Proclamation of Masterpieces oral heritage of humanity. Where it will be debated later abandoned the concept of "masterpiece", accused of elitism, in favour of the idea of "intangible cultural asset". It is in this context that begins to emerge the idea of involving holders and traditional artists in the process of protection,. During the first proclamation (2001) of the square Marrakech[103], the Sicilian puppet theatre, carnival of Oruro in Bolivia and other expressions for a total of nineteen were declared "Masterpieces of the Oral and Intangible Heritage". However, unlike the list of cultural heritage which was an offshoot of the Convention of 1972, this program was based on an international convention but on a weaker regulatory instrument; for this reason will be born the need to have a reference tool stronger and therefore in the same years the community began to think about the creation of a convention. UNESCO documents define clearly what are the objectives that the program of the proclamation of the masterpieces of the oral and intangible heritage intends to pursue:

- raise awareness and recognize the importance of intangible cultural heritage and its need to be preserved and revitalized
- create an archive of the expressions of intangible cultural heritage and their assessment
- encourage states to draft the national inventory of intangible cultural heritage and provide legal and administrative measures for its protection

[103] After the proclamation of 2001 was necessary to find a way to protect this space, Whereas there were no previous similar but that the only models were on the conservation of the material; you had to be careful not to confuse with conservation protection.
The measures taken for the preservation were the following: publication of a book bilingual French-Arabic distributed in schools in Marrakech and in its region, research transmission of knowledge and know-how, it has established a link with the school program that saw the storytellers invited from the square in class to tell their stories to the students and are been organized drawing competitions for pupils on the theme of the square. In addition it was desired preserve the memory of the square collecting written documents, iconographic and audiovisual organizing an exhibition and a website.
The important thing is that you preserve the assets of the square, even accepting that could change during the time; intangible cultural heritage can not crystallize in the image of how you
knows, one must remember that it is volatile and subject to change over time.

- to promote the participation of traditional artists and local creators in identifying and revitalizing the intangible heritage.

The first goal, to raise awareness, was reached very well, has managed to draw attention of many countries on the importance and the significance of their intangible cultural heritage[104]. The number of proclamations has increased in years[105]: nineteen in 2001, twenty-eight in 2003, forty-eight in 2005. UNESCO, not being specifically responsible for each intangible asset candidate, is advised by NGOs and experts; The masterpieces proclaimed a total of more than ninety, have now been integrated into the Representative List of the Intangible Cultural Heritage as enshrined in the Convention text. Although there are those who have criticized this, opposing the use of the category of masterpiece and stressing that creating a list is "the most visible, least costly, and most conventional way to do something - something symbolic - about neglected communities and traditions"[106], must be recognized in such a program credited with having created a context in which the Convention could be written, approved and quickly ratified by the member states, has been in short an important step on the path towards the construction of this important document. The second way to the *Convention of 2003* regards the Washington Conference in June 1999, organized by UNESCO in collaboration with the Smithsonian Institution who has an office in the same city with the title A global assessment of the 1989 Recommendation on the Safeguarding of the Traditional Culture and Folklore: Local Empowerment and International Cooperation. It was an opportunity for underlining the need to create a new international legal instrument which compensated the low impact obtained from Recommendation 1989 between member states. The main point of criticism

[104] Despite this program scale had been prepared rather hastily, without a major conceptual development, its impact among member states was stronger than expected. The most important goal of the program, ie increase the awareness of the value of intangible cultural heritage, was reached quickly at the state level. The masterpieces proclaimed a total of more than ninety, have now been integrated into the list representative of the intangible cultural heritage as enshrined in the Convention text. In the three rounds, most of the reality of the intangible cultural heritage nominated are been either expressly or musical forms including music, such as musical theater or dance.

[105] In three rounds, most of the reality of the intangible cultural heritage nominated are been either expressly or musical forms including music, such as musical theater or dance

[106] B. Kirshenblatt-Gimblett, Intangible heritage as a metacultural production, Museum International, 56 (1-2), p.57

was aimed at the definition of folklore and cultural tradition as well as to approaches initiatives safeguard, the term folklore could take pejorative connotations, unlike others, such as popular culture, living culture, oral culture or traditional culture. The conference concluded so that the scope of the term folklore too limited and its inappropriate use, particularly because too product-oriented and were not considered important aspects related to it such as symbols, values and processes: the exclusive focus on the end product is not allowed to consider the broader horizon of the social act of creation and transmission, while now it was evident that there was a strong need for a transition from a shared object's security in the interests of safeguarding the process that gives rise to the creation of the same. In the same way he felt the need for the term in question would include not only the most concrete manifestations of a particular cultural sphere traditional - which could be music, dance, rituals, customs, crafts - but widens to include even those of a more intangible, such as the values, knowledge, and even the system of social relations that can actually make their practice and their recreation in the community. Together with these criticisms, it is emphasized that in the previous document was given much weight in search and scholars were not taken into consideration while holders of traditional culture, so who put it into practice and communities of reference, which play an primary role in creating, implementing, maintaining and disseminating their traditional cultures. "With the slogan 'no folklore without the folk' conference claimed as essential to the centrality of the communities of the holders and the need to preserve the traditions supporting the practitioner rather than scientific institutions that study or the document"[107]. The birth an international legal instrument for the safeguarding of intangible cultural heritage incurred since many countries are identified to preserve those human creations that may disappear forever, taking into account in particular the diversity of human creativity, in giving a global recognition of certain assets until that moment neglected, in strengthening the identity of the communities in a context of globalization and increasing attenuation characteristics, ensuring a historical continuity with the traditions of a people. And the arrival in November 1999 of the new Director-General of UNESCO Koichiro Matsuura gave a

[107] C. Bortolotto 2008, p.18

big boost to the development of these issues, in fact he chose the intangible cultural heritage as one of the eight priorities to develop the organization, as stated in 'International Roundtable on Intangible Cultural Heritage - Working Definition, held March 14 to 17, 2001 in Turin proved a milestone in the path of debate and discussion that ultimately led to the drafting of the Convention. This was the first meeting of experts gathered to reflect on the conceptual framework of the future Convention: the purpose of the meeting was to clarify the definition, scope and terminology relating to the intangible cultural heritage of the international governmental organizations, non-governmental organizations and other institutions attributing the term "intangible cultural heritage" or similar terms such as **"folklore", "traditional culture", "oral heritage," "traditional knowledge" and "indigenous heritage"**. Among these is undoubtedly a very important element in particular supported by the organization of the African Union, or the shift of focus from products to production processes; with this in mind the traditional knowledge is no longer considered an antiquity but evaluated for the way it is acquired and used in actuality. Consequently, the protection of cultural heritage should necessarily provide for the protection in the social and environmental context in which it exists, and at the same time proves to be necessary to support the producers of cultural heritage. These results led to think that a first goal to be achieved for the new legal instrument would be to keep living processes rather than deal with historical processes. increasing recognition of traditional knowledge and indigenous people, a growing understanding of the concerns of local communities as well as the recognition of the importance of the control of the producers of cultural goods. pointed out in the same place that the process of implementation, or the implementation, it is an essential aspect to the very definition of intangible cultural heritage, in the sense that this heritage exists and is sustained through the actions of individuals which then be promoted as the main instrument for the protection and transmission. UNESCO should have included in his new international instrument those fields related to intangible cultural heritage that had not yet been touched by other organisations: "life (birth, rites of passage related to age and engagement, marriage and death), the social (kinship, community, the settlement, the border and the nation), biodiversity (botany, zoology, pharmacopoeia,

agriculture), land (beliefs about the nature, names, the landscape and the property), the symbolic (signs, representations, rituals and flags), the spiritual (cosmogonic and animistic beliefs, holy books and liturgies), the literary (oral literature as the legends and stories epic and printed literature), performing arts (fine arts and those charged locally) and festive (the calendar of the seasons, games, religious festivals, festivals school). "The various contributions: the need to develop a convention and use a general definition of the precise intangible cultural heritage that must be safeguarded; The term *preservation* would replace the term *protection*. The purpose of the instrument had to be to enhance and give more weight to the role of the traditional custodians of intangible cultural heritage, such as creators with a specific know-how and conscious intention to transmit their traditions, thus activating the participation of the actors/creators culture (not a legal instrument directed to work on people but with the people); the community would become a key concept in the new optics, natural channel that guarantees transmission processes, learning and creation; intangible cultural heritage was regarded as something that continually redefines its shape according to the circumstances and the social context. The shares covered by the new instrument would have to so move towards registration and inventorying of intangible cultural heritage in danger, the revitalization of the continuous creative process of traditional culture, the strengthening of the measures that allow communities to continue to create, maintain and transmit their culture in a traditional context, the spread of awareness of the value of intangible cultural heritage, the return of objects of cultural property associated with intangible cultural heritage. Although the shift to an anthropological view of the assets over the object even addresses to revaluate the process, this does not mean that you lose sight of the object, which should be recognized also the same as an element of intangible cultural heritage.

(i) The international efforts to safeguard intangible cultural heritage must be based on universally accepted human rights, on a sense of justice and sustainability and respect for all cultures, which in turn must have respect for other cultures.

(ii) The intangible cultural heritage is mainly safeguarded through creativity and the implementation by those people within the community who produce it and keep it alive.

(iii) Every instrument and submission relating to the intangible cultural heritage should facilitate, encourage and protect the right and the ability of communities to continue to live and to give effect to its intangible cultural heritage by allowing them to develop their own ways to manage it and support it .

(iv) Share the culture of someone and maintain a dialogue between cultures fosters greater creativity if they are assured a general recognition and trade fair.

(v) It can prevent the loss of intangible cultural heritage only by ensuring that the meanings, the favourable conditions that make it possible, the skills involved in its creation, the implementation and the transmission can be reproduced.

(vi) liaising with the intangible cultural heritage need to abandon every hierarchical approach and selective.

(vii) It is acceptable to use the term 'intangible cultural heritage' provided it is carefully studied the question of the relationship between the material and immaterial heritage and that it takes into account that in many cultures is not made some distinction between the two aspects of cultural heritage.

(viii) In the midst of all the different areas of intangible cultural heritage, priority should be given to the languages and oral traditions, which are the elements that best support and enable the transmission of intangible cultural heritage.[108]

[108] Trad. Aut.
Same time, the Action Plan has also referred to the objectives to be pursued with a legal instrument International special:
(i) to conserve human creations That may disappear forever;
(ii) to give world recognition;
(iii) to Strengthen identity;
(iv) to enable social cooperation Within and between groups;
(v) to Shops provide historical continuity;
(vi) to Enhance the creative diversity of humanity;
(vii) to foster enjoyment.

The Convention was later built from this action plan drawn up in Turin: So at the beginning of the new millennium there has ended up with two new tools in their hands, one still potential, the more effective, but both seriously addressed the safeguarding of intangible cultural heritage.

2.5.4 The Convention of 2003

It is therefore evident that all the debates that have taken place in the various meetings held in Marrakech, in Washington, in Turin, in Elche and Rio 1997-2002 attest to the progressive construction of the definition and scope of intangible cultural heritage that are then merged in the Convention of 2003. the importance of strengthening an international program of safeguarding intangible cultural heritage also resided in the fact that for some cultural traditions were oral represent their main form of heritage and the intangible cultural heritage can make a great contribution to the social and economic development in these societies. The debates developed in the nineties have stimulated significant approaches that would then merged in the Convention, and the program of living human treasures launched in 1993 - which aimed to give recognition to those individuals living exponents of traditional cultures which ensure the transmission of its cultural heritage immaterial to future generations - was significant for the purposes of the Convention, to have led to focus on the human element in the practice and transmission of intangible cultural heritage, this contract due to legislation Korean and Japanese. The program of the masterpieces of the oral and intangible heritage of humanity started in 1998 as seen aimed to raise awareness of the importance of intangible cultural heritage on a large scale through the various proclamations proved to be very useful as a perspective is political - to measure the attitude of the individual countries in the face of a concrete initiative on intangible cultural heritage - which conceptual - as it has helped to refine definition and purpose of the intangible cultural heritage - that on the plane operational aspects. We can say in summary that the fundamental principles around which are rotated all the preliminary meetings the elaboration of the Convention were as follows: - the intangible cultural heritage refers to a process and not a product - the intangible

cultural heritage is therefore not static but in constant development - its preservation should be oriented towards those who practice and holds the knowledge and traditional arts and to the community in order to ensure its viability and continuity

- is fundamental respect for human rights, cultural identity, cultural diversity, human creativity. These issues were then fully embedded within the Convention in different parts, in particular the preamble, Article 1 (purpose), Article 2 (definitions) and Article 15 (participation of communities, groups and individuals). The structure of the Convention is structured more precisely as follows:

- Part 1 - art.1-3: purposes (preserve, ensure compliance, raise awareness, promote international cooperation), definition of terms (particularly "intangible cultural heritage" and "safeguard "), relations with other international instruments.
- Part 2 - Article 4-10: the Convention institutions.
- Part 3 - art.11-15: measures to be taken at national level to ensure the safeguarding of intangible cultural heritage, especially the one not included in the list.
- Part 4 - art. 15-18: concerns the safeguarding of intangible cultural heritage at the international level and establishes the creation of two lists.
- Part 5 - art. 19-24: measures regarding cooperation and international assistance.
- Part 6 - art. 25-28: You define and express themselves how the fund for the intangible heritage.
- Part 7 - art. 29-30 and Part 8 - article 31: include transitional rules regarding the masterpieces which must be incorporated in the Representative List before it comes into force, the Convention
- Part 9 - art. 32-38: final standards.

The Convention was finally adopted by the UNESCO General Conference in Paris in October 2003 and entered into force on 20 April 2006 signed by the first thirty states. In April 2007, seventy-seven states were already part, showing an increasing interest in the international community in responding

to this issue. The Convention established the creation of two main bodies: the General Assembly of the member states and the Intergovernmental Commission for the Safeguarding of the Intangible Cultural Heritage, whose job is to ensure the application of the provisions of the Convention. Particularly significant was the meeting of the Commission in May 2007 in Chengdu in China where you are determined, among other things, the criteria for inclusion in the list and urgent ones for inscription on the Representative List of the Intangible Heritage. The Convention has enshrined in fact the creation of two lists in which are recorded intangible expressions of culture of peoples. They were created in order respectively to raise awareness of the intangible cultural heritage both internationally and locally, and to respond with urgency to those situations in which the intangible cultural heritage is in a state of immediate danger. the new element compared to the previous ones: it is shown that it is not so much the value of exceptionality as the representative value of some intangible cultural heritage to count, because its being included in the list highlights the overall character of the variety intangible cultural heritage, becoming a witness to the cultural diversity in the world and of human creativity. Offsetting the international character of these two lists are then a number of actions in the same direction promoted nationwide, which provide inventories processed and continuously updated by each individual state. Recognizing, however, that the safeguarding of intangible cultural heritage is an element of international solidarity, are also established a system of international cooperation and assistance. The general approach of this Convention regarding international cooperation is significant when compared with the previous Convention, because it directs much more extensively on the safeguarding of intangible cultural heritage considered as a whole (see the art.18-19 in particular) and not simply to those goods which are or must be enrolled in the international lists: this is a critical distance taken with respect to 1972 and emerges throughout the development of the Convention. There was some discussion about the various terms that could replace, combining the word culture in traditional, folk, living, oral or intangible: popular suggested a contemporary urban culture that would have excluded forms both ancient and rural; traditional, although it is a fundamental concept for the characterization of the

intangible cultural heritage, could have given the idea of a static culture that does not evolve and so would not be suitable to indicate those aspects of living culture and evolving very typical of cultural heritage immaterial; living on the other hand, when used alone cannot understand all the manifestations of this heritage, although it is also a very important aspect; Oral could be applied to most of the cultural expressions in question because the intangible cultural heritage is subject to an oral form of expression and transmission, and therefore is a central feature, but also in this case would not have embraced all forms of heritage intangible Cultural. It was finally chosen the term intangible heritage or intangible, which includes that part of the amount initially not officially recognized by UNESCO, although it must be acknowledged that already the revisions made in 1998 and 2000 by the operational guidelines on the 1972 Convention took into consider immaterial aspects linked to sites on the list. Very important and innovative in the text of the Convention is the support and encouragement of the participatory approach: for the first time explicitly acknowledged in a legal instrument the central role of the community in preserving and managing cultural heritage, in the article 15 specifically refers to this aspect. So the protection is seen as a comprehensive concept that includes not only the traditional measures of protection such as the identification and inventory of intangible cultural heritage but also provides the conditions in which it can continue to be created, maintained and transmitted. This implies the continued ability of cultural communities to do so, that is the fact that the community is a vital context for the existence of intangible cultural heritage is put at the centre of the Convention rather than the heritage itself. Thereby safeguarding of intangible cultural heritage has an approach that takes into account the broader contexts human, social and cultural contexts in which they will implement the Intangible Cultural Heritage. Seen from this perspective, the term suggests protect protection from / against something, while safeguarding implies positive action to preserve and care for the heritage and the context in which it is developed[109]. The Convention to safeguard the intangible cultural heritage living means, among other things, that no one can refer to it to protect forms of intangible cultural heritage that are

[109] See J. Blake, Safeguarding Intangible Cultural Heritage under UNESCO's 2003 Convention, in C. Bortolotto 2008

decontextualized, frozen or staged, staged in a way so spontaneous. This also means that if you have to make a choice, they prefer to preserve expressions of intangible cultural heritage that are in situ, within the habitat of the community, rather than external representations to the context of the community or of the traditional players. Article 7 requires the Commission to establish operational directives (operational guidelines), in order to guide the interpretation and application of the Convention, which in fact does not provide many details about the practical issues of international cooperation in terms of safeguarding. First of all because it is the first binding legal instrument in this field, secondly because it recognizes that not only intangible cultural heritage evolves, but also the outlook on it and on its preservation, which already differ from region to region, are intended to change over time. So you rely on of the most detailed and up to date, you can also change over time, to respond positively to the situation of safeguarding. In particular, we examined the relationship between the material and the immaterial cultural heritage, namely how to integrate the two approaches to protection, and above all we tried to assess whether the criterion of authenticity, a stronghold of the document of 1972, could be applied to heritage intangible Cultural. Experts have pointed out how the elements of the material and the immaterial heritage are often interdependent, there is a strong connection that is next to their differences and why it was stated that proves necessary to develop integrated approaches in the processes of salvaguardia53. With the advent of the new category of "immaterial" or "intangible" There has in fact realized more and more of the artifice of separation and distinction between tangible and intangible heritage. It is clear to everyone by now that what is "material" acquires value only by virtue of a fabric immaterial reference, and vice versa wealth immaterial needs - in most cases - to translate and lean material bases. "It's clear evidence of Increasing international recognition of the profound interrelationship between tangible and intangible heritage. Even if tangible and intangible heritage are very different, they are the two sides of the same coin: both carry meaning and the embedded memory of humanity. Both tangible and intangible heritage rely on each other a when it comes, or understanding the meaning and Importance of each. "[110] The division

[110] M. Bouchenaki, Editorial, in Museum International Special Issue "Intangible Heritage", n°221- 222, maggio 2004,

between tangible assets, intangible and natural, with the consequent creation of relevant lists, it was found that it is arbitrary, although not without of its own history and logic. More and more it is clear that the natural world is that by virtue of human interaction with the environment, and respect the heritage material, it is clear that without the immaterial it would be a mere shell or inert matter. Similarly, the intangible heritage is not only flesh, but it is also inseparable from the material and social world of people. The term "tangible and intangible heritage", increasingly used, seems to break down the assets in two fields of opposite nature, one material, the other immaterial, but it is evident that all the heritage is a condensed and dialogue material and immaterial. This allows you to Jean-Louis Luxen, former secretary general of ICOMOS, to declare that "the distinction entre patrimoine physique et patrimoine immatériel apparaît aujourd'hui factices. Le patrimoine physique it prend pleinement son sens qu'avec the éclairage des valeurs qu'il sous-entend. Et réciproquement, the dimension immatérielle, pour sa conservation, doit s'incarner dans des manifestations tangibles, visibles des signes "55. In 1992 he had taken a step in this direction by adopting the decision to introduce innovative category of "cultural landscape" in the list of world heritage. In 1993 the park of Tongariro in New Zealand was the first asset recognized on the list thanks to the introduction of this new category. "In some regions of the world, cultural landscapes stand out as models of interaction between people, Their social system and the way they organize space. A cultural landscape is a complex phenomenon with a tangible and intangible identity. The intangible component arises from interactions Which ideas and have an impact on the perception and shaping of a landscape,: such as sacred beliefs closely linked to the landscape and the way it Has Been perceived over time. Cultural landscapes mirror the cultures Which created them "[111] concrete was beginning to make inroads recognition of spiritual values associated with historical monuments and natural sites, took the foot so the awareness that aspects of the tangible and intangible heritage are intimately linked.

p.10

[111] H. Plachter, M. Rossler, Cultural Landscapes: Reconnecting Culture and Nature, in B.Von Droste, H.Plachter, M.Rossler (edited by), Cultural Landscapes of Universal Value. Components of a Global Strategy, Gustav Fischer Verlag, Jena 1995, p.15

This awareness in the coming years there has been growing [112]. Back in March 2004, a meeting of international experts, mainly from Asia, discussed relatively holistic approach to promote the preservation of a heritage that is both tangible and intangible jointly adopting the *Okinawa Declaration on Intangible and Tangible Cultural Heritage*. In particular, this growing awareness of the interconnection between material and immaterial reached an official capacity in October 2004 within the International Conference on the *Safeguarding of Tangible and Intangible Heritage held in Nara* in Japan on the occasion of the fortieth anniversary of the *Venice Charter* (1964) and the tenth *Conference of Nara authenticity* (1994), where it has come to the elaboration of the Yamato *Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage*. The discussions focused on ways and means of possible cooperation between the 1972 Convention and the 2003 urging mutual understanding. The cooperation of experts in the two categories of heritage assets can provide numerous integrated approaches for the protection of cultural heritage[113]. In recent times, the international community attempts to sew up what for years was antithetical. It is crucial to reiterate the interconnection between the material and immaterial dimension of art and heritage, it is like to affirm a truth as old as the world: every cultural expression has a value and a meaning because it is the result of dialogue and exchange between the two dimensions.

