

EURACADEMY ASSOCIATION

EUROPEAN ACADEMY FOR SUSTAINABLE RURAL DEVELOPMENT

THEMATIC GUIDE ELEVEN

Culture and Landscape: Contributions to Sustainable Rural Development

EURACADEMY THEMATIC GUIDE SERIES

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The European Academy for Sustainable Rural Development

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Culture and Landscape:

Contributions to Sustainable Rural Development

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PREFACE

Euracademy Association is a pan-European, non-profit membership organisation devoted to capacity building of rural communities in Europe. The Association brings together planners, researchers and practitioners of rural development from a host of European countries. A Summer Academy on a theme pertinent to sustainable rural development is organised every year in a different location; also, a Thematic Guide is published every year on the same theme as the Summer Academy. In addition, the Association organises conferences, undertakes research and coordinates EU-funded projects with a view of building up a body of knowledge on sustainable rural development. These activities aim to prompt lifelong learning opportunities amongst members of rural communities, by using a variety of educational means.

This is the Eleventh Thematic Guide in the Euracademy series. It will be used as a reference tool in the Twelfth Summer Academy, held in Loski Potok, Slovenia from 13th July to 21st July 2013. The Eleventh Summer Academy is organised by Euracademy Association in co-operation with Notranjski Ekološki Center, Cerknica, Slovenia. This Thematic Guide will be revised in the light of the discussions in the summer academy, enriched with examples brought in by participants, and published. It aims to provoke the reader's thinking on topics as:

- The challenges that rural landscapes are facing in relation to their heritage and cultural makeup
- The contribution of the European Landscape Convention in the preservation of the cultural elements of landscapes and the mobilisation of local communities
- The contribution of the creative industries in highlighting and valorising the links between culture, landscapes and heritage.
 - Learning and education in the creative, cultural and heritage sectors (including inter-generational connections)
- Creating new jobs (economic development) through the creative, cultural and heritage industries
 - Motivating local communities and the contribution of local culture and heritage to community development including tools for motivating local participants, growing local ownership and taking on responsibilities.
- Balancing the needs of development and protection of community local cultural heritage

For Euracademy Association, this issue is part of the broader challenge of **sustainable rural development**. It inevitably cross-relates to, or overlaps with, themes of previous Summer Academies:

- Developing Sustainable Rural Tourism
- Education and Lifelong Learning for Sustainable Rural Development
- Culture and Sustainable Rural Development
- Sustainable 2020 for Rural Environment in Europe
- Local Governance and Sustainable Rural Development

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PART I: Landscape

CHAPTER 1.

Cultural Landscapes-Two Competing Systems

By Peter Howard

After unpacking some of the meanings of the critical concepts of Heritage, of Culture and of Landscape, particularly showing how these concepts change over time, the paper proceeds to demonstrate that two different ideas of landscape have merged with two notions of culture to produce two streams of research and planning. One, represented by the World Heritage Convention is an expert driven top-down process which has proved very successful, and the other is represented by the European Landscape Convention which demands a bottom-up, holistic view of all landscapes, however mundane. This may be intellectually attractive but has not yet grown very deep roots. Some critical questions remain: whose landscape and whose heritage? conserved for whose benefit? Case studies include Poltimore House, showing a range of stakeholders with different agendas, and the 751st Winkleigh Fair, showing different concepts of culture in a gentrifying Devonshire village.

This paper is perhaps unlike the typical academic paper which you read in the learned journals, such as International Journal of Heritage Studies, which I am proud to have founded. If the paper seems to be quite subjective and personal at times, concerning the family and village community of the author; this is entirely deliberate. There is not much which is more personal than heritage and inheritance; many will

understand only too well the family problems that death and inheritance can bring. If heritage is a very personal thing, then so is landscape. Architecture may be appreciated with the eyes and analysed with the head, but landscape is appreciated through the eyes, ears, nose and certainly the stomach, and it appeals to the heart. It is an experience more than a view, and a very visceral one. Humans seem to be born with an attachment to 'their place' whether that is a carefully conserved National Park, or a street in a suburb. This paper's purpose is to postulate that there are two broad themes involved in the Cultural Landscape Heritage, which are currently in opposition. And unfortunately the democratic bottom-up theme, which may be intellectually the more attractive, is certainly not winning.

The discussion has to start with three words which are among the most complex in the English Language—culture, landscape, and heritage. 'Nature' is perhaps even more complex, but can perhaps, in this context, be disregarded. Culture as a concept has been most memorably studied by Raymond Williams some years ago. Many countries have a Ministry of Culture, who is usually responsible for promoting the Arts. In Britain it is Culture, Media and Sport, which suggests that television and football have something to do with culture, but are not actually culture. It used to be the Department of National

Heritage, which underlined the extent to which Heritage is used to promote a post-modern national identity, now that real, unself-conscious national identity is largely lost. A most useful working definition of Culture comes from the work of Werner Krauss, an anthropologist, and he distinguishes between the Anthropological definition of Culture, which incorporates all those human activities that distinguishes humans from other animals. These activities include language and religion of course, but also many trivial things, and human beings can be very defensive about their culture indeed. Those who belong to a tribe which hangs the toilet roll so that it comes down from behind, cannot understand those who have it flapping over the front. It is a bit like the war in Gulliver's Travels between the Big Enders and the Little Enders, which is concerned with how boiled eggs are eaten. The opposite of this definition is the Artiform definition. Here, values have been added to the broader definition, so that Culture becomes 'A Good Thing' and the elite decide how to value the works of human beings, so that effectively Culture becomes hijacked by the Arts. If in doubt which definition is being used, a sure test is to discover if the writer expects to include Agri-culture in the definition.

Landscape is another very slippery concept, and becomes even more difficult internationally. Paysage, Landschaft, Krajina, are not quite the same, each with their own overtones. Within the English language the British usage and American usage differ, and also the concept is well-entrenched in several disciplines. At a UK university in the 1960s 'landscape' was presented as a document to reveal the past, and it is archaeologists and historians (esp Hoskins) who continue to take this concept as their own. Hence documents from Brussels entitled Cultural Landscape become translated in English as Historic Landscape. A different concept of 'landscape' was evident at an Art School, which saw it as exclusively visual and a genre of painting and photography, but Landscape

Ecologists regard landscape as a scale of operations. Kenneth Olwig looks at the origins of the concept in detail. At least now Europe has a definition 'A Place as Perceived by People'. But people's perceptions are very diverse. There may be some features in the landscapes preferred which are universal to all people in all times; Jay Appleton certainly thinks so, but there is also good evidence that preferences of landscapes are significantly influenced by nationality, by gender, by level of education and that rather more difficult term, 'class'. To add to these, there are major differences between those who have direct experience of place, the insiders, and those who consider it from an external perspective. Finally landscape preference clearly also change over time and generations.

Research conducted in the 1980s has demonstrated how the landscape preferences of English artists have changed very significantly over the last 250 years, showing major change every 40 years or generation. The preferences of the general public, to some extent influenced by artistic change trickling down through the population, may not have changed quite as quickly but it has still been considerable. It is an additive process though. Not many landscape features have disappeared from popularity (although industrial processes which were quite popular 200 years ago have largely disappeared from the canon). But new features have been added. In the 18th century alpine type mountains became favoured, but the big vogue for moorland and heathland was a century later in the 1870s. In the 1930s, as the motor car allowed easy transport everywhere and not just to towns, the charms of the farm and the village were discovered. The most obvious major shift in the recent past has been in the marshlands, which have moved from being 'Dismal Swamps' to being 'Precious Wetlands' within fifty years or so. Whenever you feel that some landscape, or building, 'ought to be conserved for future generations', do not be surprised that the future

generations do not prize it very highly. Heritage gets easily caught up in the Culture problem. Again each discipline has its own nuances on the idea, and in many books 'heritage' is only used to describe objects and places designated by governments to be protected. But real people, when asked what things they regard as their heritage, might mention their ancestry, and certainly the photograph album, or the way they celebrate Christmas. One sensible definition is 'anything, tangible or intangible, that people wish to save, by conserving, copying, commemorating or collecting'. But the danger with that definition is that heritage is more of a process, a kind of gloss or sheen that gets applied to some things but not others. When the librarian makes a distinction between Literature and Fiction that is essentially a heritage choice. A most interesting heritage dissertation from many years of undergraduate teaching was 'Tribute Bands as a Heritage Practice'.

This paper proceeds to suggest that these different ideas of culture, of landscape and of heritage have resulted in two different strands of thinking and action. They undoubtedly interact with each other, and the edges are quite fuzzy, but they do result in very different alternative visions of the future of conservation, although the distinction between preservation and conservation needs to be taken into account. These two modes of practice are, arguably, now becoming not only different but mutually incompatible. The success of one is activ

The first strand is essentially top-down. In Heritage terms perhaps the most outstanding example is Europa Nostra. A quick glance at the list of its committee members soon makes clear that this is a club of expertise, wealth and ancestry. The first museums were Cabinets of Curiosities of wealthy aristocrats which were then taken over by the government, and this close connection between the High Arts, the wealthy and the academic expert remains a close one.