2.5.5 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

The convention was developed in just two years and approved October 20, 2005 at the 33rd General Conference UNESCO by 148 states - including all EU members - rejected by the UP and Israel, while four were on States to

[112] With the program of the proclamation, have registered some intangibles related to places already counted in the list of world heritage by strengthening and underlining once more this link: for example the songs Hudhud community living in Ifugao rice terraces of cordilleras of the Philippines proclaimed masterpieces of the oral and intangible heritage in 2001 and closely associated with rice cultivation practiced on those terraces, were already on the list World Heritage cultural and natural.

[113] Here are some of the introductory part of the document drawn up, stating the close interconnection between aspects of the tangible and intangible heritage:

refrain (Australia, Honduras, Liberia and Nicaragua)[114]. Entered into force March 18, 2007 with the filing of the 30th instrument of accession by Estonia. Currently are 125 parties tied to the Convention (124 States and the EU)[115]. Considered a complementary tool to the UNESCO Convention 2003[116], is the notion of "cultural identity" giving a precise connotation, namely that of "cultural expressions" as defined in Article 4 par. 3 as "those expressions that result from creativity of individuals, groups and societies that have cultural content " namely that in itself "a symbolic sense, an artistic dimension and cultural values" that rooted or express "cultural identity" (art. 4 par. 2). It consists of a preamble, 35 articles divided into seven parts and an attachment that rule, in case necessary, the conciliation procedure. Referring to the next chapters analysis detailed the various articles and the issues related to them, since there seems appropriate to expose the structure of the text. The first part is devoted to the objectives and lines guidelines of the Convention (art. 1-2), the second part defines the scope in Head to States parties (art. 3), the third part is devoted to a conceptual clarification of some recurrent terms (art. 4), the fourth part is more detailed and includes the rights and duties Party both nationally and internationally (arts. 5-19), the fifth part of the rule Reports of the Convention with other legislative instruments (arts. 20-21), the sixth part describes the Organs of the Convention (Arts. 22-24), while the last ten articles cover the final regulations for the entry into force of the text.

[114] Australia and Honduras joined them respectively on 27/02/2007 and 31/08/2010. Nicaragua ratified the Convention 05/03/2009.

[115] Italy ratified February 16, 2007, while some Mebra EU and in particular Belgium, the Netherlands and Czech Republic have yet to do so (in December 2012).

[116] Pineschi L., The Convention on cultural diversity and international law of human rights, in Zagato L. (aeds), Cultural identities in the latest tools ... cit., p.162.

2.5.6 The Council of Europe's Framework Convention on the Value of Cultural Heritage for society

The Framework Convention on the Value of Cultural Heritage, also known as Faro Convention, is the most recent in the cultural elaborated by the Council of Europe. It was signed on October 27, 2005 in Faro, Portugal, and came into force June 1 2011.[117] Today, 14 states have ratified the document[118], while at the moment Albania, Belgium, Bulgaria, Italy, Slovakia, San Marino and Ukraine have only signed. There Framework Convention marks a turning point in the history of treaties in the cultural field because through this many instruments have been translated into legal statements regarding the need to expand the methodological perspectives of heritage protection, focusing on the enhancement and the recipients of the heritage. In the Preamble is shown the will to go forward the safeguard in order to explore others disciplines. "Recognising the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage" (par. 3). It states that using "wise" of that heritage can be a valuable resource for sustainable development and for improving the quality of life in a society (par. 4)[119]. This is the soul of the Faro Convention, the emphasize of the central role of the population in the recognition and formation cultural heritage.[120] The instrument has the prerogatives to place culture as the centre of several partnerships address to the social context[121], with the aim of promoting dialogue between cultures and religion. Title I of the Convention deals with the definition of objectives and goals. Article 1 states that the rights relating to cultural heritage are inherent in the right to participate on in cultural life, as declared in the Universal Declaration of Rights Man of '48 and as mentioned in the Preamble, the cultural heritage has a fundamental role in building a peaceful and democratic society, in the

[117] http://www.conventions.coe.int/Treaty/EN/Treaties/Html/199.htm.
[118] Armenia, Bosnia Erzegovina, Croazia, Ex-Repubblica Jugoslava di Macedonia, Georgia, Lettonia, Lussemburgo, Moldavia, Montenegro, Norvegia, Portogallo, Serbia, Slovenia e Ungheria (march2013).
[119] 149"Emphasising the value and potential of cultural heritage wisely used as a resource for sustainable development and quality of life in a constantly evolving society;" (par. 4 Preamble).
[120] par. b dell'articolo 2: «b) a heritage
community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations»
[121] "Convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage;" (par. 6 Preambolo).

process of sustainable development and promoting the cultural diversity.[122] Cultural heritage refers to the set of "resources inherited from the past that people identify as a reflection and expression of values, beliefs, knowledge traditions and constantly changing, including all environmental aspects of the subject interaction over time between people and places.[123] While defining the heritage Common European specify that the common heritage of memories, identity, cohesion and creativity are the result of ideas, principles and values that are derived from and progress and historical conflict [124]. This is followed by articles 4 and 5, the one containing the individual and collective rights and duties regarding access to and respect for cultural heritage[125]; the other, addressed to States Parties, indicates, in general, possible implementation policies of the assumptions of the Convention, individuating activity of recognition, study, protection/promotion heritage as well as the consolidation of legislative structures of protection, helping finance, in creating networks of management specifications of the starting points to the required acts for the achievement of the goals of sustainable development, cultural diversity and the contemporary creativity. However, Article 6 clarifies the nature and general declamatory the principles and obligations in the framework Convention stressing that "No provision of this Convention Shall be interpreted so as to: limit or undermine the human rights and fundamental freedoms Which may be Safeguarded by international instruments [...]; Affect blackberries favourable Provisions Concerning cultural heritage and environment contained in other national or international legal instruments; create enforceable rights. "The Title II of the Convention is intended to

[122] construction of a peaceful and democratic society, and in the processes of sustainable development and the promotion of cultural diversity;" (art. 1 let. d. i)).

[123] cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;"

[124] "The Parties agree to promote an understanding of the common heritage of Europe, which consists of:
a)all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and
b)the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law (art. 3).

[125] can be considered an extension of the right to participate freely in cultural life of the community made art. 27 par. 1 of the Universal Declaration of Human Rights.

identify the contribution of assets to cultral development is the person of the society he lives in articulating it in four points: the cultural heritage in fact can be a valuable aid to intercultural dialogue (art. 7), the improving the quality of socio-economic life and the maintenance of diversity cultural and environmental heritage of the territory (Art. 8, 10), education for sustainable development (art. 9). The Title III deals with the different roles of public figures against heritage cultural emphasizing in particular the importance of democratic participation of all social partners (Art. 12) and access to the same assets through the use of technology digital (art. 14). The Title V of the Convention provides for a system of monitoring and control of the actions promoted by its members through the use of a committee nominated by the Committee of Ministers of the Council of Europe (Arts. 15-16). Of primary importance is the strengthening of political cooperation between the United mostly to promote the recognition of common European heritage (art. 17). The final provisions in Title V conclude the Treaty establishing standards for the act of signature, ratification and accession, and the processes for any complaints, amendments, and notifications. The principles contained in the Framework Convention of the Council of Europe on the value of the inheritance cultural society, setting the framework of the rights and responsibilities of citizens in participation in cultural heritage, moving from the right of the individual to take part freely in cultural life of the community and to enjoy the arts, and is not possible meanings of its "value," according to a multidimensional approach that detects the contribution cultural heritage in the development of the human being and the society.

CHAPTER THREE

The development cooperation in the Mediterranean

3.1 The cooperation in cultural field: the role of culture

The main goal of development co-operation in the field of culture is to strengthen the cultural sector and resources in underdeveloped countries and promote active social participation and economic development. The cooperation for development is integrally linked with promoting human rights, preserving cultural identity and cultural freedom, improving intercultural understanding and good governance for a real acceptance of diversity.

"*Culturally sustainable development is based on the preservation of cultural diversity from one generation to the next. It must be based on the cultural heritage and set of values of each individual nation, in order for it to have the capacity to continue to develop. Limits on consumption, culturally sustainable development and just global wealth distribution are fundamentals in the paradigm based on the principle of sustainable development.*"[126]

The promotion of activities in the cultural sector has been increasingly regarded as a fundamental strategy to develop international relations between the nations of the Euro-Mediterranean area. Many cultural programmes have been fostered in order to share the knowledge of different cultural heritage. One of the first projects is dated in 1994, UNESCO created a "Mediterranean programme", with the aim of "promoting the Mediterranean as an eco-cultural space"[127]. Nowadays, cooperation actors consider culture as an "essential component of sustainable development policies: projects on cultural heritage, for example, play an important role in development, notably in creating jobs in the area of cultural tourism"[128]. "*All this is done in compliance with the national and regional diversity, highlighting and*

[126]http://www.minedu.fi/OPM/Julkaisut/2010/Kulttuuri_kehityspolitiikassa_Kulttuurin_toimialat_kestavan_kehityksen_politiikassa.html?lang=fi&extra_locale=en Culture in development cooperation, cultural sector in sustainable development policy, Ministry of Education and Culture, 16/08/2010

[127] Ibidem

[128] McKercher B, Du Cros H., 2002, Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management, Routledge

encouraging cultural exchanges between countries in order to improve the knowledge of history and culture of peoples and the preservation of cultural heritage"[129].

"In 2005, the OECD countries presented The Paris Declaration which calls upon financiers in order to assign larger ownership to developing countries in development processes for the implementation of the sustainable societal, economic and ecological development projects"[130].

The **"resource Culture"** represents one of the most important conditions to ensure sustainable economic development. Culture is a resource for societal, cultural, economic and ecological sustainability. Culture is one of the components of development policy and development cooperation. The cultural sector has clear links with the promotion of democracy and the alleviation of poverty. In addition the enhancement of cultural heritage and environmental protection and the ensuring of the quality of life of future generations offers real opportunities for income and significant incentives for local businesses. The **cross-sectoral nature** of culture leads culture to extend its influence in every domain from the gender equality and human rights to rural development, education and health.

Culture represents a resource for societal, cultural, economic and ecological sustainability. It is one of the fundamental factors in development policy and cooperation, with an essential role in the planning and implementation of projects and for the effectiveness of development policy in Mediterranean countries. Development is only sustainable if the cultural environment is nurtured and diversity respected., respect of human value and identity, and the promotion of a culture of peace in line with the UN and UNESCO point of view. Development cooperation is considered a strong instrument *"towards democracy and cultural identity"*[131]. Participation, self-expression, communication and access to information, are the "*pillars to reach an effective civil and democratic society, the key factors being In this way, people are tied to their communities through culture, cultural heritage and language"*[132]. Heritage protection and promotion is a fundamental basis on which intercultural dialogue can be constructed. Without this, Mediterranean societies will remain victims of what has been termed as a *"clash of ignorance".*[133] *The concept of*

[129] Bennet T, 2011, Differing Diversities, transversal study on the theme of cultural policy and cultural diversity, Council of Europe, Strasbourg

[130] Strange T, Bayley A, 2008, Sustainable Development, Linking economy, society, environment, OECD

[131] Bennet T, 2011, Differing Diversities, transversal study on the theme of cultural policy and cultural diversity, Council of Europe, Strasbourg

[132] Culture in development cooperation, cultural sector in sustainable development policy, Ministry of Education and Culture, 16/08/2010

[133] http://www.thenation.com/article/clash-ignorance

culture for sustainable development also entails making visible and utilising the different gender systems in cultures. Neither development nor culture can be sustainable if it only benefits one half of the humankind at the expense of the other half. "The new joint challenge for the North and the South to espouse more holistic thinking, to proceed in a direction that caters for the cultures and resources of both men and women, requires ***interaction"***[134]. The respect and the relevance of cultural pluralism emerge in many international documents and processes fostering sustainable development, such as the Action Agenda of the Johannesburg Summit 2002, the final acts of the World Summit on the Information Society[135] (WSIS 2003, 2005), and the final act of the UN World Summit 2005. For example the Johannesburg Agenda underscores "*the cultural environment and respect of cultural diversity in many contexts as indispensable factors committing people to sustainable development aims.*"[136] Also *all seven of UNESCO's Cultural Conventions are important tools for sustainable development which intend to safeguard the respect of cultural differences and the protection of tangible and intangible cultural heritage"* [137].

Culture is inseparable from development since the latter is not synonymous with economic growth alone as demonstrated by the failure of certain plans undertook since the 1970s. Strengthening the contribution of culture to sustainable development is a goal that was launched in connection with the World Decade for Cultural Development (1988-1998). Headways have been made thanks to a corpus of standard-setting instruments and demonstration tools such as *"cultural statistics, inventories, regional and national mapping of cultural resources"*[138].

In this regard, the most difficult challenge is to convince political decision-makers at all levels from local to national and international social actors in order to integrating the principles of cultural diversity and the values of cultural pluralism into all public policies, mechanisms and practices, particularly through public/private partnership.[139] This strategy will aim, on the one hand, at incorporating culture into all development policies, related to education, science, communication, health, environment or cultural tourism thanks also to its social cohesion benefits and, on the other hand, at supporting the development of the

[134] Culture in development cooperation, cultural sector in sustainable development policy, Ministry of Education and Culture, 16/08/2010
[135] http://www.un.org/en/events/culturaldiversityday/pdf/Investing_in_cultural_diversity.pdf
[136] Ibidem
[137] http://www.unesco.org/culture/ich/en/convention
[138] http://www.unesco.org/new/en/culture/themes/culture-and-development
[139] Ibidem

cultural sector through creative industries.[140] Governments must recognise in line with the principles of humanitarian sustainable development the citizens' cultural identity as well as providing an adequate standard of living, political rights and education. The function of governments is to reconcile the coexistence of different identities: cultural freedom is indeed a human right which requires efforts in every domain in order to be realised or redefine in relation to changes in the environment since culture is not a fixed entity of values.

Since cultural differences are often at the core of conflicts and therefore it is vital to understand them. The need to revive and strengthen dialogue in the field has grown. Culture has another fundamental role in crisis prevention processes as well as the cross-cultural dialogue for operations of peace-building and maintenance peace.

"The final act of the Rio Earth Summit in 1992 recognised the role of ethnic groups, local communities and indigenous peoples in the management of the environment and in development, calling upon states to support and protect their identity and culture. "One of the challenges is growing tourism in developing countries and the need to channel tourism to protect local cultural heritage and nature"[141]. The initiatives of cooperation include strengthening institutional, administrative and management of local institutions in the field of culture:

- the promotion of training policies also in the use of the most advanced technologies of preservation of cultural heritage;
- educational campaigns to promote the respect of good historical, natural and artistic;
- cross-border initiatives that, in accordance with the peculiarities of cultures, encourage dialogue and mutual cooperation;
- "enhancing the cultural industries"[142] as a tool for economic growth; actions aimed at cultural and environmental tourism;
- assistance for the formulation and management of cultural policies and museum;
- exchange programs and specialized training with the local bodies operating in the fields of cultural heritage.

[140] http://www.unesco.org/new/en/culture/themes/culture-and-development

[141] *Culture in development cooperation, cultural sector in sustainable development policy*, Ministry of Education and Culture, 16/08/2010

[142] http://www.coe.int/t/dg4/cultureheritage/heritage/identities/PatrimoineBD_en.pdf

Cultural heritage bolsters the identity of communities. For example, the inscription of a site on the World Heritage List "has a positive effect on people's appreciation of their own cultural heritage and thereby on their identity. Identity-building measures are of especial importance in regard of the more vulnerable groups, such as women and indigenous peoples. The value of enhanced cultural understanding has been recognised at the highest political level, with one of the three chapters of the Barcelona Declaration entitled "Partnership in social, cultural and human affairs": developing human resources, promoting understanding between cultures and exchanges between civil societies"[143]. Finally, EU funding schemes were established to realise the political objectives of this Declaration[144].

3.2 The actors of cooperation: from international organisations to local communities

The cultural dimension remains a vital element of the ongoing Euro Mediterranean integration process, in all its forms.

The European Union as well as the United Nations through its international organizations such as UNESCO, UNDP, UN-HABITAT contribute to the flowering of the cultures of the Member States with regard to the union and the entire international community in terms of United Nations. A great number of EU-financed schemes to support the protection of cultural heritage in the Euro-Mediterranean space have had a dramatic impact on actions undertaken in this sector. EU financing is only one of a number of incentives that promote cultural preservation and development. Other actors, principally UNESCO and HERIMED[145], the Association for the Documentation, Preservation and Enhancement of the Euro-Mediterranean Cultural Heritage, share the aims of advancing cultural preservation in the region." However, *the EU's Barcelona Process and the financial programmes which have been established to help meet the objectives of the Barcelona Declaration are unique in that they specifically seek to link cultural issues and political outcomes. The EU-financed programmes therefore go much further in support of these aims, and involve a much broader set of trans-national actors than any related funding schemes*

[143] http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2011/liitteet/OKMtr05.pdf?lang=en
[144] Aston Centre for Europe, 2011, The Preservation and Enhancement of Cultural Heritage in the Mediterranean, Aston University
[145] http://www.herimed.org/

managed by other forms of international organisations"[146]. Among the actors in the cultural cooperation also includes the private sector, an effective **collaboration between public intervention and private operators**; paying particular attention to the mobilization of associations, youth enterprises, NGOs and universities for the enhancement of cultural heritage. It was also pointed to by setting up a strong contribution to support the sector also came from the decentralized cooperation: the experience of government in the territory which could help its workers to develop a very sensitive approach to the "bottom" exploitation of the cultural heritage. For example building efficient routes in the promotion and management of cultural heritage means in fact increase the interest for the artistic, ensure financial resources through increased tourism, initiate the formation of cultural districts and, ultimately, enhance the image and the prestige of a country to the international community. "*The Development Cooperation takes account of guidelines and commitments agreed in the wider international context in particular with UN and EU. The guidelines and programming guidelines that have been identified for 2012-2014 are, in terms of priorities, initiatives focused primarily on the African continent, the countries in which were assumed major international commitments in areas such as the Middle East and Mediterranean. In terms of thematic areas and sectors priorities are: the environment and common goods, with particular attention to rural development, to organic or conventional, in search of alternative and renewable sources; gender policies and in particular the empowerment of women, alongside the traditional interventions on health and education."*[147]

3.2.1 The European Union and the interventions in the field of culture in the countries of the southern Mediterranean

The role of culture for European union external policy has gained an essential position in Euro-Mediterranean relations. From the manner in which trans-national cultural actions have been supported across the region since the launch of the Barcelona Process in 1995 and throughout the ongoing development of the Euro-Mediterranean Partnership (EMP). This passage will highlight the core

[146] Culture in development cooperation, cultural sector in sustainable development policy, Ministry of Education and Culture, 16/08/2010

[147] Triumpiano G, 2005, "L'unione Europea e gli interessi nel settore della cultura, i paesi del sud del Mediterraneo" , Bari, Editing Cacucci

activities that have successfully developed a cultural dimension in relations between neighbours in the Euro-Mediterranean area, and assesses the local and regional dimension of these activities.

In the last years the area has become object of an intense international political debate, and represents today one of the privileged areas in which the European Union activity of cooperation carries on. The European Union shall encourage cooperation between Member States by supporting and complementing the action in the cultural sectors in order to encourage the dissemination of the history of the European peoples and the preservation of their cultural identity and artistic and literary creation. At the head of European foreign policy there is cooperation with third countries and international organizations competent in the field of culture. The cultural sector support actions and coordination of the major European powers from protection to health education to the economic and industrial policy. The interventions made in the area of culture are numerous. They use EU funding or other sources included in the structural policies of economic and social cohesion such as those envisaged in the development of productive activities and employment. There are several programs that deal specifically of culture as Culture 2000 and ranging from industry to cultural artistic training and regional development. In the framework of the Mediterranean region, the EU has a policy of partnership with the countries of the southern Mediterranean within the Euro-Mediterranean Partnership (EMP) set up in 1995 that continues in frame of the **Neighbourhood Policy**[148]. The partnership is in fact supported by the financial program MEDA. "The EMP also known as Barcelona Process, launched by an inter-ministerial agreement between the 15 EU Member States and 11 southern Mediterranean countries established a framework for a new beginning in multilateral relations between the EU and its southern neighbours. The EMP has been set out as a regional cooperation mechanism, to strengthen ties between all of these countries through a regularisation of political dialogue, the development of economic and financial cooperation and increased social partnership between all participants."[149]

[148]Triumpiano G, 2005, *"L'unione Europea e gli interessi nel settore della cultura, i paesi del sud del Mediterraneo"*, Bari, published by Cacucci

[149]Copsey N, Rowe C, 2011, "The preservation and Enhancement of Cultural Heritage in the Mediterranean" European Unione http://cor.europa.eu/en/documentation/studies/Documents/preservation-cultural-heritage-mediterranean.pdf

The value of enhanced cultural understanding in this new framework for international cooperation was recognised at the highest political level, with one of the three chapters of the Barcelona Declaration entitled "Partnership in social, cultural and human affairs: developing human resources, promoting understanding between cultures and exchanges between civil societies"[150]. Increasing cultural awareness in the Euro-Mediterranean region therefore remains a key tool through which societies can develop increased understanding and empathy for their neighbours.[151]

The Barcelona Declaration states at the beginning of its third chapter on partnership in social, cultural and human affairs: *"The participants recognise that traditions of culture and civilisation throughout the Mediterranean region, dialogue between these cultures and the exchanges at human, scientific and technological level are an essential factor in bringing their peoples closer, promoting understanding between them and improving their perception of each other".[152]"* The general aim of this strand of the EMP is to increase knowledge of and promote understanding between cultures encourage rapprochement between the peoples of the Euro- Mediterranean area through exchanges and the development of free and flourishing civil societies."[153] The strategic objectives which this particular chapter of the Barcelona Declaration sets out are based on the combination of "a recognition of diverse cultural traditions and an appreciation of shared cultural roots"[154] throughout the Euro-Mediterranean region. The notion of intercultural dialogue is the anchor of the approach that is central to this third chapter of the EMP.

Culture was also prioritised in 2003 by the High-Level Advisory Group on Dialogue between Peoples and Cultures as a key concern in Euro-Mediterranean relations: *"For the peoples of the north and south of the Mediterranean, the immediate concern is to tackle uncertainties and international change no longer separately but together, while respecting their differences. The long-term concern is to develop not just the perception but also the feeling of a shared destiny. The dialogue between people and*

[150] Culture in development cooperation, 2010, Cultural sector in sustainable development policy, Ministry of Education and Culture, Rome
[151] Ibidem
[152] Copsey N, Rowe C, 2011, "The preservation and Enhancement of Cultural Heritage in the Mediterranean" European Unione http://cor.europa.eu/en/documentation/studies/Documents/preservation-cultural-heritage-mediterranean.pdf
[153] Ibidem
[154] Ibidem

cultures must therefore play a decisive role in creating a Euro- Mediterranean area which 'holds together and makes sens"[155]*'. "To this end the dialogue must go much further than the traditional mechanisms of international and regional cooperation and assistance. It must also be cemented by mutual awareness and understanding, not only among States and institutions but also, and most importantly, among the societies and people living within this common area"*[156]. The cultural elements of the Euro-Mediterranean Partnership were substantiated by a suite of European funding programmes for the region, to encourage and facilitate regional cooperation in the cultural sphere between the EU and the Mediterranean partner countries, and ultimately, to meet the aims of the Barcelona Declaration. The of this cultural plan is the regional program **Euromed Heritage** is born from the need to protect the architectural and archaeological heritage from a common cultural basis in the partnership involving Mediterranean EU countries and 10 countries of the southern Mediterranean (Algeria, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, Syria, Tunisia, Turkey and the Palestinian National Authority). Objective to transform the cultural capital of the Mediterranean countries, PTM, in social and economic activities. Is enclosed so the central purpose of these actions in the improvement in the first of the local situation of these people for a clear identification of their culture through the protection of intangible cultural heritage and tangible to reach the ultimate goal of considering the understanding between cultures so different but so close to the enhancement of a common cultural heritage: the Mediterranean. Over the decades, the EU has included more and more the importance to be given to the cultural sector, on the one hand for the construction of a common European identity and the other for the support of the population of the southern basin development socio- statement. It went from very limited interventions to recognize culture as a resource for growth. Alongside the internal policies aimed at culture, emerge numerous interventions in the Mediterranean area through specific programs in favour of cultural heritage. The beginnings of this policy are to be found in the pilot programs supported since 1984 who were re-challenged with the Communication of 27 July 1994 in which the Commission defined the priorities for culture: heritage, artistic activities, networks and partnership, access

[155] European Commission, 2007, Strategy for the development of Euro-Mediterranean cultural heritage http://www.euromedheritage.net/euroshared/doc/Culture%20strategy%202007%20-%202013.pdf

[156] High-Level Advisory Group of the European Commission (2003), *The Dialogue Between the Peoples and the Cultures in the Euro-Mediterranean Space,* Euromed Report no. 68, Office for Official Publications of the European Communities, Luxembourg.

to culture and its dissemination and use, research and training as well as cultural cooperation with third countries and cultural organizations competent. The Commission thus prepared a "multi-year action program" with its own budget aligning some specific programs such as Raphael Programme (1997-2000) which aimed to the preservation and enhancement of the tangible and intangible cultural heritage, museums, archeological sites through actions at European level and in the second instance to cooperation for the exchange of experiences in the field of art conservation techniques. In the White Paper on Growth, Competitiveness and Employment of 1995, the European Commission identifies culture as a sector which presented interesting employment prospects inserting it in the new "fields of employment." In 1995, in the Barcelona Declaration, which was signed by 15 foreign ministers from EU and 12 Mediterranean partners and the resulting financial program MEDA euro-Mediterranean cooperation, culture has been recognized important Inside the partnership policy that favours three sectors:

- partnership economic and financial conditions that will ensure prosperity
- partnership politician for the greater security of all countries in the
- partnership in the cultural and social to promote understanding between different cultures.

In April 1996 in Bologna the 27 Ministers of Culture have defined the objectives of the Euromed Heritage program, supported by the MEDA program. The Commission first notes that the policies and actions of the Community include a cultural dimension, however, although not respond properly to a cultural project with cultural aims. Later during the Council of Venice (2-5 May 1996) the ministers of regional policies and land use have shown that the cultural heritage sector can have an important role for regional development and employment growth disadvantaged in the area of the Mediterranean. The programs of action by the Funds may contain specific action lines addressed to cultural heritage if included in regional or local development strategies for socio-economic growth, promoting cultural tourism. With the 2000-2006 programming of the Structural Funds, the Commission redefined relevant policies stating that culture is an economic hub for the growth strategies noting also a strong interrelation between culture and tourism thus integrating the strategies of tourism development in the cultural dimension so territories also able to attract outside investment in certain geographical areas. Specifically, it was stressed the role of the Structural Funds for

the protection of heritage and the support of businesses with the fastest-growing potential. In the Amsterdam Treaty of 1997 was inserted Article. 151 TEU (Title XII) devoted to culture. These issues have been included in 1992 after the revision of Maastricht which placed the foundations for Community action in the cultural field. Article. 151 addressed the action of the European institutions to support cooperation between Member States, both of national policies in favour of greater integration. From this point on cultural policy becomes an issue of public interest of the EU. A differentiated regime for cultural heritage was established by Council Regulation 3911/92 on the export of cultural goods and Directive 93/7 / EEC on the return of cultural objects unlawfully transferred from the territory of a member state. So the first programs of economic support to the cultural sector have been launched on the basis of the Treaty of Amsterdam dell'art.151 TEU in 1997 which introduced the concept of European cultural heritage. However, the actions of the nineties were rather marginal as it did not ask for specific areas and did not operate in the framework of a general political culture. Until Agenda 2000 in fact internal policies were aimed mainly to the implementation of policies for other purposes with special attention to the objectives of economic cohesion. So you go from pilot projects to Agenda 2000 with the recognition of the fundamental role of the cultural sector to economic development and social compatible. Culture 2000 is an important program entirely devoted to cultural cooperation. It has been the source of funding for the 2000-2006 period allowing the development of specific initiatives of cultural cooperation. As part of annual projects and cooperation agreements has encouraged the spread of culture. The program also provides a link to the actions undertaken in the framework of other European policies and in this way the EU is funding projects proposed by government and private. For there are cooperation agreements with States Party to the European Economic Area, the countries of central and eastern Europe or states that have agreements with the EU association or cooperation. The guiding principles of EU support partnerships are seen as assets linked of participants. It 'very important fact, the appearance of the protection of cultural heritage and the preference for projects that implement forms of transnational cooperation. For example, the European Regional Development Fund, ERDF funds various forms of transnational and cross-border collaboration. URBAN is dedicated to urban areas, EAGGF gives support for the development of rural areas, INTERREG aims to encourage cooperation

between regions taking into account the cultural objectives and finally LEADER + contributes to the restoration and enhancement for cultural buildings, sites, etc. Even programs like Leonardo da Vinci and Socrates support vocational training related to the cultural heritage as well as national programs financed by the European Social Fund, ESF. While programs such as LIFE environmental policy operate through management channels for tourism sites with historical and cultural interest. In particular, the decision of the Council and the Parliament of 2001 defined the cooperation for sustainable development of urban centres. In its resolution of January 2001 on the application of the Convention for the protection of cultural and natural heritage of the EU, the European parliament as underscored the importance of artistic and the European Bank of investment has allocated long-term loans for projects enhancement and enrichment of human capital. The European Commission has adopted a number of proposals covering the period 2007-2013, in the field of culture. It was allocated a budget of 408 million euro on the basis of three objectives:

- Mobility transnational of all those working in the cultural sector of the EU
- Circulation transnational distribution of works of art and cultural products of art
- Dialogue intercultural

Finally in 2004 stepped in the decision of the European Parliament and of the Council which established the program for the promotion of the institutions at European level in the field of culture. As part of the international strategy, the 'EU proposes to Mediterranean countries, PTM, a relationship that goes beyond the simple association agreement. The will of cooperation with the MNC has arisen in the sixties when France had expressed the need to strengthen trade relations with these countries, following the process of decolonization. In October 1972, on the occasion of the Paris Summit was called a wild strategy called Global Mediterranean Policy for the period 1976-1990. The goal was to ensure free access to the markets of the Community of products manufactured in the countries of the southern basin. But the results have been modest one hand to causes of the crisis in Europe and other textiles for the enlargement of the Community in Spain, Greece and Portugal competitors in the agricultural sector

to the PTM. In June 1990 the European Commission presents a communication which starts Mediterranean Policy. The Council Regulation presented at the end of that year provided a greater support in regional projects by introducing new forms of partnership between the EC and PTM. The turning point was, however, on 27 and 28 November 1995 when the foreign ministers of the 15 EU states and 12 countries of the south and east of the Mediterranean signed the Barcelona Declaration (Declaration on the euro-Mediterranean partnership) agreement of collaboration and partnership (euro-Mediterranean partnership) which provided not only a strengthening of cooperation in the political, social and economic but also the creation by 2010 of a large free trade area for the expansion of the market. Among the objectives there were also those for the assistance and mutual integration in the areas of security, human rights and respect for cultural and religious diversity.[157] The 12 countries of the Southern Mediterranean: Algeria, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, Syria, Tunisia, Turkey and the Palestinian National Authority, Libya has observer status since 1999. In fact, with Cyprus, Malta Turkey in the sixties and seventies, the European Community had already concluded association that led to entry of Cyprus and Malta in the EU since May 2004 and the creation of a 'customs union with Turkey. The Barcelona process is an important tool both from a political point of view that social and despite the tensions of the area is an expression of the desire to create a euro-Mediterranean area. The regional cooperation programs concern economic, scientific exchange, education and cultural projects. It has come to form a space euro.-Mediterranean-type regional and bilateral. In the area there are about 250 million people and more than half is concentrated in Egypt and Turkey. Economic growth is still weak and there are structural problems; two-thirds of GDP is produced in Israel, Egypt and Turkey, despite population growth the area has not been able to offer suitable jobs. In many countries, a significant share is represented by tourism is the other major banking (Libia, Cipro). In Algeria and Syria there is an oil economy, in Israel the specialization high-tech while the agricultural trolling countries like Morocco, Turkey. The trade of the PMT with the euro area is relevant imports are given by machinery and manufactured goods while exports of agricultural products textile and energy. Concerning the tourism

[157] Triumpiano G, 2005, *"L'unione Europea e gli interessi nel settore della cultura, i paesi del sud del Mediterraneo"*, Bari, Pubished by Cacucci

more than 18 million in 2001 have visited the area. The same political regimes are different, in European democracies such as Malta and Cyprus are opposed constitutional monarchies (Morocco) and presidential regimes in Egypt and Tunisia or hereditary politicians as in Syria. In May 2001, the Declaration of Agadir is inserted in the process initiated fundamental step for the creation of a free trade zone euro-Mediterranean. And 'sub-regional initiative that concerns four partners: Morocco, Tunisia, Egypt and Jordan in which the EU provides technical assistance for the established Secretariat to encourage South-South trade, starting from the local level. Following multiple meetings were held to consolidate the meeting in Thessaloniki in 2003 than in Tunis until 2004 with the signing of the Agadir approaching basin countries south of the area for the creation of free trade and encourage private investments for the benefit of development and stability. EU also concluded (bilateral approach) association agreements with nine partners through the financial instrument MEDA to allow economic development and support the public and private sectors. It substitutes in various bilateral financial protocols with the MNC. MEDA for 200 million provides for cooperation and external aid. Thematic programs are Euromed Audiovisual and Euromed Heritage financing the audiovisual and cultural development of these countries. The approach regional concerning the three main axes: political and security, economic and financial, cultural, social and human. Specifically the latter to facilitate the matching of different cultures and peoples. in the cultural sector in fact have been many initiatives and programs.[158] In December 2003, following the VI Ministerial Conference euro-Mediterranean dialogue three cultures and civilizations and the intensification of cooperation between the EU and Mediterranean partners have led to the revision of the Facility for Euro-Mediterranean Investment and Partnership (FEMIP) of the EIB and the inclusion of the Parliamentary Euro-Mediterranean Barcelona Process. On the occasion of the Barcelona Conference in 1995 the cultural heritage has been recognized as a tool for strengthening the social and cultural dimensions of the euro-Mediterranean partnership.[159] The euro-Mediterranean Conference of Ministers of Culture of Bologna in 1996 individuated the heritage as a key priority. On the

[158] Triumpiano G, 2005, *"L'unione Europea e gli interessi nel settore della cultura, i paesi del sud del Mediterraneo"*, Bari, Published by Cacucci

[159] Melasuo, T. (2002) 'Cultural Relations and Cooperation in the Mediterranean', in Hult, Bo & Engman, Mats & Davidson, Elisabeth (eds.), "Euro-Mediterranean Security and the Barcelona Process", Strategic Yearbook 2003, *Institutionen för Säkerhet och Strategi, Försvarshögskolan*, Stockholm, 2003.

cultural side, there are many programs and initiatives launched EU for cooperation and cultural exchanges. For example, in April 2004, the Commission Eu has allocated an additional amount of 34, 5 million euro for the MEDA program to support cooperation actions in Algeria, Egypt, Jordan, Lebanon, Morocco, Syria and Tunisia. The funding is intended in particular to programs for the reform and modernization of higher education systems and development of inter-university cooperation. Countries members European Union and partners of the southern Mediterranean have important a tool intended to promote cultural cooperation in the framework of the Euromed Heritage program funded by the MEDA program. Euromed Heritage I, II and III are aimed at the conservation and enhancement of cultural heritage euro-Mediterranean. These regional programs of euro-Mediterranean partnership intend to transform the cultural heritage in an economic and social asset. The countries of the southern Mediterranean have indeed extraordinary traditions and a significant cultural potential and the Euromed Heritage program aims to promote and support the development of cultural tangible and intangible also creating international partnerships in the sector[160]. Euromed Heritage I (1999-2002) launched in 1998 by the Ministers of Culture meeting in Rhodes, which first program in the field of the Chapter culture, social issues and human resources of the euro-Mediterranean partnership. The program intended to help the partners to define their own sustainable development programs, including in the cultural tourism, providing further training and innovative approaches to the conservation and enhancement of cultural heritage. Were launched 16 projects financed with 17, 1 million euro in the project MEDA to support partnership projects between the main institutions for cultural heritage experts and the preservation and enhancement of the physical and intangible European countries and South average . A particular attention was given to products of handcrafts, archaeological sites and historical monuments, folk traditions and culture immaterial.