The things that were decided to be conserved were the property of the elite, and formed part of their cultural capital, if you wish to use Bourdieu's terminology. Cathedrals and the houses of the rich and powerful were conserved, paintings by a canon of great artists (a canon maintained by the academic art historians of the Connoisseurship school). Even the landscapes preferred were those where the wealthy preferred to play, and many of which they owned the first UK National Parks were all of moorland. Even today there remains a problem that the protected areas are favoured by the white middle-class. Note that favoured buildings were not only large and from the powerful, but also old; if not old they were by named architects. This is a most important element of the High Arts they have signatures, whether a composer, a film director, a garden designer. Without such a name it is much more difficult to get feature designated. This top-down presumption that the educated know best what should be conserved has been called the Authorised Heritage Discourse.

This top-down system reaches its climax with the World Heritage Convention, and the element with which this paper is most concerned is the Cultural Landscapes. This view of heritage tries to select the very best of the works of great artists (usually men of course) and to designate them as special and to be looked after, probably at public expense. The selection is carried out by experts at national level, and then submitted to experts at international level. Obviously at both those levels politics plays its part; in Germany there is an attempt to balance between länder while UNESCO is now actively discriminating in favour of some under-represented parts of the world and against others. Note that the assumption is always that all cultures are of equal significance. The impetus for inscription certainly might come from local level, where the political authorities within a city or a region are persuaded that inscription would be in the financial interest. Then there is a debate to find a sensible hook on which

to hang the proposal, and at this stage intellectual colonisation takes place. In a museum one may find an art gallery, curated by an art historian, a natural history gallery, curated by an ecologist, and so on. The same system applies to the wider heritage, with different designations for each discipline.

In some parts of the world one-third of the land is under protection under some designation. In my own county we have a UNESCO Biosphere Reserve, two World Heritage Sites, two National Parks, several Areas of Outstanding Natural Beauty, Nature Reserves, Marine Nature Reserve, Local Nature Reserves, Sites of Special Scientific Interest, a Nature Improvement Area, a Geopark, an Environmentally Sensitive Area, Special Protection Areas (EU), Special Areas of Conservation, Ramsar sites and County Wildlife Sites. Each of these has different rules, many overlap, and each has a guardian discipline, although it is true that the guardian discipline now makes efforts to look beyond its own immediate remit. The Cathedral authorities now do take some interest in the rare spiders burrowing into the stone on the west front. Apart from a few geological SSSIs in quarries, these are mainly the most attractive parts of the county as judged by an examination of the landscape paintings produced. There is plenty of evidence that these areas become favoured by the wealthy as places to live, or places in which to have a second home, so they become progressively emptier and wealthier. Loved to death. This is assisted by tough regulations that insist that attractive old buildings should be conserved in traditional, but expensive, fashion, for which there is no financial assistance. The result is that in many parts of England, and north-western Europe, we have landscapes carefully maintained, with great care, by an inauthentic social structure, which does not earn its income from the area. Gentrification is not just an urban phenomenon. The three old chaps quaffing beer outside the thatched pub are more likely to be retired doctors, professors and

businessmen, not ploughmen. Some Cornish fishing villages may lose their lifeboat station, because there are now no local men to man the boat.

When the Jurassic Coast of Devon and Dorset achieved status as a World Heritage Site in 2001 the local newspaper in Exeter greeted its inscription with banner headlines 'Massive Tourist Boost for Coast'. At the time the author was running a degree course in Heritage at Exeter and wrote a furious letter to the editor, pointing out that this was not a Tourism Accolade but recognition of the vital importance of this coast and the need to conserve it. The only other coastal WHS was, at the time, the Great Barrier Reef of Australia, and a dramatic increase in tourism was hardly the best way of conserving it. Twelve years later it has become obvious that the newspaper was right and the academic wrong. The huge elephant in the room of the WHS, and indeed of most designations, is TOURISM. What has been achieved is a strange alliance between the tourism industry and the academic disciplines which have colonised these places. In this case it is geology. This alliance is strongly supported by governments which are now anxious to have as many World Heritage Sites as possible, both to bring in foreign tourists and to satisfy domestic tourists and there are now Guidebooks to all the WHS sites. And of course there is now a well attested profession of heritage management or environmental management.....and once you have a profession then you also have a professional agenda. This entire top-down system has been dubbed the Authorised Heritage Discourse by Laurajane Smith, and it is concerned not only with the conservation of the heritage of the rich and powerful, but also with their takeover of the heritage of the poor. The lovely rural thatched cottage, once the home of the labourer, is now the second-home of the wealthy Londoner, just as old Volkswagens or Trabants are now the province of the wealthy.

Two caveats must be entered, however. First that many heritage managers of these landscapes and sites recognise the problems and are trying to address them, and secondly that this top-down designation system has been immensely successful. UNESCO do now look quite carefully at applications to the list to examine the relationship with local people, especially in the case of religious monuments to ensure that the sensitivities of worshippers are not disturbed too greatly, though this rarely is applied to Christianity in Europe. At the other extreme the UK's National Trust (a private not a public institution) certainly now are involved in acquiring properties that reflect the heritage of the comparatively powerless, and also in interpreting the downstairs as well as the upstairs in their more typical aristocratic properties. However, their attitudes towards the type of conservation deployed, an emphasis on objects and a concern for the authenticity of the materials, rather than the style or the function, are hallmarks of the topdown system.

The success of the system can scarcely be denied. At international level, the World Heritage List continues its relentless expansion, supported by governments because of the tourists that come in the wake of designation. At a local level, there is no doubt that the system has conserved landscapes and buildings which may be appreciated by the academic writer, who is by definition within the educated classes. In the UK over half a million properties are now 'listed buildings'. The process of gentrification is clearly part of this trend. It is possible to build a theme park, themed historically, such as Williamsburg, and staff it with paid costumed interpreters playing the part of the former inhabitants, but the cheaper method is to create a system whereby the leisured and retired buy all the properties in the area, and then, being suffused with a romantic vision of the past, act it out for themselves. This has been the case in western Europe and to a lesser extent in the USA, but it should not be

assumed that rich people always desire that which is old.....in Hong Kong historic properties can only be saved by government funding as rich Chinese businessmen want glistening new properties.

There is an alternative, and if the WHConvention stands for one method, the European Landscape Convention stands for the opposite. The fundamental distinction is that whereas the top-down method takes for granted that it is experts (of many different disciplines) backed by governments who decide what heritage (and heritage landscape) is, this method assumes as a given that all landscapes, all places, are important to the people who live there, and usually for others also. So ordinary farmed rural landscape, and suburbia where most people live, are deeply cherished by the inhabitants, and they are very keen to 'conserve, manage or enhance' it. Note the inclusion of 'enhance' – the ELC is not suggesting that all landscapes are of equal quality (whatever that means) only that they are of equal importance to people. Of course, this might be challenged. One writer claims that Greek citizens do not show much evidence of a landscape conscience, a concern for how the place is perceived, although this may be that experience teaches them that they have no control over it.

The ELC has several features which are most unusual. It gives us a definition of landscape that clearly depends upon people's perception. So a landscape does not exist without people to perceive it. Before that it is merely territory. And that perception is not only visual – we appreciate landscape through all our senses, hearing, smell, touch and even taste – the French tradition of *terroir*. Almost any novelist or poet writing about place will prove the point. The ELC includes the entire territory of those European countries which are signatories, including the sea, but also including cities, suburbs. It does not distinguish between special places and ordinary places. And, crucially, the participation of people in the future

of those landscapes with which they have an interest is a legal requirement. The intention is a bottom-up system giving people the chance to decide for themselves what it is about their places that they wish to conserve, and what to enhance. Many countries have now signed the Convention, and certainly many governments, both local and national, have made splendid speeches about the importance of empowering the people, bringing democracy to the local level and giving much greater say to local people. Of course, they may be influenced by the fact that they can ask local communities to raise the money themselves.

The challenge of participation, however, is much more difficult. It is not easy to find a local community that welcomes new developments, a nuclear power station perhaps, or a motorway or even a wind farm. If the majority of the local inhabitants do not draw their living from the local area then they are not even interested in new jobs being created. In some places local people have resorted to violence to prevent the more extreme problems of living under the effective control of largely unelected experts—the Galapagos is the obvious example. Even in Germany during the designation process of the Wattenmeer as a WHS, there was considerable anger and notices reading ‘Ecodictators No Thanks – God made the Sea and the Friesians the Coast’. So now the experts are designing new methods to circumvent genuine participation, as defined by Arnstein. In some countries heritage is becoming a subject of study by anthropologists and this is to be welcomed because it puts the emphasis on people rather than the objects to be conserved. The most common technique is to bring the proposed designation plans to an open group of local people, secure in the knowledge that those who turn up will be the educated ones already half-converted to the idea, and ask these people to add an interesting anecdote to the details provided in the basic maps and documents. There is rarely any possibility of locals questioning the

basis for the maps or the evidence in the documents.

So we have two systems, one very powerful, very successful, the Authorised Heritage Discourse, which imposes academically derived concepts of culture and landscape onto local places, and has staff and resources, and legal powers to do so, and a bottom-up system with no funds, no staff, and no legal powers, but most would accept as the right thing to do. The Environment Commissioner of the EU is on record as saying that ‘bottom up is the only way to go for the future’. The extra problem, recognised not only by myself in UK, but also by Yves Luginbuhl in France, is that there is now a substantial profession of conservationists (whether ecological heritage or cultural) who would like to continue in their careers, and they are located within the designated landscapes, heritage sites, museums etc. They are inevitably quite keen that any new resources come to their designated sites, and not to ‘ordinary landscapes’ inhabited by ordinary people. So in Devon the careful study into the proper places to allow wind turbines has concluded that all the designated landscapes should be off limits, but not the ordinary landscapes between. The latest threat is Biodiversity Offsetting. This means that when a developer wants to despoil a landscape with a new development, he can off set the biodiversity he destroys by financially supporting a biodiversity gain in another place. The other place will, of course, be within the designated landscapes where the wealthy live. But it is not just a matter of money, it is a matter of justice. It means that the system shows little concern for the places where the population lives; little effort is made to improve the suburbs so they are worth living in, because resources have been deployed to create theme park landscapes elsewhere. Disney is more honest. Academics are not neutral stakeholders in the business of landscape and heritage; they have a clear agenda to the benefit of their disciplines.

So this paper inevitably leaves more basic questions. Whose landscape and heritage is to be conserved? Who decides? Who pays? What is the proper role of the expert? Landscapes are experienced not merely viewed. And remember

always that every little place in this crowded continent means something very special to someone – tread softly for you tread on someone's dreams.

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Case Study 1.1

Poltimore House

Poltimore House is a large country mansion on the outskirts of Exeter, Devon. It is now in ruins, having been a home of the Bampfylde family (later Lord Poltimore) until the 1920s, a girls' school until 1939, a boy's school during the war, and a private hospital and nursing home in the 1950s and 60s, lying empty since 1974, and subject to vandals, and fire.... An attempt at an insurance fraud. One load of 17th century woodwork, stripped from the Saloon was prevented from flying to America by a sharp-eyed Irish policeman. It is now the property of the Poltimore House Trust who are trying to conserve it. The main point here is the extraordinary variety of stakeholders with different agenda. The local people in Poltimore village are not very interested at all, as their ancestors were subject to Lord Poltimore, they are content to see the house ruined, and it serves as a place to walk the dog. The ecologists too are happy for it to be ruined as rare bats live there. A ruin is also favoured by the film-makers, for there are plenty of fine houses for BBC costume dramas, but not many ruins – hence Poltimore House served on one occasion to be the Reichstag in 1945. The academics are divided, and there is no obvious 'proper date'. The English Civil War peace was signed in the Saloon, but only 50 years later was all the plasterwork made. The architect wants to see the 1810 staircase removed to open up the courtyard, but the very old ladies who were at school there in the 1930s are keen to keep the staircase, and many of them have written this into their wills. One room was down to be restored to its Tudor original, only to discover that it had been altered during the hospital days and is now the only surviving 1950s operating theatre in England.

There is a group called the Friends of Poltimore House, who help to show people round and do unending list of minor jobs around the building to keep it safe. One offer for the building was as a celebrity hotel, but that would restrict the Friends from entry And they opposed that. Another scheme wanted to restore part of it, but build houses in the grounds to make enough money to do the restoration --- but the Garden Historians opposed that. So it still lies in ruins Unable to rise to a new life because of a lack of common purpose. This is also a good example of the problem of preservation and conservation, the former implies no change, the latter of accepting change but retaining what is important – but what is that? And many non-specialists want the building restored to its former glory But which one? And so much of it cannot be restored, it can only be renovated, whereas the ideal is simply repair.



Poltimore House, Devon, acting the part of the Reichstag for filming

Case Study 1.2

Winkleigh-Mid Devon

Now I want to turn to a village in mid Devon where I now live. Winkleigh has a population of about 1700, with some very old thatched housing and some new estates. It is in an area which is the only part of southern England to be classed as 'deep country'. There are a few listed buildings, including a mediaeval church and two castle mounds, but the piece of heritage of which the village is really proud is that it has a fair which has happened in the second week of July for 751 years, starting in 1262. As in so many places the local people regard their cultural heritage to be much more about events than about objects. It is in the process of gentrification, by people retiring to rural England, like me, and many second-homers. There are real tensions between these two groups. One runs the Village Hall and one the Community Centre. In planning the 751st Fair, there are different pressures. The newcomers are

much more interested in physical heritage, landscapes, and buildings. The locally born are more concerned with family heritage, with events. They are very quick to point out exactly how the Fair Sunday 'should' be organised, who blesses the well, and dresses it, who leads whom in the procession to church. But they will not join the organising committee. Secrets hold the village together, and this includes family relations, and ownership—who is related to whom, and who owns what. One triple death in 1975 is a particular point of local secrecy, and I have not yet learnt the details. After all, I am an academic and I might publish the details. Academics have a habit of stealing stories and information from local people and then publishing it widely, and pocketing any profit to be made from it. At Beaford, 10 miles away, is a an Arts Centre, who are keen to introduce events into the Village Fair, but these

will be cultural events selected by metropolitan cultural tastes, parachuted in, not arising from local people. Not that local people want folk music and Morris Dancing, that is just the folksiness of newcomers; the real locals prefer an Elvis Tribute Band, people dressed in Disney costumes, or Line Dancing, and ideas gleaned from the television, such as a village X factor. But there is Village Morris Group, largely newcomers, just as the Barn Band in which I play. These may



represent different groups of the village population, but they are all insiders. If you £1000 to spend on encouraging Culture in mid Devon, should you spend it on a professional Shakespeare play and perhaps an Opera in the village hall? Or should you spend it on helping local musicians buy some instruments, or a workshop for local singers, or the costs of a display of old tractors.

Winkleigh Village Square ready for Fair Week

CHAPTER 2.

Reading the Landscape: The Key to Understanding and Working in Rural and Heritage Landscape

By Simon Bell

INTRODUCTION

According to the European Landscape Convention, landscape is “an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”. This means that in order to be able to understand it, to evaluate it or to plan, design and manage it three aspects are involved:

The patterns of the landscape, their composition, structure and layout – which gives them their character.

The processes whose actions have led to the current state of the landscape and which continue to affect it and change its character over time.

The perceptions of the landscape by people; sometimes different cultural groups or individuals with different backgrounds see the landscape in the same way, sometimes differently.

This paper considers each of these aspects and introduces ways in which everyone – not just landscape experts – can contribute to an understanding and appreciation of a landscape –

frequently “our” landscape, the landscape of home, where we have deep roots. We call this process “reading the landscape” – as if the landscape is like a book written in several chapters each of which adds up into a complete story – although it is a story with no ending as chapters keep being added! The material presented here is mainly taken from the book “Landscape: pattern, perception and process” by Simon Bell

There are several factors to be bear in mind when reading this paper:

1.The world is forever changing: it always has and it always will. Sometimes these changes are so slow or so infrequent that we do not perceive them. It is those that we experience personally that affect us most and influence our perceptions of the world.

2.People have affected most places in the world, to a greater or lesser degree, during the whole of human existence. As we are an integral component of the world, its future manifestations will continue to combine natural and human effects.

3.Society is forever changing. People's demands and expectations, fashionable causes and tolerance to change alter over very short time spans. Political imperatives drive actions. It is difficult, amid such rapid fluctuations, to find secure foundations on which to base action.

Consciously or unconsciously we seek order out of chaos. We tend to look for patterns which seem to make sense in the knowledge that we have about our world, as well as being aesthetically satisfying in the relationship of each part to the whole.

Humans have been making patterns from time immemorial, as decoration, as symbols or for religious purposes. Some patterns can be connected with certain cultures whilst others are more universal. People, by their settlements, fields, roads, village layouts and towns have subconsciously evolved the landscape to suit their purposes, although they may not have been fully aware of the patterns being created.

Pattern recognition is important to help us understand and relate to the world around us. We can develop a language of description and analysis to communicate relationships between different patterns, the processes that change the landscape and our aesthetic and emotional responses to them. How we perceive and understand patterns also depends very much on what we are looking for and why. For example, a cultural geographer, a farmer, a forester, a physical planner, an ecologist, an explorer, an archaeologist or an army general are likely to describe the pattern of a landscape differently, based on their own knowledge, experiences and what it provides for them.

When we study the world around us we realize that it is not a random collection of objects that have arrived at their position chance. Patterns are everywhere, and it is by recognizing them that we can orientate ourselves, try to make sense of the world and predict the way that certain actions might occur. Without the ability to perceive patterns, the human race would not have been as successful in coping with a wide range of

Landscape Patterns

circumstances and occupying a significant proportion of the world's climatic zones.