Objectives were those of:

- Far know the heritage of the Mediterranean creating catalogues in order to document the composition and breadth of the cultural heritage,

[160] Pace, M. (2005) "EMP Cultural Initiatives: What Political Relevance?" In: Youngs, R. and Fernández, H. A (eds) *The Barcelona Process Revisited*, Madrid: FRIDE and Real Instituto Elcano.

promoting tourism in addressing high quality and encouraging networking between museums and other cultural institutions.

- Exchanging experts and technical assistance especially in the archaeological sector
- to promote knowledge of the heritage among the public and decision-makers through the dissemination of good practice methodologies and new technologies
- Create a collection of techniques to use in the field of Mediterranean heritage
- Offer training for professions related to heritage
- improving heritage as a factor of sustainable economic development, with the growth of local actors and the promotion of cultural tourism.

The program has had positive feedback from inducing the second phase. Launched in 2001 Euromed Heritage II (2003-2006). The new project aims to continue the cultural dialogue with a more thematic approach with a focus on the preservation of intangible heritage of the Mediterranean. Euromed Heritage II has launched 11 projects in 27 countries with a budget of 30 million euro. In this way the Mediterranean Partners (142) can also exchange experiences in the field of technical knowledge and technology using a new website in order to enhance the dialogue between cultures, the central point of the process. A specific objective of Euromed Heritage II is to increase the capacity of countries to manage medium and enhance their cultural heritage. The program provides funds and structures for the exchange of experiences and new prospects for the development of heritage. The areas of intervention are the knowledge, human resources and development. Each project is implemented by a consortium that includes non profit, public and private operators, NGOs, research institutions, cultural associations, regional and local authorities within the countries covered by MEDA beneficiaries. Following in the EH III is expected to finance four other projects. The results were presented in June 2004 in Rome where partners had the opportunity to share best practices through plenary sessions. The committee also instructed the Central Institute for Cataloguing and Documentation ICCD the Ministry of Heritage and Culture Ministry of Culture to provide technical support

to the program EH on the strengthening of euro-Mediterranean policy and to coordinate and manage the project monitoring in the cultural medium. It was also founded a euro-Mediterranean Foundation to promote dialogue between cultures and civilizations. It should act as a catalyst for all initiative which aim to increase dialogue and common understanding based on guiding principles agreed at the conference in Crete. Initially its administrative structures operate as a network of networks to allow a regular dialogue. The partners have confirmed the support in the launch of the foundation on a voluntary basis that will receive financial resources for starting your own business, based on the general principles for the dialogue of peoples and cultures in the region, the basis of the functioning of the Foundation. Within the MEDA project, the Commission approved a regional initiative for the development of the euro-Mediterranean Information Society (EUMEDIS: Euro-Mediterranean Information Society) which tends to reduce the gap between information technology and the Mediterranean countries. The program includes five major policy areas including electronic access to the cultural and artistic heritage. The Euromed Audiovisual program aims to develop the audiovisual sector through cooperation between business operators.

From May 9 to September 26, 2004 was held in Barcelona the Universal Forum of Cultures that addressed three major themes:

- cultural diversity;
- the sustainable business development;
- the conditions for peace.

Main partners of the meeting was UNESCO with the support of 186 organizations were members.

In conclusion, EU action in the field of culture according to the new European Constitutional Treaty wants to respect and promote the diversity of cultures. This an important aspect as it excludes any harmonization of the laws and regulations of the states members. The law, or framework law, establish incentive actions, after consulting the Committee of the Regions. The Council of Ministers shall adopt the recommendations. The artistic and monumental heritage is an asset for Europe and its partners not only from a cultural point of view but also economic. In this perspective it is important to the protection of cultural heritage at regional specifically the European role has seen a growth in the increasingly important

cultural policies through the MEDA program initially with the aim of supporting the weights of the southern Mediterranean in the difficult transition to a modern market economy. The links in fact concern the aspect of culture materialized specifically Euromed Heritage initiative to promote North-South dialogue in order to promote and preserve the cultural heritage in the Mediterranean. These projects combine fact, the need for conservation and protection of heritage with that of development local favourites are in fact the links between cultural, human and social context local. This objective can be achieved by considering the cultural heritage as a resource that has potential human, natural and economic conditions that may be exploited fully for the benefit of the local population. Development and asset management are complex issues that require the cooperation of multiple actors and operators. Therefore, the links between heritage and development of economic activities are only possible through careful evaluation of positive and negative aspects of the growth of the tourism and cultural districts. The outlook for the policies in favour of cultural heritage must be inserted inside the strategy Lisbon to improve the competitiveness of the EU, considered in a global context that includes Mediterranean partners. Cultural resources fall into this action that promotes innovation, technology development research, information job creation and training of personnel. Currently, the countries of the southern Mediterranean have the prospect did become EU members, but fall within the neighbourhood policy towards European or proximity of neighbouring states. Over time, the way of interpreting the cooperation between EU and PTM has changed. The same cultural sector by specific field has become an important resource for the socio-economic development. Policies for external action of the EU budget (cooperation policies) have provided specific programs related to cultural heritage. Thanks to the birth of the euro-Mediterranean Foundation, the development of FEMIP and the inclusion of assemble Parliamentary euro-average NEP Barcelona Process policy-euro average has made great strides. But European intervention is limited and made less flexible by the presence within the decision-making procedures of the constraint of unanimity of the members of the board and co-decision with the European Parliament. On the other hand, the EU countries are often quite different cultures and trade-zone and unanimous consent is justified even if it makes more complex the European action at the cultural level. It also encouraged the involvement of private management of cultural heritage.

After the birth of The Union for the Mediterranean (UfM) the cultural sector received more attention. Even though the UfM does not list cultural development issues, or human/social issues such as civil society development and protection. Instead, cultural responsibility has passed jointly to both the **Anna Lindh Foundation for the Dialogue between Cultures**[161]**.** The role of this institute is essential at the regional and global level as through the specific reports it informs the international authorities on the Euro-Mediterranean situation. For example according to the Report on Euromed Intercultural Trends 2013, it noted on the basis of its extensive opinion, Euro-Mediterranean societies are victims of a "clash of ignorance", where people living in Europe and in the Southern and Eastern Mediterranean regions suffer from distorted and stereotyped perceptions of each other[162]. The value added of local and regional perspectives to cultural preservation and enhancement in the Euro-Mediterranean region needs to be fully articulated and mainstreamed into these organisations' work plans as a priority.

The Anna Lindh Euro-Mediterranean Foundation for the dialogue between Cultures can be considered as the biggest success of both the EU and the EMP in the field of dialogue between cultures, and it is the first common institution of the EMP which is financed by all the partner countries and the Commission[163]. From the start, the foundation has promoted and partnered initiatives in most social and cultural fields, including facilitating capacity-building and training seminars, promoting cultural and art festivals and providing support for literary translation, awards and public debates. To carry out its work, the Anna Lindh Foundation operates in all countries through its network of civil society agents, 43 national networks of organisations dedicated to the dialogue between cultures (including NGOs, universities, associations, non-profit foundations and private enterprises), and in association with regional and international institutions.

While the role of the foundation does not include the funding of specific projects or events, but is instead limited to the coordination of activities of national

[161] Pace, M. (2005) "EMP Cultural Initiatives: What Political Relevance?" In: Youngs, R. and Fernández, H. A (eds) *The Barcelona Process Revisited*, Madrid: FRIDE and Real Instituto Elcano.

[162] Aston Centre for Europe, 2011, The Preservation and Enhancement of Cultural Heritage in the Mediterranean, Aston University

[163] Pace, M. (2005) "EMP Cultural Initiatives: What Political Relevance?" In: Youngs, R. and Fernández, H. A (eds) *The Barcelona Process Revisited*, Madrid: FRIDE and Real Instituto Elcano.

networks, it must be noted that many of these national networks of the 35 member states are headed, or heavily influenced by, national ministries, usually the foreign ministry or the ministry of culture and education. It has been suggested that this points somewhat towards a general trend of politicising culture, or, alternatively, the 'overculturisation of Euro-Mediterranean relations'[164]. With it, government interests and hegemonic visions of 'culture', 'cultures', and their representatives, are likely to enter the EMP's intercultural dialogue through the back door.

3.2.2 Council of Europe

The Council of Europe Framework Convention on the Value of Cultural Heritage for Society, the Faro Convention, recognizes the need to set people and human values at the centre of the concept of cultural heritage. Unlike the other international legal instruments about cultural heritage, "*the Faro Convention is at the crossroads of a newly emerging tendency to consider heritage not just for its own sake, namely for its artistic, historical or scientific value, but also as a driver for sustainable development of the whole society, at environmental, economic and social level, as well as for the promotion of cultural diversity, mutual understanding and peace*"[165]. Furthermore, the Convention focuses not on how the heritage should be protected, but on the reasons why cultural heritage represents a value for the society and for whom. Then, the paper analyzes the concept of common heritage of Europe and its southern neighbourhood, the notion of heritage communities, the right to cultural heritage as component of the wider right to participate in the cultural life of the community as well as the monitoring mechanism, "seeking conclusively to highlight opportunities, threats and challenges that could be faced by the States Parties in the implementation of the Convention"[166].

[164] Melasuo, T. (2002) 'Cultural Relations and Cooperation in the Mediterranean', in Hult, Bo & Engman, Mats & Davidson, Elisabeth (eds.), "Euro-Mediterranean Security and the Barcelona Process", Strategic Yearbook 2003, *Institutionen för Säkerhet och Strategi, Försvarshögskolan*, Stockholm, 2003.

[165] http://www.beniculturali.it/mibac/export/MiBAC/sitoMiBAC/Contenuti/MibacUnif/Eventi/visualizza_asset.html_1529815364.html

[166] Ibidem

An extraordinary example of a Mediterranean project created and promoted by the Council of Europe is the "Route of the Phoenicians" is one of Cultural Routes recognized by European Union. In particular, this itinerary, passing through 18 Mediterranean countries and over 80 cities of origin and culture Phoenician in three continents, is considered the Itinerary of the Intercultural Mediterranean. Phoenicians Route means the connection of the great nautical lines that, from the twelfth century BC, were used by Phoenicians as fundamental ways of communication and cultural centres in the Mediterranean. They contribute to the creation of a koine 'commonality' Mediterranean cultural and the circularity of this culture.

Today, the Phoenicians are the model of interculturalism at the base of a "Cultural Itinerary International", which aims to promote Mediterranean culture, to strengthen the links between the Mediterranean countries that share the story. The itinerary is in fact based on historical relationships, social and cultural rights that the Phoenicians established along the sea routes followed and along the landing and the colonies they founded in the Mediterranean basin. With the Route will harness the assets of participating sites through the collaboration of all cities, partners and institutions who want to make their contribution to the search for a new relationship between man and the natural and cultural heritage that surrounds, new pedagogical models for the needs of tourism and cultural exchange.

The Phoenicians Route proposes a network of archaeological sites, ethno-anthropological, cultural, natural and cultural exchanges between peoples and countries of the Mediterranean, which show today the stories of the many civilizations that have inhabited.

Following the methodology of heritage education, The Route of the Phoenicians also promotes cultural tourism integrated identity and responsible, in collaboration with public and private organizations, local, national and international, to the discovery of the true Mediterranean.

For this purpose has been promoted a network of Tour operators that are developing innovative products. For each region or country, so it passes the Route of the Phoenicians, a catalogue of hospitality and gastronomy gathers operators who have joined a quality program.

3.3.3.The role of United Nations

At the beginning of the XXI century, the UN has set eight development goals in order to reduce the gap between rich and poor and to contribute to global security and peace as well as development and human rights. The pillars of the UN system and the foundations of collective security and the general welfare are closely linked and reinforce each other. By establishing multiple bodies, special programs and specialized agencies, the United Nations has created the tools to cope with the various tasks such as United Nations Development Programme (UNDP), United Nations Educational, Scientific and Cultural Organization (UNESCO), United Nations Fund for Population (UNFPA), UN Entity for Gender Equality and Women's Empowerment (UN Women), Office for the Coordination of Humanitarian Affairs (OCHA), World Health Organization (WHO), United Nations High Commissioner for Refugees (UNHCR), United Nations Environment Programme (UNEP). The UN itself has in place with major aid programs, work and coordinating the various players and operations. The United Nations and its agency represent another key actor relevant to the Cultural dimension of the Mediterranean Area. The most involved UN bodies in the Middle East and North Africa (MENA region) are UNESCO and its Regional Bureau for Science and Culture in Europe (Venice), UNDP, UNRIC (United Nations Regional Information Center) and UNECE (United Nations Economic Commission for Europe). One of the most important intervention in the MENA region is represented by the UN Alliance of Civilizations (UNAOC), which was proposed in 2005 by the Spanish President and the Turkish Prime Minister. The aim of UNAOC is "to develop an agenda for the human dimension of peace and development, and to build bridges within and amongst societies, promote dialogue and understanding."[167] Through a **network of partnerships**, the UNAOC supports the development of projects that promote understanding and reconciliation between "Muslim" and "Western" societies. For this new collective alliance, the Mediterranean region is a key priority especially because local and regional authorities are involved in the main thematic issue areas with a special attention to the field of cultural diversity and intercultural dialogue. The UNAOC's Regional Strategy on Intercultural Dialogue and Cooperation for the

[167] Aston Centre for Europe, 2011, The Preservation and Enhancement of Cultural Heritage in the Mediterranean, Aston University

Mediterranean was adopted in Malta in November 2010. This strategy leads to the understanding of good governance of cultural diversity which is the basis of sustainable development. The first Action Plan of UN Development Goals (2011–2015) will aim at pursuing:

- Respect of human rights and social cohesion
- Promotion of gender equality
- Promotion of partnerships with governments, multilateral institutions, the private sector, particularly regarding education and culture;
- Developing cross-cultural education;
- Encouraging actions by non-State actors in the field of intercultural and interreligious dialogue as a tool to promote respect for diversity
- Promotion of independence of the press and media literacy
- Investing in cultural diplomacy through translations, arts and entertainment programmes;
- Promotion of city-to-city cooperation in the Mediterranean region.

3.2.3 UNESCO: The specialised UN Platform for multilateral cooperation

"All seven of UNESCO's Cultural Conventions are intended to safeguard and nurture some aspect of culture and creativity, from tangible and intangible heritage, the diversity of cultural expressions and creative industries, to the fight against the illicit trafficking of cultural goods. While some have a development agenda more explicitly built into them than others, all of the Conventions have implications for development both in terms of how they can contribute to it and in the impact that development has on culture. Firmly grounded in a human-rights based approach, these Conventions establish a range of governmental and international funding and cooperation mechanisms, as well as monitoring and evaluation tools. They promote capacity building programmes and other initiatives for the safeguard of culture (including natural heritage) and its integration in national and local development strategies[168]." Examples of how the Conventions contribute to development include the UNESCO designated sites, such as the nearly 1000 World Heritage properties and over 500 Biosphere Reserves, which provide ideal laboratories where innovative heritage-driven approaches to sustainable development are tested. Under the International Fund for Cultural Diversity (IFCD), established in the framework of

[168] http://www.unesco.org/new/en/culture/themes/culture-and-development

the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, support is provided on a regular basis to developing countries, including non-governmental organisations, for projects in the fields of cultural policies and cultural industries. EU-funded technical assistance missions, carried out within the framework of the same Convention, promote social and economic development, in particular to strengthen the system of governance of the culture sector. Effective implementation and utilisation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Fund established under the Convention supports action protecting and promoting cultural diversity.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions stresses the principle of international solidarity and cooperation, especially in regard of developing countries. The contracting parties seek to incorporate culture as an element in their development policies at all levels (cf. policy coherence for development) in order to create favourable conditions for sustainable development and boost factors relating to the diversity of cultural expressions in this context.

As a contracting party, Finland seeks to support cooperation aiming at sustainable development and the reduction of poverty, with special emphasis on the specific needs of developing countries. The emergence of a dynamic cultural sector is promoted through measures geared to strengthen cultural industries and prerequisites for their operation in developing countries through technology and knowledge transfer and financial support.

The creative industries reside at the core of the Convention. The aim is to promote the production and diffusion of cultural products and services, including trade, the mobility of artists and cultural actors and the enhancement of structures and knowledge in the industries. The Convention contains provisions on cooperation for the advancement of development and the majority of the measures are targeted to developing and the least developed countries[169].

The Ministries of Education and Culture and the Ministry for Foreign Affairs seek to develop a common standpoint in the implementation of the UNESCO Convention. The Mediterranean area could receive a benefit through the implementation of the UNESCO Diversity Convention by contributing to the International Fund for Cultural Diversity or by means of an instrument external to the UNESCO Budget. The implementation could take place, for instance, by

[169] http://www.unesco.org/culture/ich/en/convention

means of a three-year period of operation; possible further action could be undertaken after this. The focus of action should be on operations which strengthen the economy of the target countries through culture.

Placing culture at the heart of development policy constitutes a fundamental investment in the world's future that take into account the principles of cultural diversity. It is UNESCO's mission to remind all States of this major issue. The UNESCO project dedicated to the MENA region is the "Mediterranean Programme" which represents the main UNESCO project in the region according to the cultural sector for the protection and promotion of cultural heritage. During the UNESCO General Conference at its 27th session assigned to the Organization a co-ordinating role for UNESCO's initiatives on the Mediterranean, falling within UNESCO's fields of competence. The Director General has decided to decentralize the UNESCO office to Cairo "making it the first major Mediterranean Programme operating from the heart of the Arab world".[170] The Programme is based on three major objectives:

- promotion of inter-cultural dialogue;
- fostering a culture of peace;
- laying foundations for sustainable co-development.

Furthermore, the Programme concentrates on the promotion of three closely linked emblematic activities, conceived as networks:

- The Navigation of Knowledge, Network of Historical Naval Dockyards;
- The Network of Protected Areas, Parks and Gardens of the Mediterranean;
- The Network of Handicrafts.

It is supervised by the Recommendation of the 1982 World Conference on Cultural Policies in Mexico City and by the principles set out in documents such as the 1992 Rio de Janeiro Convention on Climate Change or the 1995 **Carthage Charter on Tolerance in the Mediterranean**. It is also guided by the conclusions of the World Commission on Culture and Development (Our Creative Diversity, 1995), and of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998). It affirm strongly the importance of

[170] http://www.unesco.org/new/en/culture/themes/culture-and-development

the principles of the **Universal Declaration of Cultural Diversity** adopted by UNESCO in 2001. Furthermore, a new Cultural Policies for Development programme was approved last autumn by UNESCO's 30th General Conference.[171]

On the occasion of the Mediterranean Week of Economic Leaders and in the framework of the XXIII General Assembly of the Association of the Mediterranean Chambers of Commerce and Industry (ASCAME) held on 26 November 2014, UNESCO received an award for **promoting Mediterranean cultural heritage** in the world and for its efforts to promote the tangible and intangible cultural heritage as a distinguishing value in other countries.