Not only are we observers and users of patterns but we are also pattern creators, both unconsciously in our everyday behaviour and consciously as planners and designers. Often we gain our aesthetic pleasure from associating patterns with meanings; especially patterns possessing strong qualities of structure. When patterns are no longer evident or cannot be predicted we may become disorientated and worried.

Landscape patterns arise as a result of a variety of processes – indeed, they are impossible to consider separately. Past processes led to the current patterns, these in turn direct current processes which eventually lead to tomorrow's patterns and so on.

Thus we can observe and recognise many distinctive patterns in the landscape which occur at a range of scales and arise from a variety of interlinked processes. Broadly, we can distinguish four main classes of interacting patterns and the processes which formed them – the climate, geology and landform, ecology and culture. These will briefly be introduced in the next sections.

Climate patterns and processes

Almost all the patterns and processes to be examined here – landform patterns and processes, ecological patterns and processes and cultural patterns and processes take place within a context of climatic patterns and processes. The exception to this are major landform processes such as continental drift, mountain building and volcanism which occur as a result of processes originating deep in the earth's mantle below the crust. However, the presence of these processes and the physical results have an effect on climate patterns and processes and the history of the

climate shows that landforms are eroded by processes affected by climatic conditions.

Climate is the characteristic condition of the atmosphere (average temperature, and precipitation being the main indicators) near the earth's surface at a given point. Climate is usually determined from the long-term weather of a specific area. At least 30 years is used as a determinant of climate in order to take annual variation into account. The climate description includes both the general pattern of weather conditions and seasons as well as weather extremes such as hurricanes, droughts, or more than usually heavy rainfall. Two of the most important factors determining an area's climate are air temperature and precipitation.

The world vegetation patterns – the patterns of the biome - are controlled by climate and therefore present one major set of evidence of how climate affects patterns. Thus the climate of a region will determine what plants will grow there, what animals will inhabit it and what types of food can be grown there.

Most classification systems used today are based on the one introduced in 1884 with modifications and further development in 1918 and 1936 by the Russian-German climatologist Vladimir Köppen together with another German climatologist Rudolf Geiger. They divided the Earth's surface into climatic regions generally coinciding with the global patterns of vegetation and soils. According to this system there are five major climate types based on a combination of the annual and monthly averages of temperature and precipitation.

This classification gives the following main regional types:

- Tropical Moist (Af) rainforest
- Wet-Dry Tropical (Aw) savannah
- Dry Tropical (BW) desert

- Dry Mid-latitude (BS) steppe
- Mediterranean(Cs) chapparal/maquis
- Dry Mid-latitude (Bs) grassland/prairie
- Moist Continental (Cf) deciduous forest
- Boreal forest (Dfc) boreal conifer forest
- Tundra (E) tundra
- Highland (H) alpine

Climatic processes are extremely complex and are basically the result of the need to transfer heat from the sun, which is received in the greatest amounts at the equator, around the globe via air and, more importantly, ocean currents. There are many cycles at work which operate over decades or millennia and currently we are believed to be in an interglacial period.

In the large-scale patterns of climate variability it is clearly the case that geological processes are affected by climate – the series of ice ages being the prime example. Geological patterns in turn tend to have localised effects on climate, mainly due to elevational differences in mountain ranges, as temperature reduces with elevation or causes rain shadow effects leading to much drier conditions on the other side of mountain ranges from where the prevailing weather comes from, for example on the eastern sides of mountains where the weather tends to arrive from the west on the prevailing westerly winds.

Ecological patterns and processes are clearly heavily affected by the climate. Warmer and cooler periods in the post-glacial history led to colonization of the land by different vegetation types and how these were changed as some types advanced or retreated depending on the climatic trends. Although human-caused changes to vegetation have had a more significant effect in recent millennia – since agriculture led to forest clearance – in other times worsening climatic conditions for humans have seen natural vegetation take over once more.

Humans have long been established in every climatic zone since before the last ice age and in fact modern humans are themselves adapted to live in different environments. The effect of climate is mainly seen in the activities such as agriculture which vary considerably according to the climate, the pattern of urban development, architecture and even clothing and fashion.

Climate change has been an issue on the political agenda for some time and many people assume that there should be some kind of equilibrium climate, so that changes from it must be bad. However, even over the last 10 000 years since the last ice age, there have been significant climate changes, with warmer periods being interspersed with colder periods and these were often mirrored by the rise and fall of past cultures and civilisations.

Landform patterns and processes

The structure and processes of geology supply the basic underlying layer or substrate upon which all terrestrial life and human activities rely. Geology interacts directly with climate to maintain a continuously dynamic state. However, the rates of geological change are generally so slow that for most ecological processes, or considerations for human use, it supplies a relatively stable framework and sets limits or boundary conditions. Areas of ancient shield rocks, where erosion is extremely slow, possess extremely stable geologies. There are places in which dramatic processes occur reasonably frequently, notably in regions with active volcanoes and earthquakes and here processes can disturb and modify ecological or cultural patterns quite dramatically and occasionally disastrously for anyone living there.

The pattern of all land and the dynamics of all landform creation are derived from the structure

and processes at work in the earth's crust. Our understanding of the crustal structure is based on the existence and continued movement of a complete system of plates of solid rocks covering the earth. These structural or tectonic plates 'float' on the molten rocks or magma beneath them. They move as a result of new material welling up at some plate junctions, causing them to spread apart, and by subduction at other junctions, where one plate slides beneath another and returns to become molten magma once more. The pattern of plates determines the location of most of the volcanic regions of the earth, the areas of mountain building, the places where stable ancient shield rocks dominate and the zone of earthquakes.

The basic processes which give the land its form are: vulcanism, where magma from beneath the earth's crust is forced to the surface as a volcano or into the subsurface layers as an intrusion; weathering and erosion, where rock is disintegrated by various agencies and transported to be deposited elsewhere and uplift, where earth movements raise, fall, bend or break pieces of the crust. These processes occur to different degrees in different places but are continuous.

Weathering and erosion occurs to wear down the rocks formed by these processes. The key ones are ice, liquid water and wind. These form the characteristic patterns of river valley systems, glaciated landscapes, coastal areas and so on. Weathered material is transported and deposited elsewhere to form desert dunes, river deltas, moraines and other landforms.

When reading the landscape the shape of the landform needs to be described. Shape is important because of the wider correlation with hydrology, vegetation patterns and aesthetics. The form can be viewed as a series of solids or voids, such as a conical volcano, a pyramidal

peak, a deep canyon or intersecting V shaped valley system. However, it is more practical to consider them as surfaces, because that is how they act and that is what we tend to perceive.

Landform surfaces can be analysed using a perspective view, a photograph or a topographic map of contours. A topographic model can also be used, but usually the scale is too coarse to show the fine detail of surface modelling. Topographic maps are also limited by the map scale. However, the topographic map will provide a broad division into areas with similar character. For example, the contrast between steep, fretted, eroded upper slopes and rounded, convex depositional lower slopes can be identified and mapped.

An analysis based on the visual design principle of 'visual forces in landform' provides a very useful depiction of the underlying character as well as the hierarchy of the structure. It relates also to the way we tend to perceive landforms (the eye tending to see a directional flow down ridges and up into valleys) and thus suggests a link to patterns that could be used in a design. Using a topographic map, the idea is to depict ridges as red arrows which follow them downward and to show valleys as green arrows running up them (expressing convexity or concavity as in the analysis described above). The main way of doing this is by eye, looking for the stopping and starting points of these structures and the places where ridges or valleys branch off. The hierarchy of major and minor structures is depicted by drawing arrows thicker or finer relative to each other.

Ecosystem patterns and processes

The landform patterns and processes form the basic structures upon which vegetation, ecological and human activity has developed. The next stage in our quest for relationships and their application to design turns to vegetation, its

distribution and dynamics. Vegetation is one of the major components of the terrestrial ecosystem, so the interactions that occur between vegetation, landforms and climate are of fundamental importance – as evidenced by the large-scale vegetation zones related to climate noted above.

The development of vegetation follows three stages, each of which may exist simultaneously in any landscape: colonization, succession and disturbance. Colonization is the act of plant species or communities moving into areas that they do not already occupy. Succession is the process of vegetation growth, competition among plants, compositional and structural development towards a mature or “climax” stage. Disturbance occurs when the vegetation is changed or destroyed in some way, such as by fire, windstorm, floods or pests, causing a need for re-colonization, setting the successional clock back to zero or altering the successional path in some way.

All new land emerging as a result of volcanic eruptions, sedimentary deposits or glaciation is available for colonization. The type of vegetation that colonizes, and the way this occurs, depends on several factors such as the availability of seed or propagation material, the climatic conditions of warmth, moisture and a length of growing season, and the structure, as well as the nutrient status of the substrate.

At a site level new substrate may be patches of solid rock or shifting sand, with little or no available moisture, where individual seeds cannot germinate or survive. However, at the larger landscape scale, such small incidents are subsumed into a wider pattern, where even desert vegetation occurs repeatedly enough to exhibit a distinct pattern of distribution and structure. Soil formation starts with vegetation colonization –

until then the material seed falls onto is merely a substrate with certain physical, chemical and hydrological properties.

In a wide range of landscapes, the patterns of vegetation are consistent with landform, drainage and soil patterns derived from the influences described above. Some are easy to interpret, others are more difficult. For example, the tropical rainforest looks very monotonous from exterior views, as the only visible part is the canopy of dominant trees. Beneath the canopy the structure is so complex that distinct patterns are difficult to detect and it is easy to become disorientated. This is because the small scale changes to the forest structure depend on the death of individual trees and the rapid regrowth in the gap created. By contrast, the patterns of vegetation in places where strong environmental gradients occur are usually prominent. Edges, margins and transition zones between vegetation types are particularly interesting, not only because of the obvious patterns, but also due to the dynamics at these interfaces. The strength of definition of edges, margins and transition zones helps us to understand and make sense of mosaic landscapes.

The earliest colonizing by pioneer species begins the process of soil formation. Plant remains build up and decay, the weathering of minerals exposed to the air and water releases nutrients and activity by roots and soil fauna develop structure. Eventually conditions become suitable for other, more demanding, species of plants to establish themselves. Some need better soil, the microclimate of shelter and shade provided by pioneer woodland, or they rely on their seeds being brought into new areas by birds or animals needing woodland conditions. Some colonization takes decades or centuries to be completed until

the typical 'mature' phase of the vegetation develops. This process is called succession.

However, most theoretical climax ecosystems fail to arise because the developing vegetation is disturbed in some way, causing it to revert to an earlier successional stage, possibly the earliest one. Far from being aberrations that prevent the attainment of perfection, disturbance is an inherent part of all ecosystems, whose functioning and resilience depend on it. Disturbance is also one of the main mechanisms driving the maintenance of landscape diversity. It can also cleanse the landscape of pathogens, such when a forest fire also consumes fungal spores or insect pupae.

The definition of disturbance depends on the scale of space and time under consideration. Some ecosystems are stable at a large scale and over long periods, whilst being unstable at a smaller scale and over short periods. Others suffer large scale catastrophic disturbance infrequently, but exhibit little at the small scale or in the short term. Usually different types of disturbance interact in quite complex ways at various spatial scales and time periods. There are six types of natural disturbance:

- Soil and earth movement
- Water - as liquid, snow and ice
- Wind
- Fire
- Pathogens, including fungi and bacteria
- Animals, including insects

When assessing the impact of disturbances on vegetation patterns, there are four factors to consider: the frequency of the event, its intensity, the severity of the disturbance and its duration.

Following the discussion so far on the patterns formed by vegetation and the interaction between

landforms and ecological processes, we need the ability to analyse ecological patterns. A good starting point is to classify vegetation and then seek the underlying relationship between landform, site, climate and our perception and aesthetics. There are a number of ways of classifying vegetation into types with a homogeneous character. Some rely on data collected from remote sensing by satellite or aerial photographs, which are then interpreted by a trained person into predetermined categories. These preliminary results of these methods have to be verified on the ground, using sample sites that are visited by surveyors. Other methods use a large number of samples from a range of sites, which are interpolated to produce a larger pattern. The main objective of analysis of an ecosystem is to understand how it functions at present and how the dynamics of change affect it now and into the future. Landscape ecological analysis can be undertaken by descriptive methods or by sophisticated computer-based modelling. The analysis of a landscape usually starts with a description of its constituent parts or elements. The established model is the so-called patch-corridor-matrix model.

Cultural patterns and processes

In the last two sections, the patterns and processes of nature (landform and ecological patterns) were explored in an effort to explain how the landscape has developed in such an organized way over a wide range of temporal and spatial scales. However, it is difficult to find a truly natural landscape, one that is wholly devoid of even the slightest traces of human activity or has not been subject to some influence at some time. After all, human societies survive everywhere from the hottest deserts to the coldest polar regions. Only the highest mountains, ice caps and

Antarctic regions may have escaped direct influence. Even here indirect human influences have been felt. If we review the past, the distinction between natural and cultural landscapes only occurs if two ends of a spectrum are examined separately. As more knowledge is gained about the history of landscape development, it is becoming more evident that many places recently considered 'natural' are actually the result of human intervention of varying degrees of intensity.

Cultural landscapes begin with the changes caused by human activity as people moved into areas and modified vegetation or affected animal populations by hunting. Hunter gatherers may have had a small impact. Pastoral agriculture has modified the vegetation by selective grazing and browsing as well as the construction of huts, tracks and other facilities. Cultivated landscapes, commencing in the Neolithic, resulted in forest clearance, the establishment of villages, networks of communication systems and ultimately urban development, while industrialisation has had the most recent impact on the landscape.

One of the main distinctions in cultural landscape patterns is that of planned versus self-organised landscapes. Planned landscapes can be characterised by geometric layouts and were developed through some sort of central authority capable of creating and implementing plans through various means, frequently associated with various ideologies. Self-organised patterns tend to be more organic and irregular, showing that they developed in a more haphazard way. This distinction is very evident in field patterns, road systems, urban street layouts and so on.

Cultural patterns tend to be modified a lot over time but remains of earlier times persist in most landscapes so that we need to understand them as a series of layers, with greater or lesser

numbers of remnants of previous times still visible and affecting the character of the landscape.

Compared with the understanding and analysis of landform or ecological patterns and processes cultural ones are much more complex to interpret and to work with. Methods of analysing these patterns at a large scale have been developed in many countries under the general title of landscape assessment. They are frequently prepared at a regional or local government level, because the responsibility for planning usually lies with them, although a national inventory of landscapes is also frequently carried out, often by amalgamating upwards from the local level as opposed to a top-down hierarchical approach. They usually cover a range of landform and geological types, and seek to synthesize the interaction of surface patterns of land use, enclosure, settlement and communication with persistent major influences to derive homogenous landscape character types. This analysis is usually of rural areas and not urban or suburban ones.

Landscape assessment can be regarded as a parallel process to landscape ecological analysis. It starts at the same point with the underlying geology, topography and soils but then becomes concerned with the dominant cultural layers, as opposed to the natural vegetation, wildlife and ecosystem processes, although these are of course present to some degree. The processes of landscape change are included, but they are more likely to be human in origin rather than natural.

The technique of landscape character analysis is based around a series of layers, representing the different components of a landscape, superimposed on one another at an appropriate scale in order to derive the basic units of homogeneity which are supplemented by field

work to ground truth them and to collect information not available in map form. It is somewhat like 'taking the landscape apart' and then putting it together again with a greater understanding of how each of the parts contributes to the whole and which aspects of which layers are most important for giving character in one place or another.

At this stage the analysis should also examine our perception of the landscape in terms of its distinctive features, aesthetic qualities (which may be positive or negative) and its current condition including an assessment of its sensitivity and robustness to change. Instead of relying on photographs to do this it is often very valuable to make some sketches. Drawing a scene ensures that we look at it and then interpret it in order to capture the main features that give it character. These may be the forms of the land, the shapes of the fields, the line of a road, the position of a house, the colours and textures of the forest and so on. These sketches can be used in the written descriptions to supplement the maps, text and photographs (see below).

Landscape perception

We perceive the landscape using all our senses, although sight is for most people the most important. Our senses receive stimuli which are processed in the brain to form images with certain meanings and associations. Our eyes do not operate like cameras recording everything neutrally but we undertake active perception, looking for information in a landscape that is of use to us.

Aesthetics is related to perception and there are various theories as to why we may find some scenes more attractive than others. One of these theories suggests we look for a combination of coherence, complexity, legibility and mystery. We

also experience the landscape in different ways – from a viewpoint looking over a scene, mainly visually, where we are separated from it or else from within, when moving through the landscape and being engaged with it in a more multi-sensory way.

This task of reading the landscape is not only important for recording its character but by using simple techniques such as drawing or sketching the essence of the landscape can be grasped in ways that no photograph can ever do. In one sense the basic act of drawing the skyline with a pencil on a sheet of paper is descriptive but in another it requires close observation and judgement of the precise shape while the movement of the hand holding the pencil feels the shape. Thus we can talk of the pencil as being an extension of the brain and connected to the eye.

An economical sketch can capture landscape character as effectively as a cartoonist can caricature a famous face. There are, of course, many ways of drawing a scene and different media that may be used such as soft pencils, graphite sticks, pens, water colours and so on. However, at its most basic a pencil is all that is needed. Notes and annotations can be added to the sketch to capture key aspects of a factual, compositional or experiential nature and a note of the date, time of day, weather conditions and location will help to ensure that the captured moment is retained.

Field sketches which are a bit wrinkled and stained, smudged and with the odd squashed insect also retain some triggers to the memory so that looking at a sketch a long time afterwards can evoke memories of the qualities of the occasion it was made, the smells, sounds and feel of the weather and in some sense therefore help to capture the non-visual aspects of the landscape.

This kind of approach to reading the landscape is also fundamental for interpreting the patterns we may wish to work with and there may also be evidence of the processes at work which can be recorded and noted. Thus the importance of reading the landscape cannot be overestimated.