The ASCAME award was given to Mr Kishore Rao, Director of the Division for Heritage and the World Heritage Centre, on behalf of UNESCO. Receiving the award, Mr Rao expressed his appreciation for the commitment of ASCAME "to protect and promote the Mediterranean cultural heritage, which transcends national boundaries and reflects the life of the region's communities, their history and their identities. He highlighted the contribution of culture and heritage to development and peaceful co-existence and underscored that this needs to be fully recognized in the post-2015 development agenda that the international community is currently building."[172] He highlighted the rich cultural and natural heritage of the Mediterranean region, with 236 World Heritage sites and 56 Elements on the Intangible Heritage List, and the efforts that UNESCO is making to safeguard and promote this heritage together with all stakeholders, including through its sustainable tourism programme. He also reiterated UNESCO's commitment to strengthen cooperation with the Mediterranean countries and institutions, to harness the true potential of culture and tourism for a more sustainable future.[173]

[171] http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/the-unesco-cultural-conventions/
[172] http://www.unesco.org/culture/ich/en/convention
[173] http://whc.unesco.org/en/news/1205

3.2.4 The Euro-Mediterranean NGOs Network

The NGOs and the private sector play an important role in stimulating environmental protection and sustainable development in the Mediterranean area. This includes their active participation at local, national trans-boundary and regional level in all aspects of Governance and relevant phases of environmental awareness raising, policy formulation, planning, management, implementation, monitoring and evaluation of environmental initiatives. In order to ensure a meaningful, coordinated and effective participation of civil society in the above mentioned phases, there is a need to enhance their knowledge, abilities and capacities to act effectively and in a constructive way throughout this cycle. The term NGO applies to local, national, regional (Mediterranean) or international organisations that are non-profit and have a non binding affiliation to any government, political party or religious group. The most engaged NGOs are MIO-ECSDE (Mediterranean Information Office for Environment, Culture and Sustainable Development, EEB (European Environment Bureau), WWF MEDPO (WWF Mediterranean Programme Office), MEdIES (Network of the Mediterranean Universities for Sustainable Development focusing on Education for Sustainable Development), REC (the Regional Environmental Center for Central and Eastern Europe). There are also many "Think tanks" which have recently started to focus their attention on the needs of the Mediterranean cultural heritage and its identity. The most active in the cultural field are the Institut de Prospective économique du Monde Méditerranéen (IPEMED), the European Institute of the Mediterranean, the Center for Mediterranean Integration. NGOs active in the Mediterranean countries unanimous reaffirm the fundamental principle of the centrality of "person" in its environment, before any other interest, and the fundamental values of peace, human rights, justice, democracy and solidarity, as points reference essential and indispensable in any civilized society. They are in the "dialogue" the most important to make the "diversity wealth in the service of civil society." They affirm the importance to:

- Recognize the cultural identity as a fundamental element of dialogue with others
- promote dialogue and partnership between the different actors (political parties, institutions, civil society organizations, etc ...)
- recognize the privileged role of women in building a culture of peace

- promote ethically correct information to dispel the false image of the other, transmitted by certain media
- strengthen the role of education in intercultural dialogue by supporting: trainers, teachers, young people, students and families
- promote processes of institutional strengthening of the aggregations of civil society, in particular through training
- strengthen action to safeguard the wealth of cultural and environmental heritage of the Mediterranean.

At the basis of their commitment, NGOs reaffirm the pillars on which they base their identity and their being active participants and leaders in civil society. In particular, their reference values are the social justice, equity and respect for human rights, the participation of the people with whom they work, the involvement of civil society and most of all the partnership approach. In particular their approaches to cooperation regard:

- Use criteria and professional resources in the work
- Increase the capacity of the partners
- Supporting particularly disadvantaged social groups
- Promoting equal opportunities
- Use fundraising methods that respect the dignity of people
- Implement actions long lasting
- Educate to a culture of development
- Promote synergies between different sectors of society

In terms of the process of strengthening dialogue and coordination between NGOs especially structuring a strong dialogue between civil society and international institutions. In particular through the development an "Intranet" and a common presence on the Web, through a "Euro-Mediterranean NGO Portal". Furthermore for structuring a **permanent dialogue**, NGOs are committed to:

- Start a "Forum of labour" between representatives of NGOs euro-Mediterranean to structure and strengthen dialogue and partnership supporting, in the initial

stage, the NGOs of the South Mediterranean to find ways and methods of consultation, dialogue and representativeness

- Promote an "observatory" of reality NGOs and social associations in the Mediterranean aimed at defining strategies, methods and timing for the structuring of a permanent dialogue between the civil societies of the Mediterranean. Finally, NGOs convinced of the importance of dialogue and active participation of citizens in policy to ensure justice, democracy and peace, deem necessary:
- The **simplification of procedures** for the financing, management and support for projects of cooperation on the part of the European Commission and the Member States, based on the objectives to be achieved and the real impact in the fight against poverty and the protection of fundamental rights of individuals, consistent with the real needs and free from any political pressure of any kind
- Support the activities of "**Capacity Building**" for NGOs and civil society groupings
- Support for **processes of cultural exchange** and intercultural through appropriate educational and cultural projects
- Support for the **structured dialogue** between the reality of the Euro-Mediterranean civil society capable of enhancing experiences, cultures and histories of the peoples
- Develop the **participation of civil society in the Mediterranean** countries in the negotiation of resources allocated to the decentralized cooperation.

3.3 The importance of cooperation with local communities

Local and regional authorities play a significant role in the preservation and enhancement of cultural heritage in the Euro-Mediterranean space. They, as elected political representatives closest to the population, can play a *"key role both in protecting cultural heritage and also in managing its intelligent usage"*[174]. The engagement

[174] Culture in development cooperation, cultural sector in sustainable development policy, Ministry of Education and Culture, 16/08/2010

of this kind of authorities in specific, externally financed schemes is essential to encourage cultural preservation and its enhancement.

Local actors should have a strong understanding of cultural protection, as every governmental authority has a primary responsibility for the protection of tangible heritage. In effect, their responsibility for social welfare and for educational issues has also led local and regional authorities to develop a *"sophisticated understanding of both tangible and intangible cultural heritage in their own localities, and to develop a toolkit for managing and protecting this heritage"*[175].

There are a number of interesting schemes for cultural protection and enhancement at the local level which could be rolled out in other authorities, yet awareness of these programmes does not always reach target audiences. Similarly, "*stretches on personnel and lack of skills and expertise may mean that cultural heritage does not receive the attention that it merits within the broad scope of local and regional governance in many countries*"[176]. For example for organising cultural events and educational programmes local and regional authorities require resources, which many of them simply do not have at their disposal. Cultural heritage tourism may deliver long-term benefits, but in the short term, capacity is lacking in many instances to develop the necessary infrastructure to maximise its potential in many areas. In the Euro-Mediterranean area the impact of externally funded programmes, which deliver skills, capital, knowledge and expertise, skills is essential.

There is a wide set of shared cultural heritage in the Euro-Mediterranean space, yet awareness of the extent to which this cultural heritage is common to all states. With their responsibility for education programmes, local and regional authorities are the level of government best suited to developing initiatives which can foster intercultural learning and understanding through enhanced awareness of the commonality of cultural heritage in MENA region. "*It is only by increasing understanding of shared traditions, cultural practices and history that a sense of togetherness rather than a sense of difference can be developed, and this will have significant long-term consequences for social interaction in the region*"[177].

They are likely to be involved primarily in the preservation of locally significant "monuments or collections; yet at the same time they provide the policy framework for exploiting these artefacts for commercial usage, notably in the

[175] Ibidem
[176] Ibidem
[177] Culture in development cooperation, cultural sector in sustainable development policy, Ministry of Education and Culture, 16/08/2010

realm of tourism, and for promoting and sustaining cultural projects which preserve non-tangible cultural heritage in the area. Local and regional authorities are therefore both actors in their own right in the sphere of cultural preservation and enhancement, as well as policy-makers."[178] This is evidenced by the manner in which they have been involved to date in EU-funded schemes in the cultural sector. Some of these are detailed below and highlight the roles played by local and regional authorities. However, it must be noted that the role played by local and regional authorities in cultural preservation and enhancement projects in the Euro-Mediterranean area is not systematic. For example, the EU-funded schemes with regional authorities programmes in Euromed Heritage projects, which provided support for a travelling exhibition about the safeguarding and conservation of heritage right across the Mediterranean region, as in "the case of "Les Fêtes du Soleil" developed thanks to the support of the Italian municipality of Siena. This facilitated the exchange of experience between a number of municipal authorities allowing local and regional authorities to gain valuable experience of managing international projects"[179]. Another one is the *"RehabiMed"* project financed under Euromed Heritage II, aimed to 'stimulate awareness and to safeguard the traditional architectural heritage of the Mediterranean basin in order to improve living conditions and to increase the management capacity of politicians and administrators from all governments levels. "The *"Patrimoines Partagés"* project aimed to develop a shared knowledge and understanding of the 19th and 20th century urban architectural heritage of the Mediterranean through the development of the plan for the city and planning guidelines. The *DELTA* project aimed at developing so-called "territorial cultural systems", that is, linking together national level agencies responsible for local development and culture, and local organisations for balanced growth in the sector, combining increased competitiveness with social cohesion"[180]. This last project experimented with developing a territorial approach to the linking of heritage conservation and economic development. "All these projects involved 10 partners from 9 EU and Mediterranean region countries. It linked together national authorities, local government, civil society, the private sector and heritage experts in a strong example of **multi-level governance** in the sector. Through its inter-sectoral,

[178] Aston Centre for Europe, 2011, The Preservation and Enhancement of Cultural Heritage in the Mediterranean, http://cor.europa.eu/en/documentation/studies/Documents/preservation-cultural-heritage-mediterranean.pdf
[179] Ibidem
[180] Ibidem

integrative approach to regional development, the project delivered an important contribution to highlighting the public value of heritage. This kind of projects has a strong potential benefits from public participation"[181].

3.4 An integrated regional system of cooperation

Nowadays, the large group of actors of the international cooperation - governments, multilateral agencies, NGOs, local bodies and associations – need to be reformed. For **governments**, the attention seems to focus on the overall decline in resources, even for the cutbacks in public budgets. Therefore, new attempts to raise funds emerge for the development of the private secto: corporations, foundations and individuals. In the world of non-governmental, **NGOs**, especially larger ones, try to respond to the crisis through better internal organization and a greater technical efficiency. It follows the boost to aggregate across multiple acronyms to strengthen lobbying democratic governments, or for large **fundraising campaigns**. Other NGOs point instead to **local roots** and the relationship with the communities of origin. Alongside such cooperation projects abroad interventions directed to their local situation, such as the immigrant communities, to fair trade or animation socio-economic territory. Finally, the novelty of the decentralized seems to evolve towards two possible models: one focusing on **integrated regional systems of cooperation**, where around local public institutions active you are working tables mixed public - private partnerships and collaborations between business and non-profit; the other is a model in which the local authority does not enter into the process of cooperation, but provides funding to entities of their territory for their self-development projects. What are the ways and cooperation actors, remains an urgent paradigm shift to overcome the traditional idea of help. International solidarity is born with the thought that in the world there are countries left behind, to be "developed" by providing means and knowledge. Today the time of worldwide interdependence shows vice versa as all phenomena, including poverty and wealth, are connected. Therefore, some authors propose a new approach - the cooperation of the community - that starts from the few or many resources and skills that each place has. In this perspective, the external intervention can facilitate local realities to re-appropriate, but it makes sense only if it works simultaneously on its territory.

[181] Ibidem

Cooperation so will no longer help the rich part of the world to the poor. It will, however, as hopes the economist Albert Tevoedjiré of Benin, "A new equal cooperation, based on the understanding of each other's needs and the opportunity for accepting cultural differences. Only this can the world change.[182] "

[182] http://www.cefaonlus.it/uk/enterprises-and-cooperation/enterprises-an-cooperation.asp

CHAPTER FOUR

Cultural heritage in Creative Tourism

This chapter analyzes the role of creative tourism as a source of competitiveness and development within the Mediterranean region. Creative tourism involves both producers and consumers and it implies that both produce the service in interaction and a transmission of knowledge. Since the creative tourism is a very recent phenomena, "*both the demand and the offer are studied showing that the part of the application serves creative tourism to meet human needs (socialization or self-realization)*"[183] while the products subject to differentiation (Fernàndez Fernàndez, 2010). The growing competition among regions and cities for the tourism resources is giving an increasingly important role for the creative tourism as an important occasion for development. This document describes in a first part of the concept and the characteristics of creative tourism and explains the main features of its supply and demand. The second part portrays the impact of creative tourism in Mediterranean countries. Mediterranean countries are characterised by an extraordinary tradition in tourism, because they have a history and a common identity, for this reason tourism can be a key factor in evaluating cultural heritage and promoting competitiveness in the area. Creative Tourism could also represent a potential to enrich the free trade zone euro-Mediterranean.

4.1 Creativity as a cultural source

Over the past decades, a significant growth in cultural tourism has been registered. The increase of tourists and the increment of interest in culture, heritage and history have been the engines for this huge hike.

[183] Fernández, F. M. T. (2012) More than sun, beach and heritage: innovating Mediterranean tourism through creative tourism. Interactions, co-operation, competitiveness and economic development, disponibile alla pagina web: http://reser.net/materiali/priloge/slo/fernandez_t.pdf

According to recent research conducted by the World Tourism Organization tourism culture is more than a third of global tourism: in 2004 there was a 40% growth of cultural tourists, and in 2009 cultural trips were 375 million (WTO, 2011).

This increased interest in culture and art is accompanied by social, cultural and demographic extremely important contributing to the spread of the new interest in the authenticity and identity of the places in response to cultural globalization (Wil Munsters, 2012). Cultural tourism is "the movement of people essential for cultural reasons as study tours, performing arts entertainment, and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore and art, and pilgrimage that move driven by the search for cultural experiences "(WTO, 1985). The addition of the word "experience" explains the shift from a passive to a visitor who addressing a cultural attraction in an active, with an experiential approach as well as experience-based involvement of the visitor in performing arts, visual arts and events. "

Today tourism, responding to various changes of the scenario so far described, moving towards new global trends, based on a new vision of the places and tourist destinations and include:

i) greater attention to local identity and a the increasing role of culture in community life;

ii) more emphasis on what comprises everyday life, relating it to the culture;

iii) a growing interest in art contemporary;

iv) a strong philosophical interest to the culture[184].

The need to value their culture and their identity was established at a time when a locality, reached its status quo triggered by the virtuous circle of development, no longer able to recur in the global market in different ways. as describes Battilani (2001). The current trend is, therefore, aligned with ideologies on cultural development and identity of a place, with the thought towards sustainable development and a careful and monitored with the characteristics of the tourist postmodern. Therefore, in tune with this scenario, the challenge of the new tourist destination is addressed to the differentiation and global competitiveness of their tourist offer. In this

[184] Cfr. "Il turismo culturale europeo. Prospettive verso il 2020" edit by Roberta Garibaldi.

regard, Marchionne (2013) states that the new tourist destinations should be regenerated and transformed in order to meet these economic, social and cultural rights have emerged in recent years towards a greater urban quality, able to offer what the current demand research: quality, culture, learning and entertainment. An interesting description of the current scenario, is described by report drawn up by UNCTAD on the creative economy that emphasizes as in this period the intellectual and creative resources are becoming a fundamental object of investment by those *cultural-based* industries. The report published by UNCTAD shows that creativity is exponentially bringing additional value to local economies, but in general it has been innovating the entire economic system and that the stimulus to generate new ideas is becoming a global trend. This represents a turning point towards the enhancement of the intangible and the symbol as a pivot of development for a production of intangible goods made of knowledge, services, symbols, information. Creativity is an innovative situation, desired, perceived and pushed by the individual in his context, for this context and thanks to the creation of innovative socio-economic processes. Territory invests in such atmosphere for its development of creative which consequently makes that place unique. In this regard, Marchionna (2013) states that creativity is a resource extremely competitive both in manufacturing sectors and in the entire economy, and by inclusion, also in the tourism sector.

Richards and Wilson (2008) have attempted to track down the reasons why creativity is now a source of development and have agreed to the fact that the creative sector is:

i) bearer of innovation and change;
ii) is more dynamic and flexible;
iii) plays a wider field sector and goes to create value in all those sub-sectors, previously little considered, but proved extremely important.

The concept of creativity and innovation connects the concept of creative economy, whose term was coined in 2001 by British writer John Howkins[185]. Howkins recognizes in the economy the creative potential of an important economic development, made possible by exploitation and the

[185] In-depht analysis: "The creative economy. How people make money from ideas" John Howkins

valorisation of a group of creative industries identified by him. Such creative industries include those areas related to art, science and technology, i.e. sectors where the creativity and innovation is mainly generated. Specifically, UNCTAD makes a distinction between the cultural industries and creative industries. Cultural industries regard sectors that produce items relating to a symbolic and expressive core. The creative industries instead indicate a wider production group that includes the goods and services produced by the cultural industries, according to an innovative and creative process. What distinguishes one category the other is the process of transformation from a cultural industry to the industrial one that triggers on behalf of creativity (Richards and Willson, 2007). Fig 1

It is through a rethinking of these creative industries into a new entrepreneurship that the economy may have competitiveness in the territory. The economy creative, offer the potential of these creative industries is "one of the fastest growth in the world economy, not only in terms of generation of gain internal but also as regards the creation of the work and the gain from exports " Creative tourism is in the relationship between people (Richards, 2011), in a contact between tourists and residents, in fact among the main slogans cater to tourists often creative we will find, for example, expressions such as "meet the local" (Paris) "live like a local" (Thailand). Both are involved in a collaborative process to a creative role: the resident, who creatively seeks to involve the active participation of tourists, and the tourists themselves who, always creatively, plunges into place and is involved and integrated in the territory, as if it were a real resident (Richards, 2011).

Some examples of creative activities cover the following fields:

- Arts and crafts
- Design
- Deli
- Languages
- Nature
- Health and therapy
- Spirituality

- Sports

The peculiarities of each activity is its close relationship with the local identity and the territory: every activity is an authentic expression[186] of the character of the destination and provides to the visitor an equally authentic experience (Ohridska-Olson, 2010). Creative echoes this postmodern perspective and can be seen as a "form development of the creative community, driven by growth of the creative industries the local economy in tune with the benefits that derive from tourism "(Ohridska-Olson and Ivanov, 2010). The composition of the offer in the creative tourism, its foundations in the creative industries, which can be classified into four main groups: heritage, arts, media and functional creations divided as in the following figure.

The selection of creative tourism is the result of the enhancement and exploitation of this sector, which was seen as "generator of new cultural experiences for residents and visitors through the presentation of cultural heritage or through Cultural activities in various artistic expressions "(UNCTAD, 2010). then using these resources related to the local economy, products and creative services ranging from compose the offer are an intangible asset. The intangible resource is seen by UNESCO as "an important factor that strengthens the diversity cultural face of the growing phenomenon of globalization "(UNESCO, 2003) and represents one of the fundamental elements of the offer. Since it is produced by a sector operating in the territory and which is closely connected with the local economy, it that the product is primarily the result of a local tradition and also a resource unique characteristics, detectable only in that particular place. There resource of creative tourism is therefore the creative capital of each destination, a factor Continuous development and therefore dynamic (Ohridska-Olson and Ivanov, 2010). On the other hand there is a demand more inclined and interested to local identity and cultural aspects of the destination, which has a level of participation more high compared to traditional cultural tourism (where prevailed a passive attitude of the visitor)

[186] Not dwell for the moment on the anthropological debate about the concept of authenticity, in this context, we will just consider it as a synonym for true and original, as opposed to anything that evokes an imitation or a desired result and specially spontaneously

and it is destined to the self-production of his own experience, leaving aside the mere consumption of goods and services.