Sketching is the means to an end and the artistic quality of the drawings themselves is not important as much as the reading process they record. Therefore, if readers who feel that they lack artistic skills are put off from doing this, don't be!

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CHAPTER 3.

What People Give Value to in Their Surroundings - Public Involvement According to the ELC ***By Diedrich Bruns***

Introduction

Taking the European Landscape Convention, ELC, as guidance this paper discusses approaches to participatory landscape planning and design. Different ways are explored to involve members of the public during processes of analysing landscapes and of defining landscape

quality objectives. Whether we put the emphasis on heritage, or on recreation and creative industries: together, through social learning, by taking part in planning we begin to understand what we, as people, cherish in our surroundings: in our landscape – the landscape being not so much the object as the “homeland of our thoughts” (Ingold 1993:173, borrowing a phrase from Merleau-Ponty). Critical reflection focus on a

number of participatory paradoxes, and solutions for solving dilemmas of inclusiveness and engagement are offered.

Areas become landscape as people perceive them

According to the European Landscape Convention a landscape is an area “as perceived by people”. The assumption is that, rather than being mere assemblages of physical objects, landscapes are generated in people’s minds. Through perceiving, and by sharing what they perceive with others, people develop ideas of what surrounds them and then they project these ideas onto an ‘area’. Through this process perceived surroundings become “real”; they become landscapes. Thus, no landscape is ever

value free; natural heritage values, cultural heritage values, recreational values, development values, and many other values might be attached to the very same area. Social learning and discourse appear to be relevant in this context. Through parents, friends, school and higher education, everybody learns to understand the meaning of what surrounds us. Human surroundings gain importance in the course of perpetual process of perceiving, learning and discourse.

These are some of the reasons why participatory forms of landscape decision making are needed in order to establish what the “areas” are that people perceive as landscape and which values they attach to them. In every case of deciding about landscapes the question needs to be answered: “who defines landscape, both professionally and publically? How do professionals and experts co-produce landscape inventories? How do they agree on landscape

quality objectives and on the values that people subscribe to areas?

Three examples of landscape decision making in rural areas

Three cases from my planning experience serve to illustrate the discourse-dependency of landscape decision making. These are examples from different rural regions in Germany. In the first case a mainly agriculturally used productive stretch of land was classified as ‘non-natural’ by nature conservation experts. The local farmers protested and spoke for their part of ‘natural cultivation’. Said land was, they claimed, subject to an exceptionally careful soil management regime, a quality that was not immediately recognizable at first glance. The expert assessment had been made in a rather cursory manner, relying on a few visible indicators of structural and plant diversity only. After more in-depth investigations, and particularly after speaking to members of the farming community, the initial assessment had to be corrected. At the surface, so to speak, both assessments were ‘right’ however, each in their own way; each are linked to certain concepts of what might be called ‘natural’. Both refer to different discourses within which specific statements are valid. They lose their validity outside of the discourse.

Inside of natural heritage discourses, degrees of ‘naturalness’ are commonly first measured by employing ecological criteria and from here results are transferred to rank landscape appearance at large. However, while the degree of naturalness might be an appropriate measure when assessing wildlife habitat, e.g. of rivers and lakes, it proves to be inadequate in conducting cultural heritage assessments.

The second case concerns plans for a golf course that was to be installed in the rural region called

the 'Allgäu'. These plans were rejected by the relevant authorities on the grounds that – among others – the vegetation of the projected golf course would not correspond, in colour and plant composition, with what is considered typical for the 'Allgäu'. Green and species rich pasture is what the authority people had in mind as reference. They clung to this idea regardless of the fact that the current species composition on the project land is reminiscent mainly of turf lawns found in football stadiums (meadows in the project area are cut four to five times per annum). Such lawns are green, however, green became the 'Allgäu' not until about the mid-19th century. Earlier, arable farming and especially flax cultivation had been the dominant land use. Long-time residents know the expression of the 'Blue Allgäu', a term that is reminiscent of the formerly large-area blue flowering flax (there is no link to the deep bluish green of current turfs where 'Bluegrass' species from the genus *Poa* prevail). This case serves to illustrate the spatio-temporal arbitrariness with which experts might choose to pronounce what is to be considered the *proper* reference landscape quality. In their pronouncements, members of the authorities revealed how they are part of a specific landscape discourse; in this case the discourse was lacking any reference to landscape heritage values.

If expert judgements become removed from what may be observed as current reality, as was the case in the aforementioned examples, one might assume that such judgements are formed under the *influence of prevailing opinion*. Such processes of opinion formation assert themselves over time. It is when these influences become evident in policy and project decisions that the credibility of planning itself is suffering. A third case might illustrate this point. In this case a private land owner applied for a landscape garden

to be built on approximately 7 hectares of his land. Approval was denied by the regulatory agency. In their statement the agency people wrote that by installing this 'regionally atypical landscape feature' (the designed landscape park) the character of the 'landscape as grown over generations' would be altered 'disadvantageously'. Permitting plans for this park was not possible for a number of reasons, the agency said; one reason stated was the use of 'alien building material' (concrete), another was the creation of new structures which are 'not orientated towards the natural and cultural features' of the existing landscape. The region where this drama is taking place is the so called 'Kaiserstuhl', one of the prime wine-growing regions of Central Europe. The terrain of the 'Kaiserstuhl' has been altered in large-scales several times over the past decades. It is subject to repeated vineyard land consolidation schemes, creating huge artificial terraces for the purpose of machine cultivation. Nothing here is 'grown for generations' and the building material that can be found is almost exclusively 'alien', namely concrete. Claims that the landscape garden should use 'near-natural' construction material have no basis what so ever. Preconceived ideas of what the 'Kaiserstuhl' should look like dominate over what currently exists in reality. The prevailing opinion about the ideal landscape quality is formed through some general principles that are directing the discourse of conservation minded experts. In practice stereotypical statements are issued that are aimed at maintaining and restoration the physical materiality of a landscape that might have existed more than one hundred years ago.

In summary:

- The first case is selected to demonstrate (a) differing degrees of area attachment of experts

and local people, and (b) the effects that separate discourses have on landscape assessment.

- The second case illustrates the power of preconceived landscape quality objectives, a power that is exercised by experts in landscape management, planning and design.
- The third case is selected to demonstrate how the perpetuating of certain images and values is supported by what I call the "prevailing opinion": the mainstream thinking that dominates expert discourse.

However, without specific inquiry nobody can know what locals believe the 'character' of their land really is. Local and expert perceptions do not necessarily have to coincide because both professionals and residents are part of different discourses.

Practical challenges of participatory landscape decision making

A fourth example is presented. The project is located in the rural area between the cities of Cologne and Bonn. The area was included in a landscape policy programme of the State of North-Rhine-Westphalia called the 'Regionale 2010'. The aim of the project was to establish an open space corridor called the "Grünes C"; the name stands for the crescent shape of the corridor (on a map) that skirts the City of Bonn. The planning strategy was to discuss designs at regional and local scales. A kind of master plan was designed for all of the "Grünes C" at regional scale. This plan helped define focus areas that were designed at local scale; these became part of local and project oriented decision making. By closely linking regional and local scales it was hoped to involve local stakeholders into landscape projects as early as possible. One of these projects is discussed below.

In this case landscape decision making was based on collaborative thinking from the start.

Some of the decision making processes were systematically evaluated and results of the analysis sheds light on a number of public discourses that became important during these processes (Peters 2011). Design proposals for this open space corridor were discussed on the basis of results from a co-operative design competition. Four different design proposals were selected, by members of local governments and not by public vote, to be included into discussions about the "Grünes C". For the purpose of this paper I will highlight discussions that occurred during one of a series of public meetings, the first one. People participated in greater numbers that one might have expected; a wonderful success to begin with. People were really interested - design competitions attract many more people than any public presentation of official landscape policy ever will.

During this first public meeting four landscape architect firms were invited to explain not their final proposal but initial ideas; the idea was that comments from the meeting should be considered during the next design stages. Since all four designers were present at the same time, the presenters were careful to not reveal many details to their competitors. They were speaking vaguely of "new types of landscape" and "exploring the special qualities of cultural heritage". The most articulate proposal for the green corridor had the title "Links". This corridor was comprised of a series of small parks that are strung along a walking and bicycle path of brilliantly red asphalt. Rows of trees would line this shiny line, and Pyramid Poplars dominated the scene. The drawings were of a kind that the poplars could easily be taken for Cypresses and the word of "Tuscanisation of the Rhineland" was quickly making the rounds. Some people were complaining that the renderings had eliminated some of the modern buildings and also the high

voltage powerlines that, in the meantime, were believed to be relevant for current landscape character. The audience soon lost interest. Expectations of municipal representatives and of the members of different interest groups were had been high. Apparently these expectations were not met when the designers spent much time on describing their landscape analysis (about landscapes that most people in the audience thought they know better than the invited experts) but spend little time on elucidating their proposals for the future. The landscape architects also returned to their offices disappointed. Nobody from the audience had supplied any helpful comments.

Three lessons might be learned from mistakes made in this case. First, to accommodate the needs of design competitions, all presentations must be anonymous. Second, even early presentations must include substantial ideas and design proposals; people will only ask questions about new ideas if they go beyond the stage of vague mottos. Designers must present details, even if these are just meant to illustrate a strategy. People will understand this and make comments in ways that designers can pick up and include during the next stage of planning. Third, the dialogue between politicians, administrators, landscape experts and members of the public must begin at an early stage. In this case, the public should have been involved when the landscape architects were selected who were invited to take part in the competition. People would then have been able to insert questions into the documents of the competition for designers to consider from the beginning. As it turned out, in retrospect, all decision making remained inside the circle of people who were members of the jury of the competition. If the process had been more open from the start even more people would have participated. There were

also mistakes in communication. Images that might be re-interpreted as “Tuscanisation of the Rhineland” are one problem that can be remedied quite easily: just draw more carefully and do not forget important land marks (such as buildings of innovative local industries and high power line pylons). The selection of trees can lead to much more complex problems if this selection is not communicated well. First of all, in addition to Pyramid Poplars designers had also proposed to plant Willow Trees (in low land locations) and Orchard Trees (where orchards used to be in former times). These might be good ideas but those other trees were hardly visible in the provided renderings and people simply overlooked them and never discussed them either. Second, local farmers did not quite understand the quality of the trees and rejected the idea fearing that such tall trees would cast large shades on their crop land (they just perceived ‘tall trees’, not ‘narrow tall trees’). People interested in nature conservation rejected the poplars because they thought they were ‘alien’ and suggested that autochthonous species be selected instead. Most of these misunderstandings are deeply rooted in discourses that have long traditions and that are specific to defined local groups. To try and understand such discourses before any landscape decision making begins is an important task. It is a task that the ELC is suggesting to become routine in all landscape management.

Conclusions and recommendations

People turn out in droves when they get news of, say, a high speed rail line, a container terminal, or a wind power park that is destined to be built in their area. If, on the other hand, the general interest in landscape policy were taken as indicator of public landscape awareness one would think such awareness must be rather low.

Very few people attend public meetings of policy making, although it is here where decisions on landscape changes are prepared. We may call this the policy-project paradox of public participation; participation increases after decisions are made and when construction crews arrive. Apparently, projects communicate landscape matters better than policy. Projects exhibit the power of change, and also the power of those who are sponsoring such change. Policy documents, on the other hand, are abstract in nature and in presentation. And no one knows, people might think, whether or not policy decisions will ever lead to anything real. They often do. That is why it is important to link policy decision making with project based discussions.

A second paradox of landscape management is that policy makers and administrators depend on but not believe in public involvement; they know they need public participation to democratically justify landscape policy and decisions; at the same time, most administrators are reluctant to communicate their plans with the general public. However, as Prieur & Dourousseau have pointed out (in COE, 2006: 166-167), a landscape policy which involves only experts and administrators, who themselves are often specialist, would result in landscapes that were imposed on the public; just as in the days when landscape was produced by and for elites. Democratization of the landscape is also reflected in the degree and manner of collective and individual appropriation of landscapes; in particular it is reflected through the requirement that there must be direct participation for all in all phases of decision making regarding landscape. As Jones explains (in Jones & Stenseke, 2011: 27), the ELC makes it quite clear that the views of all interested groups should be considered, not just scientific and political elites: "Participatory, dialogue-based approaches mean that values and meanings

attached to landscapes by different groups need to be negotiated between competing interests" (Jones & Stenseke, 2011: 28). The paradox of needing but not believing in public participation might be resolved as new generations of policy makers and administrators are gradually replacing older ones; older generations include experts who are as qualified as younger ones but they did not grow up with a legacy of governance.

Thus, values and meanings attached to landscape are discussed, between competing parties, more openly now than was the case in earlier times. However, on close inspection, a number of undercurrents are still detectible. Discussing the undercurrents that seem to surface at occasions when competing parties need to defend their landscape values, it might be useful to remember the earlier case examples where the role of social learning and 'prevailing opinion' was pointed out. Golf courses and private parks, for instance, simply do not fit the conservationist paradigm and are rejected on vague grounds of noncompliance with the 'naturalness' and 'evolved identity' of a place. Four paradigmatically different groups of discourse may be identified that are defined by specific visions of how to manage landscapes best (Kühne, 2013): (1) by maintaining and restoring conditions that are regarded as worth keeping, e.g. by protecting 'nature', 'monuments', etc.; (2) by allowing landscapes to change gradually, or step-by-step, and without drastic physical interventions, e.g. by arranging for natural processes to take their course; (3) by creating preferable conditions through deliberate design and consequent intervention, e.g. by building new projects; and (4) by re-interpreting the existing landscape and abstaining from physical interventions, e.g. by turning the perception of an open pit mine from "earth's injury" into an adventure park. Every one of these

four paradigmatically different visions may turn out to be serving as an undercurrent. It is important to openly identify which stakeholder

subscribes to which paradigm and to learn which of their arguments are valid.

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CHAPTER 4.

Protecting wilderness in Europe: a landscape approach

by Zoltan Kun

Introduction

Natural processes have dynamically shaped European landscapes for thousands of years, the continuous natural cycles of forest and vegetation

succession driven by natural disturbances such as floods, avalanches or fires. Natural events such as lightning or windstorm can, in a moment, change the circumstances and destiny of future development. This is what characterises wilderness. It is unpredictable, spontaneous, and marvellous, and in a process of constant change. It could be described as 'nature at work'.

This long-standing interaction between habitats and natural elements has not changed, even after mankind started to shape the landscape through active intervention and exploitation. What has changed, and is constantly changing, is the perception of people about the importance of these natural elements, the interactions, and their role in natural dynamism.

The result of this human interference and management is that the current European landscape is often described as the most modified of continents (Ellis et al. 2010). As the speed and scale of interaction between humans and ecosystems grows, the wild forces of nature are not given enough time any more to heal the scars made by man. That time in the absence of human modification has become a scarce resource.

A consequence of this is that most Europeans have almost completely lost the belief that wilderness and wild nature belong to Europe, and are indivisibly part of our European heritage. In order to change this attitude, the PAN Parks concept was born 14 years ago with the critical objective to protect the last treasures of wild nature in Europe by building a network of National Parks (NP) with wilderness areas at their core (PAN Parks, (a))

Protecting existing wilderness in Europe The unavoidable policy

While wilderness protection has a longer history in the US, starting with the Wilderness Act in 1964 (Public Law 88-577) this is a relatively new phenomenon in the European conservation arena, but with an increasing movement towards wilderness protection in Europe over the past five years. Thus Ladislav Miko, on behalf of the Environment Directorate of the European Commission, presented the idea of including wilderness in the future nature conservation vision of Europe during the 1st European Conference on Conservation Biology in Eger, Hungary, in 2006 (ECCB 2006). His presentation was an important step, which led to a discussion involving the European Commission, the scientific community and civil society.

A unique momentum followed the conference in Eger - policy makers started to pay attention to the importance of truly untouched and non-managed areas, leading to the European Parliament adopting a resolution on wilderness in February 2009 (European Parliament 2009). The resolution was followed by the EC Presidency Conference on Wilderness and Large Natural Habitat Areas, in Prague in May 2009 (Wild Europe (a)). The most important outcome of that event was the approval of the 'Agenda for Wilderness', which eventually led to the inclusion of wilderness in the new EU Biodiversity Strategy (European Commission 2012).

Challenges to wilderness

Despite the ambitious target assumed by the world's governments of reducing the rate of biodiversity loss by 2010, biodiversity continues to decline (Butchart et al. 2010) and scenarios for the future show that the window of opportunity to reverse biodiversity loss is closing (Pereira et al. 2010). After failing to meet the 2010 biodiversity

target, the parties to the Convention on Biological Diversity agreed in Aichi a new set of ambitious targets for 2020 (Convention on Biological Diversity 2010).

These targets include for example an increase in protected area coverage from 12% of the land surface to 17% (Target 11) and to ensure that all areas under forestry become sustainably managed to ensure conservation of biodiversity (Target 7).

The benefits of wilderness areas are many fold and can play a significant role in halting biodiversity loss. It is an irony then, that when the opportunities for enhancing wilderness protection in Europe are increasing, so too are the threats, not least that there is a strong historical bias in Europe for cultural landscapes over wild and wilderness areas. Coupled with this is a reluctance to embrace non-intervention management, an absolute requirement for core wilderness areas. We see other threats to wilderness in:

1. Over grazing with domestic, semi-domestic breed (species that are developed as an analogy to wild grazer)
2. Mining: the increasing commodity prices put a high pressure on still wild areas
3. Energy projects which aim to develop more hydropower (eg. in Turkey), windfarms (eg. in Scotland) and biofuel as a way to utilise marginal farmland areas
4. Unsustainable tourism development projects like new ski resorts in the Sumava or the Balkan mountains
5. Natural forest areas penetrated by sanitary logging operations, remote mountains echoing with the roar of tractors and bulldozers, and new

roads crisscrossing the last undisturbed mountain valleys in Europe.