In summary, the economic model realized and proposed by Ohridska-Olson (2010) could provide a useful overview of the salient aspects of demand and offer of creative tourism:

Fig 5

It should be considered as the ratio between the supply and demand has changed from the traditional formula, production and consumption are starting to be more labile and the consumer is involved in the process of production of the experiences, new process which is called the co-production. The experience produced not therefore depend only by the creativity of the producer, but also that of the consumer (Richards, 2011). Creative Tourism is also the practice of making tourism more sustainable nowadays, virtually "Zero impact", is not going to threaten either the local society, or the environment, and even the economy, but is a form of tourism that silently integrates into tourist destination and indeed, it is time to bring harmony socio-economic and environmental through a careful evaluation of the place and involvement of the local community, as well as the exploitation of the resources of the local economy and optimization cultural capital. The contact between the resident and traveler continues to be characterized by the close link between guest and host. the report begin to come off significantly with the first construction of resorts and facilities in spaces increasingly separated from the urban context (especially in exotic locations), exponentially increasing the gap between the tourist and the resident. Nearly two companies parallel, with a sharing of space or limited to very few places, most of the time, without any sharing of space (think of the resort).[187]

On the other hand, despite the spread of cultural tourism and city holidays art, then where the visitor finds himself more closely with spaces frequented by the local population or the population itself, this gap persists between tourist and resident. In this type of destinations, and especially in those where tourism is the leading sector or at least the prevailing industry, creating congestion tourist flows, and in this space, called "tourist bubble"

[187] Cfr. Battilani (2001)

(expression often used by sociologist Urry, 2002), the local population comes a feeling of hatred-intolerance towards tourists, due to the following factors:

- More attention on tourists and less on the local population
- Identity countered or even cancelled
- Higher prices that local people cannot sustain[188]

It becomes that the local population is forced to move away from the tourist bubble or, alternatively, to build spaces (imaginary) inside the tourist bubble, but still seconded by tourism. Social integration between residents and tourists has always been an issue of extreme importance. The negative impacts that the tourist port to the host society are, as seen, multiple. The need to remedy this problem is not to be underestimated and the first movements moved in favour of harmonious coexistence have took place especially when it has been recognized that a valid element of development tourist came right from the involvement of local communication in tourism planning (Murphy, 1983). They called this approach "community based "in which there is an intensive communication and cooperation between the community and the tour operators. They must recognize the fact of the local population be a natural resource and socio-cultural (Sigala and Leslie, 2005). The author follows specifying that, involving the local community in decisions related to tourism, sensitizes the community value the culture and heritage and in 'have a different approach towards the tourism sector and consequently in interact with tourists. Since then it has triggered a new way of thinking tourism a new way of understanding the journey to a place and the creative tourism it can be the main witness.

The valorisation and sustainability of the territory

Compared to the traditional form of cultural tourism, creative tourism exploits creative resources which "are much more sustainable cultural resources tangible" (Richards and Wilson, 2007 - p. 1215). Richards and Wilson specify that resources creative, being intangible resources, do not have the same fate of tangible resources, such as museums and monuments, which are subject to degradation. Resources tangible require a high degree of investment for their maintenance, restoration and preservation.

[188] *Lectio Magistralis*prof. Francesc Muños

Conversely intangible resources are extremely renewable and non-require physical interventions for their decay. It follows that, at the level environmental and land, creative tourism involves no impact. There sustainability of the creative tourism should also traced in two characteristics:

- Creativity is generally more mobile than the tangible cultural resources: the latter involve a high concentration of resources in certain areas, fixed and unchangeable (Richards and Wilson, 2007). Creative resources may be consumed in different areas every time (consider, for example, to the arts Performing that may take place in any space and can be relatively adapted to each context).
- Does not require the construction of new infrastructure and even the existence of tangible heritage. Creative tourism enhances what the area offers and in many cases it may be a valid reason for the restoration of derelict and abandoned buildings.

Through workshops, creative tourism has had several times the goal of restoring areas left to go, to counteract the intrusive presence of technology (think of appearance of giant satellite dishes on the roofs of buildings) or imperfections of the city (such as the stairs fire or the spaces dedicated to waste collection) disguising them in the urban context through painting techniques. The environmental sustainability must therefore be attributed to one of the objectives of this new form of tourism. Creative tourism recurs also as an alternative way to exploit the areas of a region, for both aspects here listed above is for the use of space in an alternative way. In particular, tourism Creative wants to propose an innovative use of space:

- Drain the tourist flow from the so-called tourist bubble and avoid all impacts that follow.

- To offer a new view of the city from different points of view (not just for tourists repeaters who feel the need to deepen the knowledge of the city in a different, but also for today's tourist driven by new requirements and the search for authenticity.

- Strengthen the relationship between tourists and residents and increase the sharing of space. Consequently creative tourism goes to cushion those environmental impacts that concentration of tourism in a designated area entails.

4.2 A creative economy: a sustainable economy

Finally, the creative tourism can be considered a form of creating sustainable a flexible capital accumulation (Richards and Wilson, 2006), or may turn to lasting economic benefits without damaging the economic fabric of the city and, more specifically, without creating local diseconomies. Its sustainability is the foundation in enhancement of the creative economy and in creating harmony between the various sectors productive. In particular, tourism goes to find creative solutions to those were the disasters caused by mass tourism that little worried about the impacts negative that could cause in the long run and especially aims at preventing a those mistakes made in the past.

First, creative tourism as seen starts from exploitation creative industries, which means it does interact, in the local economy, the small and medium enterprises, which have an extremely important value for contribute to the economic well-being. The areas of craft, production artistic etc. can in a completely new way to express their potential. To make winning formula of creative tourism is the creation of integration and cooperation among these small and medium enterprises, which jointly act for the pursuit of the same goal.

Second, creative tourism, based precisely on the enhancement of small and medium enterprises in the tourist destination, does not create dependence on tourism and especially creates a multi-sectoral and cross-sectoral. That is, the creative tourism avoids the phenomenon for which tourism, activities driving the local economy, goes to damage to other sectors, but in opposition creates harmony between the various sectors of the fabric Economic, no negative influence on them. In the third place, is a form of tourism that adapts to each context, as it does not requires the construction

of new infrastructure. The investments that a location Tourism faces are not as consistent as in the case of major events or the construction of a new museum. All efforts are aimed at raising awareness of the actors cooperation and integration and marketing strategies for an effective promotion of the resort. Creative tourism therefore requires a low investment, with the advantage of being able to still reap a profit in the long term. Fourthly, tourism creative uses of any space and condition (in extent possible) in order to be practiced and consumed. Requires no special structures and even of heritage material and therefore no costs on future maintenance, restoration and preservation. The advantage is precisely its low spending economic, it in addition to marketing actions, does not require any future spending and can still remain and be preserved in the future.

4.3 Creative tourism in Mediterranean countries

The countries of the Mediterranean region are part of many European Union programmes which is forcing them to be more and more competitive in order to establishing the Euro-Mediterranean free-trade area. Tourism is one of the main sources of this area, it plays a relevant role in most of these economies. As the table 1 shows countries' economies are compensate by travel.

Table 1

Balance of payments and travel balance in some South Mediterranean countries (million EUR)

	Balance of payment settlement	Travel balance settlement
North Africa & Middle East		
Algeria	22302	115
Egypt	292	805
Israel	3304	147
Jordan	-	812
Lebanon	1018	1708
Morocco	51	4591
Palestine	-	168
Syria	334	1632
Tunisia	679	1564

Source: Eurostat

Why should creative tourism be promoted in South Mediterranean countries?

Richards, G. and Wilson, J. (2008) affirm that "*cultural tourism is a "good" tourism because it attracts the right kinds of tourist who will appreciate the local culture and inject much needed money into the local economy thus promoting development*"[189]. This observation can be also applicable to creative tourism which can be a "good" model of tourism applied in the Mediterranean area for many reasons[190]:

- It is **environment friendly**. This represent an essential element because it is able to protect the most deteriorated spaces in the Mediterranean which have suffered an oversized coastal expansion in the past
- It preserves **cultural heritage** and contributes to develop it. Both producers and consumers maintain and spread the intangible heritage: values, symbols, skills in art or a particular atmosphere that can be destroyed with the homogenization of culture due to globalization. This should enhance "the image and prestige of the area with a new air and reinforce its identity as a whole."[191]
- Regular employment of high-skill, creative and **specialized workers** and is carried out by people with certain knowledge or at least an interest to know. In Africa and the Middle East, the interexchange between the travelers and the locals can support the knowledge transmission, increasing knowledge and culture of the inhabitants
- Creative tourism can contribute to bettering life conditions in the Mediterranean countries due to the services and inputs associated to them and to the creation of spillovers.

It can contribute to avoid the loss of employment and provide with new economic opportunities and jobs[192].

[189] Richards, G. and Wilson, J. (2006): "Developing creativity in tourist experiences: a solution to the serial reproduction of culture?"; Tourism Management, vol. 27, Issue 6, December 2006, pp. 1209-1223
[190] Fernández, F. M. T. (2012) More than sun, beach and heritage: innovating Mediterranean tourism through creative tourism. Interactions, co-operation, competitiveness and economic development, Available at: http://reser.net/materiali/priloge/slo/fernandez_t.pdf
[191] Ibidem
[192] Ibidem

There is also a real need of Creative Tourism for achieving many different goals and promoting sustainable development as shown in Table 3.

Table 3

Frequency of preferences for creative tourism in Mediterranean countries

Ecologic tourism in remote coastal or mountain villages	9
Integrating in a place by living with local people	6
Improve life conditions of local people	2
Gastronomy and enology	4
Fish hunting and selling	3
Sports tourism	2
Extracting intangible things	2
Dance	1

Source: interviews data from Fernandez Fernandez, (2010)

Environmental tourism stands in the first position, followed by the integration and everyday life with local people. As the table shows most countries would be more concentrated in obtaining intangible things from heritage or culture and to furnish creative tourism by the interaction of economic activities.

Table 4

Mediterranean countries with creative tourism in their Tourist Board web pages

Group 1	OUTSTANDING PRESENCE OF CREATIVE TOURISM
Palestine	Living with local people with the contact of the NGO'S who promote it Creative Agro-Tourism and Agro-Tourism Fairs
Morocco	Customised and very detailed itineraries with contact enterprises
Egypt	Customised creative culture and nature activities with contact enterprises. Fidelisation programme. Customised travel planner.
Lebanon	A detailed list with contact with enterprises providing creative tourism
Romania Cyprus	Rich in active holidays. Customised travel planner Cyprus Customised travel planner, experiences on the main page and multimedia experience
Group 2	WITH SOME CREATIVE TOURISM ACTIVITIES
Slovenia	Motivational outings for enterprise workers, creative nature and gastronomic tourism
France	Creative wine and mine tourism. Customised by country of origin.
Spain	Creative wine, sports, adventure and nature tourism and fairs tourism.
Israel	Creative religious itineraries
Greece	Creative agro-tourism
Bulgaria	Creative tourism in National Parks

In this table countries are divided according to the presence of creative tourism in their official tourism web pages. France or Spain are situated in a

second group, with only some creative activities, lots of culture and a certain development of experience tourism. On the contrary Morocco and Egypt offer a customized culture with lots of creative activities. It is also remarkable to see the case of Palestine, not the best attractive page but the best one from the creative tourism presence that lacking in tourism infrastructure and many resources, offers what it has: living with the local people and creative agro-tourism.

In conclusion from the research it is possible to conclude that:

• A close interaction of all actors at a local, regional and international level. "*Since the market structure favours SMEs due to their capacity of differentiation, public authorities should collaborate with them in promoting creative tourism activities and manage not only the tangible resources but also the intangible ones*"[193](Fernadez, 2010). It implies to say good-bye to oldfashioned marketing models in favour of more complex models with a wider range of actors and cultural resources (Richards, G. and Wilson, J. (2008).

On Creative Tourism Network Website[194] it is possible to find many creative platforms which permit to discover the city and its initiatives and to meet creative people. The platform is conceived as "a new form of discovering a culture in which the visitor takes part in creative and educational activities during his stay, and by this way, has the opportunity to exchange enriching experiences with native people. It is thus a sustainable one, as its main resources are local culture, human relationships and creativity".[195] It could have a potential also for non creative people who can live the "real" life of the city by offering creative hostelling and popular culture. As it can be seen, this initiative is built up on many activities interactions and generates several spillovers.(Fernandes, 2010)

[193] http://reser.net/materiali/priloge/slo/fernandez_t.pdf
[194] Fernández, F. M. T. (2012) More than sun, beach and heritage: innovating Mediterranean tourism through creative tourism. Interactions, co-operation, competitiveness and economic development, Available at: http://reser.net/materiali/priloge/slo/fernandez_t.pdf
[195] Ibidem

• The **generation of clusters** to reach a critical mass on some aspect related to creative tourism.

• Governments should establish some **rewarding programmes** for the locals to spread in creative tourism. They could for example receiving some money for hosting a tourist and make him live a real cultural experience.

4.3 Case study: Marrakesh, creative tourism as a vehicle for development

Morocco, a country of proximity, contrast, most stable nation in the region, the crossroads of civilizations and cultures, gateway to Africa to Europe, expatriation countries, adventures, land of unmatched hospitality world with a human resource available, allowing tourism to continue to grow year on year. And if that niche is a pan increasingly important, it now deserves more care and attention, because it is the most volatile industry in the world and is likely overnight to be in difficulty economic. Therefore, it is no longer permissible to rely solely on a single product, but the diversity of products is needed urgently. It is useful to appeal to the imagination, creativity and genius developers. Encourage them to invest in the tourism excursions, tours, organizing themed events, and operate spas. Morocco has a wide variety of natural sites which remain underutilized and may also be interested in domestic tourism. Create tourism niches sustainable local economies, promote wellness tourism, health etc. Investing in untapped regions is the most effective way to create wealth through the creation of employment. It is also the most convenient way to curb the rural exodus and also to reduce the temptation to illegal immigration youth. All these ideas can help us to prevent economic imbalance in the sector. Also, training in niche business is required; which would allow young people to create their local small businesses in the theme restaurants, entertainment, sports (hiking, horseback riding, .etc. ...), the handicrafts manufacturing (souvenirs), weaving carpets. Morocco has a rich and varied cultural heritage. Although it is a source of national pride, it is not sufficiently

developed and its development in terms of potential remains untapped. The *joint program* aimed at strengthening the role of the cultural and creative industries in the Moroccan government policies and strategies of human development, poverty reduction and gender equality. The program not only stimulated the local socio-economic development and ensured sustainability, but it sought to keep a balance between the preservation of cultural heritage and its use for purposes of economic development.

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4.6 A medina among medinas

Marrakesh, know as the "Red city" is the largest of the thirty-one historic living towns (medinas) in Morocco with an intramural surface of 640ha (including the Aguedal and Mènara gardens), extensive rampart and their majestic gates, numerous monuments and residences, preserved gardens, long-inhabited markets and a vibrant craft industry. "*The cultural space of Jamaa El Fna square mediates between the Medina and the external world. As an attractive interface and place of integration of populations originating from diverse backgrounds, it adds heritage value to the special role played by the Medina and the whole of this urban area in Morocco*" [196](Bigio, 2010). The population of the Medina accounts for 17.17 per cent[197]of that of the urban area of Marrakesh, i.e. 182,637 of 1,063,415 inhabitants, according to the 2004 census and it represents a quarter of the population of the old cities of Morocco, i.e. 182,637 of 737,945 inhabitants (Taamouti et al., 2008). Marrakesh was founded by the Almoravid dynasty in AD 1070 – 1071 and it was under the protection of Akuch, a Berber divinity. The Akuch monument became Marrakesh, giving its name to the early urban settlement. (Toufiq, 1998; Skounti, 2004). The city was the historical capital of North Africa and one of the important cities of the western Mediterranean basin in the Middle Ages. The monuments resulting from various periods testify to the tumultuous history of the rise and fall of Marrakesh[198]. The Medina of

[196] UNESCO (2012), World Heritage - Benefits Beyond Borders, Galla Amareswar
[197] This has decreased since the 1994 census (28 per cent). See the website of the Haut Commissariat au Plan: www.hcp.ma
[198] UNESCO (2012), World Heritage - Benefits Beyond Borders, Galla Amareswar

Marrakesh was inscribed on the World Heritage List in 1985[199] and it is the only one to be listed for its impressive number of masterpiece of architecture and art under criterion among the eight Moroccan World Heritage sites- Below there are the four criteria which describe its outstanding universal value:

i. "*Recognition of the impressive number of masterpieces sheltered by the Medina in the fields of architecture and art, each one of which could justify recognition of outstanding universal value*
ii. *Acknowledgement of the urban qualities of a historical capital having exerted a decisive influence on later urban development*
iii. *Consideration that Marrakesh, which gave its name to the empire of Morocco, is a completed example of a major Islamic capital of the western Mediterranean; and*
iv. *Highlights a historic living city rendered vulnerable due to demographic change*"[200]

Marrakesh is composed by two entities: the Medina itself with its southern prolongation consisting of the Agdal gardens and the Menara olive groves, the 13th century basin and the 19th century pavilion. These constitute the historical core of the urban area with its 1,000-year-old Palmeraie, that is palm grove. The Medina is inhabited (population 182,637)[201] while the Menara has a protected historic building in the centre.

Challenges and transformations

The increase of tourism in the past years and the settlement of foreigners who ought riads[202] and houses in the Medina posed challenges, even though the city did not have a strong influence on the population until 2000. The Ministry of Culture in its local service for conservation was able to defend the site from real estate appetites and urban development programmes. In addition, a strong relationship had to be developed between the site and the water issues, the population and the cultural resources which recalled

[199] http://whc.unesco.org/en/list/331
[200] Unesco, 2014, Benefits beyond borders
[201] Ibidem
[202] A riad is a traditional urban residence organized around a central non-covered court yard planted with trees, mainly oranges trees.

tourism.[203] The beginning of projects in the Medina during the past years has improved the of the status of local community. For example, the "*restoration of the sewage system, paving of lanes, repair of public fountains, creation of small parks in various places, inventory of houses at risk of collapse and the revalorization of the old urban fabric.*"[204] The urban renewal of the Medina from the end of the 1990s gradually improved its image. But the real estate speculation allured many foreign buyers and caused divergent opinions. Some of them considered it as a complex phenomenon and an opportunity for the safeguarding of houses otherwise threatened with decay and collapse (Kurzac-Souali, 2006; Skounti, 2004). The complexity of this phenomenon stands in the interaction between the local communities and the immigrants (Saigh Bousta, 2004). The local institutions found themselves not ready to manage the impacts of rapid growth. Although the initial lack of expertise to manage the negative effects on the World Heritage site, a new law was promulgated on 18 December 2003[205] to preserve the guest houses that now occupy hundreds of riads.

Architectural Charter of the Medina of Marrakesh

The Medina Charter was adopted in 2008 by the Urban Agency of Marrakesh on cooperation with the Regional Inspection of Historic Monuments and Sites.[206] This charter recognized a hierarchy of the architectural features for the urban characterisation. This regulations in the document made possible the improvement of the relations between the public authorities and private individuals according to the management of traditional urban fabric and its conservation. "The Charter dealt with private properties, public building, commercial and service spaces (including guest houses), façades, infrastructure for drinking water, the street signage and urban planning."[207] Finally, it is used by the municipality to control building and construction work within the World Heritage site. Even if this depopulation is slow (about 7,000 inhabitants in less than a decade, 1994 –

[203] UNESCO (2012), World Heritage - Benefits Beyond Borders, Galla Amareswar
[204] UNESCO (2012), World Heritage - Benefits Beyond Borders, Galla Amareswar
[205] Ibidem
[206] Ibidem
[207] Ibidem

2004), it seems to be irreversible. Tourism is another significant factor to be analysed when dealing with sustainable development in the Medina of Marrakesh (Tebbaa, 201). There is no in-depth survey on the branding role of World Heritage in the attractiveness of the city but it obviously contributes to it, along with the intangible cultural heritage element of Jamaà El Fna square. Marrakesh accommodates approximately 1.5 million tourists a year for a population of approximately 1 million inhabitants. The city has 130 classified hotels and several of them are located in the Medina, along with 578 guesthouses. Tourism in Marrakesh is a combination of mass tourism, luxury tourism and convention business. The average duration of stay is four days. Water consumption quickly became a serious concern in a rather arid region where annual rainfall does not exceed 300 ml. The sustainability of the natural resources, in particular of water (El Faiiz, 2002), was the focus of recent debates on the most suitable model for responsible tourism. Vision 2020 for tourism in Morocco, a recently adopted national strategy for this sector, made sustainability one of its pillars.[208]

Public-private partnership

The role of the local communities must assume day by day more importance. In the past years the prices of real estate ownership by foreigners increased exponentially. So numerous real estate agencies proliferated in the area adding to their basic services restoration, decoration and furnishing[209]. Investment in the Medina was accompanied by the Charter and the regulations from public authorities at a legal level or on the adaptive re-use of the old urban fabric. But few benefits accrued to the local inhabitants and small business owners who are very often obliged to leave their houses to live in apartments and district-dormitories without green spaces and socio-cultural infrastructure[210].

The public-private partnership within the Medina of Marrakesh is different. Some projects led within this framework succeeded. First appears the Communal Development Plan (PCD) initiated by the Mayoralty very

[208] UNESCO (2012), World Heritage - Benefits Beyond Borders, Galla Amaresward
[209] Ibidem
[210] Ibidem

recently. The PCD is meant to cover the period 2011-2016[211]. It was elaborated on the basis of a participative approach including the Mayoralty members, the civil society representatives, the university researchers and the private sector investors. The involvement of the banks and the telephony companies as partners in the conservation of cultural heritage. The BAnques Populaires Foundation financed the restoration of the three historical fountains of Bahia, Bab Aylen and Bab El Khmis. The intramural garden of Arset Moulay Abdeslam (17th century 9.2 ha) was restored and rehabilitated into a cyber-park within the framework of a partnership between the Mohammed VI Foundation for Environmental Protection, the City of Marralesh, the Prefecture and the company Maroc Telecom[212].

The program had four objectives:

- Recognition of the benefits that it has to operate Moroccan cultural heritage and incorporate these assets into a *national strategy* for economic and social development
- *Provide professional and cultural players* skills and tools to improve the conservation, management and enhancement of heritage
- Improve the *living conditions* of the population by implementing development strategies for cultural and creative sectors
- Valuing cultural traditions and values that encourage the *inclusion of women and youth* and promote the MDGs.

The program took place within the framework of national modernization and decentralization of development sectors policy promoting especially local and marginalized populations, including women and youth.

The strengths of the cultural heritage that can be leveraged for economic and social development have been identified and included in the national strategy and municipal development plans in the southern oasis region. Advocacy actions were undertaken for the spread of this strategy and to coordinate its implementation. The inventory of cultural heritage has been

[211] Ibidem
[212] UNESCO (2012), World Heritage - Benefits Beyond Borders, Galla Amareswar

updated and a Living Human Treasures management mechanism in place. To promote and strengthen the role of women in the development sector, the program has supported the following initiatives:

- integration of the gender dimension in municipal development plans, political representation of women in the *Guelmim area* training financial and administrative management of a hundred women,
- production and sales of tents by women of the Saharawi people, socio-cultural study of the values and traditions that influence the inclusion of women and give them a greater role in achieving the MDGs in the oasis provinces.

Interventions have obviously had a very positive impact, improving the emancipation of women, their mobility and participation in decision making. Local authorities have adopted the principles and guidelines of the program, as well as the population who benefits. The level of skills and capacities of cultural heritage professionals have improved, especially with regard to the management, preservation and promotion of that heritage. Training modules have been set up at the national level and in four target areas. Strategic plans were developed for the development of craft industries, the book, music and cultural tourism and have been applied in the program intervention areas. The marketing of couscous and traditional crafts (basketry and making tents) have been supported, cooperatives have received training kits on the production of new prototypes and artistic workshops and cultural projects have emerged . The program supported the dissemination of information on cultural resources (including the creation of a new computerized documentation system, a web portal and a documentary about the Moroccan cultural heritage). It created a tourism office on the World Heritage Site Volubilis and participated in the modernization, preservation and renovation of the religious school of Moulay El Bachir to make it a cultural center of literacy and reading Koran. He also conducted diagnostic tests and surveys on the current state of cultural heritage.

4.6 Interview Creative Tourism Specialist – Tanya Berti

1. *What is your definition of Creative Tourism?*

   "Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken.' Crispin Raymond and Greg Richards.

2. *What are the essential phases for developing of a project based on Creative tourism in under-developing countries?*

   The innovation of creative tourism stands exactly on its non implementation of a management project. Creative tourism should exist everywhere, but many destinations lack of a solid organization and a well developed governance between MSE which are the basis of creative tourism. In order to make creative tourism to exist three main factors must be "settled": collaboration, cooperation and dialogue between the private and the public sector. In particular in under-developed countries and creative industries are not the focus of most political decisions. Indeed, it is exactly from the coordination and the development of creative industries that creative tourism could occur. Another crucial element in those countries could be the promotion of creative tourism, that any times they are not willing to invest money on it. The creative tourism network is trying to create a global identity and also a real global "product", promoting creative tourism in every destination by presenting the activities of each country across the network. This could be a solution in particular for under-development countries.

3. *Among the countries of the Mediterranean region, Morocco possess an immense cultural heritage. Do you think that creative tourism can be a valuable ally for the local development of the country?*

Yes, creative tourism gives value to culture and as a consequence to heritage. Creative tourism adds lawyers of content to cultural heritage giving more value to local sources. As a result it helps on the creation of development. In other words it has to be seen as a reinforcement of the economic and social sectors

4. *Creative tourism is based on the relationship between local and visitor. What are the benefits brought to these realities and on the contrary, are there limits that threaten to undermine local traditions?*

   The relationship between visitor and local changes completely. They act together in order to create something together. For the first time they share the same experience, a unique one and together generate a new culture. Along this process traditions are reinforced. Local culture is more and more valorised. By this interaction, traditions are not undermined, rather then forgotten. Instead interaction activates a process that contributes ma keep culture alive

5. How does the private-public interaction can help the economic development of local realities?

   This is the key of this kind of development. Creative industries may be a little weak if acting separately In order to have strengthens They need collaboration and cooperation and be a unique entity. Public sector is the element that puts together all the elements and promotes the dialogue. The aim nothing has to do with an own profit but with a unique and shared interests.

6. *What are the advantages of this new tourism practice in Morocco?*

   Creative tourism has no limits and no places, it can grow in every place. However there are some situations that may improve its "implementation". In particular in those places where cultural heritage (tangible and intangible) is strongly active, creative tourism can easily grow and develop. The crucial element could be the lack of dialogue

CHAPTER FIVE

The model of Inclusive Business applied to Cultural Heritage

6.1 What is Inclusive Business?

Inclusive Business (IB) is the term used to identify international investments which include in their guidelines for growth and development, people usually marginalized because of their low incomes remain below the threshold of $ 2 per day [213] and their poor purchase power. Inclusive Business refers to projects conceived by the profit sector and designed to generate a driving force for growth and development with a positive impact for the social and environmental issues. Exist a network of professors, entrepreneurs, sociologists who began to gather at the turn of the two decades of XXI century, convinced that the element of profit, the company, possess skills and competences benefiting at the human development level, far away from the optic *"West knows best"*. Which caused numerous damages in low-income communities. In fact, inclusive business is a very recent concept, the first published research dated back to 2009 which paved the way for this innovative sector. Before introducing the practice of Inclusive business it is essential to premise two basic concepts: the first regards no pre-established affiliations it means that in sustainable development field there are no immutable roles, people can change and evolve. The second aspect is represented by the huge potential which derives from the fusion of different realities and their competences leading them to an higher level of development. Business inclusive means thinking about how to produce goods or services involving directly low-income communities. "It is crucial to meet the needs of these communities in their territories, nine times out of ten it comes to developing countries but it is not always the rule".[214] But how is it possible to involve these communities in the value chain from a business perspective?

There are two alternatives: consider them as customers, but this method does not always have good results because it emerges a resistance from the latter. On the other side, considering them as producers is the innovative factor of inclusive

[213] C.K. Prahalad, The Fortune at the Bottom of the Pyramid: Eradicating Poverty Through Profits, Wharton School Publishing, 2006.
[214] Video TedX

business. Reckoning these communities as co-business partners permits to enhance their cultural role and to bring an original result which is usually translated into innovation technology and new distribution networks. At this point, however, it is not important to dwell on the clarification of low-income communities as there is no an unique and universal definition because every ethnic group has its own features, values and habits, they are diverse realities which differ from each other. A solution could be the approach proposed by Amartya Kumar Sen, Nobel Prize for Economics in 1998, who explained that these communities live in **informal economies.** These not-traced economies suffer the pressure of internal and intensive distortions in addition to lack of opportunity for people who are not able to display or exploit their potential and their expertise. At this point it is essential to specify that inclusive business does not regard the relocation of an enterprise to an under-developing country to reduce labour costs and not even an NGOs or non-profit organization for volunteer projects. On the contrary, Inclusive Business refers to the **core business** concept, in other words, the company receives its own unique sustenance doing inclusive business. In modern times markets are getting more and more saturated, therefore this can be one of the most interesting perspective in the near future, it is not a coincidence if the most relevant companies at a global level have been gravitating towards this context. However the question it is not if this scenario will take place rather how it will evolve. The answer given by inclusive business is composed by three steps:

1. **Analysis of needs**, in order to understand what these communities really need.
2. Response with a **good or service** designed to remain inside these markets, in line with the purchasing power of these realities.
3. **Purpose of materials and volumes** which intend to avoid a global ecological collapse as these markets are very populous.

Therefore, Inclusive Business is composed by three basic elements:

- social aspect of *human development*;
- environment protection, the *green economy*;
- profit sector, *the enterprise*.

The term Inclusive Business is often associated to the expression **"Base of the Pyramid"** (BOP) because the base of the income pyramid identifies the segment of the beneficiaries of Inclusive Business investments. Globally, it is estimated that

about 4 billion people are still excluded from any initiative which intends to solve, through the implementation of profit dynamics, environmental and social imbalances that expose them to serious structural deficiencies. In order to address such an issue, it is necessary to devise a new model of Ethics Business at the international level that is able to be directed in a fruitful manner to that segment, giving equal importance to social, environmental and economic returns.

About BoP Global Network

The foundation of BoP Global Network determined officially the practice of inclusive and sustainable innovation and collaboration among global leaders with the goal to share information and knowledge related to the pattern of sustainable business at the base of the economic pyramid. Rather than using traditional aid methods to improve the social condition of under-developing countries, these groups have established BoP Learning Labs that promote development and research of entrepreneurial methodologies. The objective is to encourage new enterprises that possess three essential requirements, they must be: "economically competitive, environmentally sustainable, and culturally appropriate".[215] Numerous academic institutions and other organizations dislocated in different parts of the world started to show a relevant interest for this innovative idea. The first BoP Learning Lab was established in the United States in 2000 thanks to the research of Dr. Stuart Hart in the late 1990s. It was a consortium of "companies, NGOs, entrepreneurs, multilateral organizations, and academics working to discover and implement business solutions to global poverty".[216] Today, the Labs portray a pulsing community of academics and practitioners in 18 countries: Europe has the most Lab such as in Italy (DeLab), Denmark (Danish BOP Learnig Lab), Germany (Endeva), Sweden (Inclusive Business Sweden), and many others as well as in Asia like in India (Emergent Institute), Japan (Nomura Research Institute), Philippines (Asian Social Enterprise Incubator Inc.) or in Latin America as in Brazil (Centro de Excelencia em Varejo FGV – EAESP) and Colombia (Universidad EAFIT – EAFIT Social), etc. In the Mediterranean region there are two BoP learning Labs: in Egypt, the "School of Business of the American University of Cairo" and in Israel, the "Pears Innovation for International Development Program". Each laboratory focuses its attention on the approach and practice of the emerging domain of BoP enterprise development and they have three principal missions:

1) Create specific action research.

[215] http://www.bopglobalnetwork.org/bop-labs
[216] Ibidem

2) Spread knowledge with the implementation of workshops, conferences, case studies, publications and the media.

3) Promote innovative business models with companies and other stakeholders that will improve the social and economic lifestyles of BoP communities.[217]

In addition, the Global Network attempt "to develop and implement win-win solutions that open new opportunities for business value creation"[218] and at the same time boosting the development of the world's poorest countries and communities. Consequently, the partners elaborate a set of purposes and values that every actor of the BoP Global Network should attribute to.

As part of the BoP Global Network, a diverse group of corporations, non-profits and multilateral organizations have:

- "*Fostered new business enterprises and developed new products and services for the BoP*
- *Created new markets working with BoP communities*
- *Implemented innovative methodologies*
- *created awareness of successful case studies*
- *Fostered enabling environments for inclusive business among policy makers*
- *Using IB models to stimulate an applied research agenda*
- *Developed monitoring and evaluation frameworks that help companies track and quantify the impact of their activities on the triple bottom line*"[219]

In conclusion, the success of Inclusive Business and the BoP Network permitted to overcome the logic of gratuitousness and philanthropy typical of development cooperation. The next future will require to business sector to think in a social key, the border between profit and non-profit is dissolving and this innovative starting point represents the first real new model of cooperation rising from the bottom of the pyramid.

[217] Ibidem
[218] http://www.e4sw.org/
[219] http://www.bopglobalnetwork.org/

6.2 A UNDP initiatives: Growing Inclusive markets

"Most UNDP programmes with the private sector aim at **inclusive market development** (IMD)"[220]. Inclusive markets increase opportunities to the poor as "producers, consumers and wage earners"[221], through the creation of jobs and affordable goods and services needed by local communities.

In a number of developing countries the United Nations Development Programme supports the development of inclusive markets by providing help in the areas of improving:

- "developing *value chains*,
- *policy frameworks*,
- improving *access to affordable goods and services*,
- supporting *entrepreneurship development and corporate social responsibility*."[222]

The Inclusive Market Development approach ensures a demand driven strategic approach where the opportunities for the poor are the starting point. It promotes **participation** of all relevant actors at different levels focuses on entire sectors and sub-markets by addressing barriers to inclusive market development at micro, meso and macro levels. These barriers involve "the lack of appropriate policies, limited access to finance and markets, weak value chain linkages, capacity constraints and lack of infrastructure"[223]. The participatory process is crucial in such contexts in order to promote a real economic and social inclusion. The procedure involves UNDP and UN agencies and stakeholders such as the local government, universities, investors, lead firms, private sector organisations, Non Governmental Organisations, civil society associations, etc. They are important for responding to different needs of the society through the selection of target sector specific stakeholders correspond to determined requests.

The Growing Inclusive Markets

The Growing Inclusive Markets (GIM) initiative is a UNDP-led project to promotes knowledge through the engagement of global multi-stakeholder research and advocacy initiatives that aims to enable the improvement of more inclusive business models around the world that will lead to create new opportunities and

[220] http://www.undp.org/content/undp/en/home/ourwork/partners/private_sector/IMD.html
[221] Ibidem
[222] http://www.undp.org/content/undp/en/home/ourwork/partners/private_sector/IMD.html
[223] Ibidem

better lives conditions. In this way, GIM also contributes to human development and the Millennium Development Goals (MDGs)[224]."The GIM initiative involves a broad range of partners from developed and developing countries, has produced global, regional and national reports, action-oriented research tools, a web-based knowledge management platform, and generates capacity building, network building and knowledge sharing at the local level."[225] The GIM method wants to show how business can significantly lead to human development by including local communities in the value chain as business producers. "GIM highlights portraits of successful simultaneous pursuits of revenues and social impact by private actors, from social entrepreneurs to local small and medium-sized enterprises, large domestic companies and multinational corporations, but also state-owned companies and civil society organizations."[226] The Growing Inclusive Markets database collects a huge number of case-studies of Inclusive business initiatives spread around the world. One of the main objectives is to help that other businesses to get inspired and to diffuse the awareness about "innovative business solutions responding to developmental needs, demonstrating that business can contribute to human development by engaging with the poor as consumers, producers, business-partners or employees."[227] All the cases presented on the website[228] clarify the role of the numerous different actors that participate in a specific BOP venture, the geo-political context and the outcomes measured (where possible) in terms of economic, social and environmental results. On a total of ninety-six cases were all confirmed by the UNDP researchers and offered a practical insights on the many sectors and processes with which BOP initiatives took place worldwide. Looking more in depth into the records, there were thirty-nine from Africa, in particular at a national level, one of the countries which host most BOP businesses is Egypt. The majority of the BOP initiatives that took place in low income countries were originally coming from the same area, so in the case of Egypt most of initiatives come from Egyptian entrepreneurs demonstrating that BOP businesses are not initiatives exclusively pertaining to the Multinational Corporations (MNCs) but they can fruitfully be implemented by Small and Medium Enterprises (SMEs) from the BOP country. In absolute terms, this was especially the case of African and Asian ventures.

[224] http://www.un.org/millenniumgoals/
[225] http://www.undp.org/content/undp/en/home/ourwork/partners/private_sector/GIM.html
[226] http://www.undp.org/content/undp/en/home/ourwork/partners/private_sector/GIM/_jcr_content/contentPar/
[227] Dal Negro L, 2013, "Applied sustainability: exploring inclusive business strategies along spatial and institutional dimensions", UCSC

[228] http://www.undp.org/content/undp/en/home/ourwork/partners/private_sector/GIM.html

6.3 Siwa Sustainable Development Initiative

Siwa Oasis

Fig. 1 - Siwa

Siwa Oasis is located in the western desert of Egypt, surrounded by palm and olive trees and salt lakes. In the past, Siwa represented an important transit route for trade caravans that used to crosse the desert from the Nile Valley in the east to the Mediterranean port of Cyrene (now in Libya) in the West.

Beginnings and Components of Sustainable Development Initiative

In 1996, Mounir Neamatalla[229], president of Environmental Quality International (EQI), an environmental consulting company based in Egypt, was visiting Siwa for the first time, tpuched by its beauty, he decided to put Siwa on the map in order to develop sustainable development projects. Neamatalla main purpose was to make Siwa Oasis a **natural heritage site,** he affirmed**:** "thought of finding and investing in a place that could conserve and respect natural heritage, a place that is linked to progress, and that could reduce poverty by providing a better quality of life."[230]
After several consultations with the Canadian International Development Agency (CIDA), it was concluded that with a population of only 20,000, Siwa would be a suitable place to start a sustainable development project. According to Nayla Refaat, Senior Civil Society/ Governance Expert in CIDA's Program Support Unit, and former consultant of Canada Fund for Local Initiative, "CIDA's earlier projects in Siwa, such as Canada Fund for Local Initiatives and Women's

[229] http://www.eqi.com.eg/body.php?screenid=11
[230] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf

Handicraft, enhanced its understanding of both the environmental and business context of the Oasis, and we willingly shared this experience as well as our network of contacts with Neamatalla."[231] Consequently, in 1998, EQI began the Siwa Sustainable Development Initiative "to preserve Siwa's wealth of **natural assets and its cultural heritage**"[232]. The first aim of the project was to bring social and economic advantages through empowering the local community, as well as promoting entrepreneurship while conserving the environmental and cultural stability of the Siwa Oasis and its people. As part of its US$20 million[233], six-year (2004 to 2010) Business Development Services Support Project (BDSSP)[234], CIDA supports small and medium-sized enterprise in Egypt, with the implementation of an integrated management arrangement in the Oasis.

The project's objective is the improvement of employment opportunities with a special attention to women and youth. The programme collaborate with Siwa Community Development and the Environment Protection Association.

In 2005, EQI partnered with the *International Finance Corporation* (IFC)[235] to provide financial assistance through an US$880,000 loan, and US$468,000[236] technical support endowment to fund EQI's expansions under the Siwa Initiative in four core areas, namely eco-tourism, like the Siwan artisanship. The agreement between IFC and EQI entailed that the latter matches funds provided by the former with an investment of a further amount of US$573,000 for the four core project areas. IFC's loan interest is at market rates, with a promise to give a rebate if EQI's targets are achieved. Rachel Kyte, IFC's Director of Environment and Social Development[237], affirms, "The Siwa Initiative is important, as it enables the local people to create economic opportunities for themselves while restoring the physical environment, promoting gender equity, marketing local products to the international market, and helping position Siwa on the global stage."[238]

Siwa's Sustainable Development Initiative Projects

Siwa's Sustainable Development Initiative includes several projects: Adrere Amellal, Shali Lodge, Siwa Women's Artisanship Initiative, Sustainable Agriculture,

[231] Ibidem
[232] Ibidem
[233] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf
[234] http://www.youth-employment-inventory.org/inventory/view/739/
[235] http://www.ifc.org/wps/wcm/connect/corp_ext_content/ifc_external_corporate_site/home
[236] https://openknowledge.worldbank.org/bitstream/handle/10986/10684/460720BRI0Box31d120IFC120Assistance.pdf?sequence=1
[237] http://fletcher.tufts.edu/CIERP/People/bios/kyte
[238] Pasco, Ann. IFC Supports Sustainable Development of the Siwa Oasis in Egypt

Cattle Initiative, Renewable Energy and other community development projects[239]. These activities have created income-generating opportunities[240] for Siwan families who work on various aspects of the different projects such as artisan crafts, furniture production and building work. 2002, The project has been awarded by the United Nations Centre for Human Settlements (UNCHS)[241] for applying best practices for the improvement of living conditions providing a benefit the local community, revitalize cultural and natural heritage, creating employment and increasing income-generating opportunities. The followed projects will regard exclusively the cases with a strong involvement of natural and cultural heritage, in other words when culture in used as a resource for social and economic development:

1.ADRÈRE AMELLAL

2. SIWA WOMEN'S ARTISANSHIP DEVELOPMENT INITIATIVE

3. ART PROJECTS: MAN, EAGLE AND EYE IN THE SKY

1. SIWA WOMEN'S ARTISANSHIP DEVELOPMENT INITIATIVE

In 2001, EQI established an artisan industry, in order to include the women of Siwa and to revive Siwa's traditional embroidery techniques. The initiative was guided by Laila Neamatalla, sister of Mounir and creative jeweler designer for over 20 years. Laila soon realized the precious talent of Siwa women when it came to embroidery. She trained and encouraged them to work on these skills and create embroidered products. "The project has provided both workshop and home-based business prospects for more than 350 Siwan women entrepreneurs who apply their needlework skills to a line of attires, accessories, and household items. Initially, ten older women were employed to train ten younger women for a period of six months with a daily salary of 10 Egyptian pounds (US$1.75) per day plus travel expenses. Within one year, the number of women contributing to the project increased to 300."[242] Girls work at the workshop until they get married, then they work from their homes and send their finished products to the workshop with family members. Laila buys the basic fabrics, such as silk and linen, and gives it to the women to embroider. The embroidery process allows the average woman to

[239] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf
[240] Ibidem
[241] http://unhabitat.org/
[242] Ibidem

earn 400 or more Egyptian pounds (US$70)[243] per month, a salary that often exceeds that of many Siwan men. Like all of EQI's activities under the Siwa Initiative, the Women's Artisanship Initiative is 100 percent owned and managed by EQI. Also, other organizations have come together to collaborate with the local community in efforts to boost development. An endowment from the British Embassy[244], for example, was committed towards technically supporting the project through improving the embroidery abilities of 50 Siwan women in order to guarantee high quality finished products. Moreover, IFC provided technical assistance to train girls in embroidery skills through its technical assistance facility in the Middle East and North Africa, Private Enterprise Partnership for the Middle East and North Africa "PEP-MENA4."[245] IFC provided training locations, working materials, trainers' salaries, as well as daily stipends for girls participating in training sessions. There are two main production lines that are included in the traditional embroidery of Siwan women. The first is the production of blouses, knitwear, abbayas and galabeyas, shawls and sarongs, towels, bed linens and tablecloths.[246] "The second main production line is jewelry that is made of a variety of components including buttons, silver and embroidered leather. These products are promoted and displayed in the Adrère Amellal boutique in Siwa, as well as in boutiques and department stores in several European countries, such as Italy, France, and England."[247]

Challenges

During the years, the implementation of investments and initiatives in Siwa faced several financial, socio-cultural, technological and legal challenges.

- ***"Financial issues** related to the geographic isolation and inaccessibility of the Oasis: high costs and complicated logistics*

- ***Working and building trust with local community** members who share common values but have different cultures and traditions proved to be difficult.*

[243] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf
[244] Ibidem
[245] 4 IFC's PEP-MENA is a multi-donor consortium for technical support provided to promote private sector growth in the MENA region. It was founded in October 2004, elicited by commendations of the G8 conference at Sea Island in June 2004. PEP-MENA's actions are mutually financed by the IFC, which donated US$20 million of its own funds, as well as by the following contributors: Canada, France,
[246] http://www.greenhotelier.org/destinations/tourism-and-the-millennium-development-goals/
[247] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf

- *Complications were faced when* ***working with NGOs, local authorities and the Egyptian government****, as well as during the coordination of partnership activities*

- *Ensuring the overall* ***environmental sustainability of the Oasis****, especially with regard to the use of water, offered many challenges* "[248]

For example some of the financial constraints were addressed when the IFC offered EQI a credit line of US$880,000 plus US$468,000 worth of technical support in 2005. EQI themselves are required to match this with an additional fund of a minimum of US$573,000[249]. Several socio-cultural challenges were also faced during the project's development. "*It was difficult for Neamatalla to preserve Siwa's cultural heritage [and] to attract tourists from different parts of the world,*" declared Mr.Mahdi Meshri, Head of Local Community Council. Nour Abou Adel, Marketing Coordinator of the Siwa Initiative, affirmed, *"the greatest challenges were to deal with different groups, including the local community who have common values but different cultures, and traditions, the local authorities, the government, and the NGOs, all of whom we needed to coordinate with. There was also a lack of trust that was a barrier, and that needed to be overcome."*[250] Opposing views of some people from the local community were also a challenge: "*Greed for water started as people planted up to 12,000 feddans. They started digging wells, thereby threatening water resources. Unfortunately, the abuse of water contributes to the disappearance of the "Eco" principle that we aim to adopt*"[251]. Another problem was Siwa's distance from Egypt's central government. For this reason, Neamatalla managed to gain the support of various local community associations such as the Society Development Association, Siwa Development Association and the Association of Cultural Preservation. All groups helped in liaising between the Egyptian government and the Siwan leaders.

According the protection of environment also the importance to Revive the kershef building trade was also problematic as not many Siwans were skilled for the task and Neamatalla had to establish a contracting company to carry out the building work. However, after a time, further demand was created and local capacity in kershef building techniques increased. The head of local workers, Ahmed Mohamed Khalifa, known as Haboub, believes the Initiative has not only

[248] Ibidem
[249] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf
[250] Ibidem
[251] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf

created more job opportunities for many Siwans, but it has also increased the number of workers who obtained training in building through kershef.

Successes and Innovations

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In promoting and implementing economic development in Siwa and revitalizing its unique cultural heritage, Neamatalla's approach combined the traditional talents and creativity of the Siwan people with the modern expertise to develop the Oasis into an exemplary model of sustainable development"[252]. Neamatalla's vision for Siwa's development drove him to persist on preserving the Oasis' cultural heritage and natural resources: "*My aim was recreating a whole earth city as a means of improving the quality of life, and creating a market for it in Siwa. In other words, Siwa should be both a product and a destination.*" (Neantalla, 2008) Siwa is an example of a community that has maintained its traditional character while simultaneously opening to the world. According to Abou Adel, "*The Initiative is centered on the local community and the poor, and has respected Siwa's culture, norms, and nature. Moreover, it used modern technology to enhance the past. The idea of not using electricity, for example, was done intentionally to make travelers experience nighttime and daytime to allow them to go back to the natural rhythm of life, and feel harmony with nature. It is how you valorize the importance of connecting with the past, coming close to nature, and living in accordance with most important quality of life (simple, clean, good food, and fusion of state of being) that makes our Siwa enterprise rather unique.*"(Abou Adel, 2009)

Development Impact

Architectural heritage preservation

The selected place was at one point populated and later on deserted. EQI's aim was to re-establish and restructure these abandoned houses employing the same kind of traditional construction techniques and resources with which they were initially built. These methods were applied in building Adrère Amellal, the Barn, as well as the women's artisanship workshops, in order to reduce any harmful effect on the environment and to preserve the historical feel of Siwa Oasis. "Certain arrangement of doors and windows were used, thereby abolishing the need for air conditioning, and natural airing methods are used. The number of accommodations established was made suitable to the quantity of water obtainable from the natural spring placed on location, which could provide for the needs of

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the resorts. Adrère Amellal was built at the foot of the mountain in order to build on honourable ground and to appropriately coat the arrangements in a manner that permits them to merge with the mountain rather than take away from the gorgeousness of the site."[253]

Environmental sustainability

EQI has worked closely with the Friends of Siwa Association[254] and the local authorities to raise awareness of the importance of protecting the non-renewable groundwater resources of the Oasis. Siwa offers a good case study for soil salinity, where salts form an especially dry coat on the earth's surface. The Initiative thereby contributed to prevention of water depletion and further deterioration of soil resources and towards preservation and proper management of Siwa's existing natural resources, namely water and soil5. In addition, the all crops growing on the land are organic and pesticide-free. EQI regularly advises the staff at both hotels about environmental conservation, explaining to staff members what actions benefit the earth compared to what may be damaging to the environment.

Replicability and scaling up

In further promoting economic development in Siwa, revitalizing its unique cultural heritage, inviting more tourists from different parts of the world and creating employment and income generating opportunities for its people,. Under the eco-tourism component, EQI is introducing the concept of restoration and commercial utilization of dilapidated and abandoned properties surrounding the historic centre of the town[255].

6.4 De Lab – The first Italian focal point of Inclusive Business

De-LAB (Development Laboratory) is an international team of professionals, born in March 2010, that combines various technical skills to carry out applied research projects, consulting and design in the areas of 'Inclusive Business and Social Innovation. They collaborate with universities, companies, public and private sector through the an Academic Consulting and the proposal of innovative project

[253] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf
[254] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf
[255] http://growinginclusivemarkets.org/media/cases/Egypt_Siwa_2008.pdf

from an entrepreneurial point of view. "We apply our expertise, creating networks and synergies among business, academia and the non-profit sector."[256]

The hallmark of this team is to represent an intermediate entity able to facilitate and coordinate the requests of profit world with the principles and values of Sustainable Development. The sectors of **Environment** and the **Human Development** are the main areas which they refer and apply their expertise, creating networks and synergies between profit, academic field and the Third Sector. De-LAB has been accredited by the BoP Global Network (6.1), as the first and only Italian focal specialized in Inclusive Business and Social Innovation. As Lucia Dal negro affirmed during her speech in occasion of TedX Verona: "We work as transmission belts between the needs of profit and the values of these communities, it is like speak three languages: social, profit and green. We apply our expertise between economic world and sociology field, research and application."

Interview: Lucia Dal Negro – De-LAB founder

Lucia Dal negro is the founder of De-LAB where she works as specialist in Inclusive Business, Social Impact Assessment and Design Thinking. She got a BA in International Relations and Development Cooperation, after the Master's degree in 2009 she attended the Second Degree Master in Environment ans Human Development at the High School of the Environment 'UCSC and collaborated as intern at the UNEP/Wuppertal Institute Collaborating Centre on Sustainable Consumption and Production. She obtained in 2012 an MSc at the London School of Economics (LSE) in Development and Environment, and the following year received the PhD title in "Institutions and Policies" at UCSC. In addition, she collaborated with Holy See Delegation at UNOG following the work of the first Council for Human Rights, World Organization of Migrants and UNHCR, ActionAid (Governance support Unit), CTM-Altromercato (Unit Projects Food industry), UNEP / CSCP (research on sustainable Production and consumption), City of Verona (creating environmental certifications for primary schools, awareness campaigns).[257]

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257 http://delab.it/lucia-dal-negro/?lang=en

CONCLUSION

Cultural Heritage was presented in this work as a key and essential means of various projects for the preservation of identity and sustainable development in the vast and varied Mediterranean area. In fact, it arise in different forms, depending on the location and the tradition of the population who nourish and spread it. As it develops, it could be disintegrated by people who do not share their values and sometimes they lead it to disappear creating an emptiness in the identity of people who built it. Not only churches, flies or minarets, but the songs, dances and stories, the habits and customs of the people are so different and in contrast but at the same time very close, all united by the Mediterranean. From the analysis of the legal framework emerges the issue of cultural diversity which is bearing the attention of the local and global communities as a topic that occupies multiple tables of international discussion. The protection of cultural diversity has become a real ethical imperative inseparable from respect for human dignity and fundamental freedoms, is the basis of any cultural policy. The UNESCO Convention of 2003 and the Framework Convention of the Council of Europe are just some of the last legal instrument which promoted the cultural diversity as a value universally recognized as indispensable to ensure development and security at local, national and international level. In fact, as revealed in the first chapter of the work, since the Second World War, there are more calls or less explicit cultural diversity between the core values of the international community developed and promoted through binding not binding sources - in particular the UE, UNESCO and the Council of Europe instruments. The different conventions and declarations has revealed a large and complex plot of aspects that incur to substantiate the concept of cultural diversity. These aspects which in turn refers to the system of human rights and fundamental freedoms, and to the safeguarding of cultural heritage, which recently came together in the category, still in progress, the so-called cultural rights. "Cultural rights are defined as an integral part of human rights and as such are universal, indivisible and interdependent. Full respect for cultural rights is essential for the maintenance of human dignity and positive social

interaction between individuals and communities in a multicultural world. In particular, in the case of Mediterranean where basically there is a tight coexistence between two very different culture, the European and the Islam who have to exploit this proximity, through a constant exchange of cultural experience (Creative Tourism) or traditional products (Inclusive Business) always in respect of the mutual cultures, in order to let the south Mediterranean countries to develop their society without any enforcement of external nature. In fact, it is observed from the work, as cooperation and integration are two fundamental aspects that regulate the different relationships established around the process of preservation and development in each of the cases analyzed. First, between the private sector and the public sector; secondly, between the external actors and the local community and in the third place, between the local cultural heritage and the global impulse to development. The openness to dialogue is the new frontier of cultural heritage management, as could delineate the entire work, it is at the basis of the dynamics and decisions that govern the phenomenon. Furthermore, it was found that the contribution of the relationship between cultural heritage and development has contributed to the realization of those principles, greatly coveted by UNESCO, of cultural diversity. In fact, among the main objectives of the projects described, there is at the forefront the neutralization of the serial reproduction as a function of a valorisation of traditions and culture. As in the case of the creative tourism, it is intended as a strategy, in particular for the recovery of those destinations, which, after a phase of development, have reached a level of status quo. From this condition, being the absence of a proposal, internal and external actors were looking for a way to reinvent the territory not to inducing it to decline. Creative tourism wants to be the source of territorial development based on the enhancement of their own culture, communicating it outside in a tourism-cultural way. In this regard, the Medina of Marrakesh it was the demonstration. The Medina with Jamaa El Fna square at its heart, inscribed under two UNESCO Conventions (World Heritage Convention of 1972 and Intangible Heritage Convention of 2003) contribute to give an opportunity and a benefit complementing the commitment to conservation and safeguarding of their outstanding universal value (Skounti, 2009, 2011). The city through the implementation

of the community-based projects, could become a laboratory for integration of material and immaterial heritage thank also to the decree of the two conventions, better involving the local population in safeguarding, promoting and producing heritage. The municipality of Marrakesh has proposed to achieve local development applying safeguarding measures and adhering to the principles of creative tourism with the hope of reaching a sustainable and economic welfare of the city. They demand the recognition of social rights, for example allowances, health care and facilities for intergenerational passage. They organized into associations, they affirmed the will to become fully partners in any project wherein the primary aim is the protection and promotion of their knowledge and the maintaining of its own identity, its values and the whole property. In the case of the Oasis of Siwa, the initiative has gleaned on one side to the creativity and on the other side to traditional expertises and skills of the local community combining the modern know-how in order to develop the area into a new inclusive business model of sustainable development that could represent a model for others villages and their population all over the world. The key factor for the accomplishment of this project embraces the involvement of local communities in enterprises, the employment and respect for culture and environmental assets and the connectedness with a world-wide public that can recognize the value and the potential of the initiative. In this way it is able to become a beneficiary of the initiative, engaging the entire community and applying the strategy to its cultural environment. As Kofi Annan, the former United Nations Secretary General has stated, "*we cannot reach Millennium Development Goals without support from the private sector. Most of all, we cannot reach them without a strong private sector in the developing countries themselves, to create jobs and build prosperity...*"[258] The Siwan Sustainable Development Initiative seems to be one example that Kofi Annan and the rest of the world can be proud of.

However, it is rather premature to affirm that the two practices described can make local development in any context and any condition.

As already faced, the Mediterranean area has such diversity of cultures and realities and diverse social economic and political contexts, that it would be impossible to "export". At the same time, however, there are some

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fundamental assumptions from which it is possible to start. Whether it deals with realities devoted to creative tourism (Morocco) or with an entrepreneurial inclination (Egypt), the main character is in any context the cultural heritage in the its various forms. However, the optimal condition to export one of these models is the presence of areas with cultural and environmental resources, where the cultural, social and financial capital is inclined to the circulation of ideas and there is already an established and mature coexistence of cultures and different lifestyles, in addition to a network of favourable exchange relationships between the actors involved (Marchionna, 2012). Secondly, there must be a constant interaction between the public sector that mainly is in charge of managing relations in collaboration with other local authorities and international organizations such as the European Union, UNESCO and the Council of Europe. We assist to a development of a new conception of the governance policies where everyone stands on the same level and possess the same decision-making power. The key point is the existence of a mutual goal to aspire: the preservation of identity and the development of the local community. The private sector instead is dedicated to providing financial support as well as to provide specialized staff that can support the project at a technical and management level. At the end of this work emerges the so-called "The rule of three P" in other words the occurrence of three crucial actions where the core is represented by cultural heritage. First of all there must be the Protection of cultural heritage whenever and wherever. It means that safeguarding actions must be placed from the birth of heritage during conflicts, reconciliation processes, and even in time of peace and stability, in order to preserve the identity and help those who were hit in the reconstruction of their identity. The stability condition leads to the second step of this evolution: the promotion of heritage. ....and finally the production of heritage as seen in the case of Siwa. Investing in the cultural heritage represents the winning weapon of today and for the future. Certainly, it is a challenge with an innovative potential that if strongly supported by the entire community with the practice of public-private partnership, could become a key factor for the annihilation of prejudices between North-South basins and bear in mind of people that cultural diversity can achieve significant results. These are all considerations which

make possible local development conceived as economic well-being in tune with the community and the environment. Through the implementation of local development models, artistic and cultural tradition meet the innovative character resulting as a phenomenon that starts from the valorisation of own traditions.

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