There is still wilderness throughout Europe: small fragments, extremely threatened, survive in virgin forests, along rivers, marshlands, in high mountains or caves, and under the sea – all places that have been difficult to gain access to and exploit (Fisher et al. 2010). However, compact, unfragmented and well-managed, wilderness areas are very scarce, their protection not considered a priority by the public, politicians and even by some conservationists who still do not understand the importance of wilderness. Consequently, protecting the remaining European wilderness requires a change in people's mindset, and this is much more difficult than developing new policies in the EC. The task of PAN Parks over its 14-year existence – and in the years ahead - is to broaden people's views about wilderness protection and open their minds to the many benefits of wilderness areas.

Benefit of wilderness

To face these challenges, combat the threats, and fully utilise the benefits of wilderness areas, many actions will need to be carried out. A priority has always been to familiarise conservation staff working in the field with the benefits of wilderness or non-intervention areas, as well as politicians, local stakeholders, decision makers, visitors, and the tourism sector. Initiatives promoting wilderness or non-intervention management should get more support in disseminating expertise on non-intervention management in protected areas, giving them a greater capacity to combat threats.

Alongside the need for improved protection, there is also a growing need for the large-scale

restoration of habitats, ideally resulting in a network of wilderness or natural habitats linked by ecological corridors. There is great potential for creating an integrated strategy in order to take full advantage of protection opportunities and the restoration of wild natural habitats.

There has been a growing appreciation in the past few years of the wider economic, social and environmental benefits of wilderness areas, in addition to recognising their landscape and biodiversity values (Wild Europe (b)):

1. Wilderness provides a refuge for endangered species and a home to undiscovered species, or habitats with highly adapted fauna and flora which would be lost forever if these areas disappeared.
2. Wilderness areas are reference laboratories where the natural process of evolution still continues. Wilderness also offers strong, sustainable economic, social, cultural and environmental benefits addressing climate change through carbon sequestration and flood mitigation.
3. Wilderness provides nature-based tourism opportunities supporting local rural development, and the potential to help tackle important urban issues such as youth development and healthcare. Wilderness has been found to promote team-building and cooperation and a greater respect for the environment.
4. Moreover, wilderness areas provide spiritual benefits as places of inspiration, renewal or recreation far from the
5. bustle and pressures of modern life, and which offer visitors first-hand experience in learning about natural processes.

Effective management of wilderness
Where wilderness is

Territorial protection in Europe dates back over 100 years, even longer for the protection forests of alpine areas, and has given rise today to a range of protected area types with different levels of restriction on exploitative activity. Not all of those protected area types result in a wilderness characteristic. Thus while a recent report of the European Environmental Agency (EEA) measured the coverage of protection across European countries at around 21% (EEA, 2012) nearly half of that coverage is in Landscape Protected Areas (IUCN Category V) that are fundamentally farmed landscapes, whereas only 6% of the coverage was in protected area types with significant restrictions on activity (IUCN Categories Ia/Ib). This would suggest that only about 1% of the land area of the 39 countries could have a wilderness characteristic, although it has to be taken on trust that the restrictions on activity are implemented in these protected areas. These two numbers – 21% protection compared to 1% wilderness – demonstrate the lack of wilderness and non-intervention management in Europe. However, since its outset, PAN Parks has taken some important steps towards strengthening wilderness protection in Europe. We have focussed on improving the management effectiveness through developing a third party management audit system, and by building a partnership between a protected area and local business partners (PAN Parks (b,c)). Independent audit and regular monitoring provides credibility and quality, and builds the PAN Parks wilderness brand.

Managing but not intervening

Protected areas have many roles in preservation, such as in nature conservation, the retention of biodiversity, and in the maintenance of cultural

landscapes. Nature conservation and the sustainable development of cultural landscapes are achieved by the application of recognised management objectives that determine the choice of management approach.

Protecting wilderness requires non-intervention management, based on the processes of natural rewilding (ecological restoration) being accepted, together with natural dynamics being respected (Europe's Wild Heart (2009). Even though natural rewilding is sometimes considered a threat to the protection of a particular successional stage, nature conservation professionals must be encouraged to realise that it offers an important opportunity to learn from the cycle of natural processes driving ecosystems. In protected areas where the main management objective is the protection of natural processes, ecosystem dynamics and biodiversity, non-intervention management is the most logical management approach.

The application of non-intervention management, i.e. letting Mother Nature do the job, however, is a difficult issue in the European context, when for millennia, people have been altering the landscape and nature by taking active measures, such as logging and grazing. Such deeply rooted traditional practice often leads to hostility towards the idea of non-intervention management. It is not surprising therefore that preliminary research by the PAN Parks Foundation reveals that less than 0.4% of Europe currently achieves the PAN Parks Wilderness Quality Standard for accreditation - a minimum core area of 10,000 ha that is ecologically unfragmented, has no extractive uses, and where the only management interventions are those aimed at maintaining or restoring natural ecological processes and the ecological integrity (PAN Parks (d)).

There are a number of issues that make non-intervention management a challenging approach, all of which may, however, be easily addressed and solved. One major problem is that park managers' instinctive reaction may be that their function is diminished. In addition, visitors to the protected area may have concerns about containment if something 'bad' happens, for example a windstorm or an outbreak of insects?

Park managers will have to be trained that non-intervention management, while it does exclude active measures in the field, instead requires them to do several important supporting activities ranging from education, interpretation and important community work, combined with research, monitoring and lobbying. This type of management approach, just like any other method, should be premeditated and included in the management plan of any protected area.

The doubts of protected area visitors will be eased by explaining that natural disturbances like a windstorm or an outbreak of insects are an integral part of ecosystem dynamics. In forest ecosystems, for example, the life of many species depends on the different phases of forest dynamics. It has been observed that the terminal-disintegration – phase of a forest's life is biologically the richest phase, and if the protected area management measures exclude this phase, many species will be lost. Thus the practice of allowing for ecosystem dynamics to prevail without human intervention is a fundamental element of biodiversity conservation.

In spite of its numerous advantages, non-intervention management is obviously not a universally accepted tool suitable for park managers. As a specific, tailor-made approach, that when consistently interpreted and applied, it delivers on a need for areas to have strict

protection. In those areas, experience has proven that not only is it a legitimate approach, but obviously has less need for resources than other management approaches. There is a growing knowledge of non-intervention management, resulting from first-hand experience, and which more than justifies the feasibility of this approach.

Defining wilderness

Taking almost 2 years of discussion, one of the first challenges for the PAN Parks Foundation at inception was to define the wilderness concept in a way that was relevant for Europe. The resultant definition (outlined above) has been used in the PAN Parks Quality Standard and implemented throughout the PAN Parks member network. The definition is central to the objective of PAN Parks in building a network of large, well-managed wilderness protected areas that provide a unique experience for visitors, and benefits for local communities. In this, PAN Parks occupies a unique position among nature conservation movements. A truly integrated approach is applied that combines wilderness protection with sustainable tourism development in Europe; one of the most highly developed areas of the world.

We would note that the recent development in Europe of a working definition of Wilderness by the Wild Europe initiative is substantially similar to the PAN Parks Quality Standard (Wild Europe (c), PAN Parks (d)):

"A wilderness is an area governed by natural processes. It is composed of native habitats and species, and large enough for the effective ecological functioning of natural processes. It is unmodified or only slightly modified and without intrusive or extractive human activity, settlements, infrastructure or visual disturbance. Wilderness

areas should be protected and overseen so as to preserve their natural condition".

Quality standard for wilderness

A key element of the PAN Parks Quality Standard has been the concept of no extractive use, which means that activities such as hunting, fishing, mining, logging, grazing, grass cutting, and road and building construction are not accepted inside of the wilderness area. (PAN Parks (d)). However, the requirement in the Quality Standards for development of a visitor management plan, and which includes training programmes for staff and others involved in the provision of visitor services, ensures that visitors have opportunities to enjoy PAN Parks Wilderness without needing experience or special equipment (PAN Parks (e)). In addition, many locations on the edges of PAN Parks Wilderness area offer stunning views, short walks, and visitor facilities. The latter reflect a commitment from members to develop a Sustainable Tourism Strategy (PAN Parks (f)) and show evidence of strong partnership with local tourist businesses (PAN Parks (g)).

In implementing the Quality Standards, the PAN Parks Foundation has developed an effective third-party certification system for protected areas under the World Commission on Protected Areas (WCPA) Framework for Management Effectiveness. The certification is based on verification carried out by independent experts in accordance with the PAN Parks Quality Standards that are specified in the form of five principles (PAN Parks (c)). These principles cover relevant wilderness protection as well as social, economic and cultural considerations, all of which are there to ensure high standards of

management, for both conservation and sustainable development.

The outcome is a network of certified PAN Parks that represent unique examples of Europe's wilderness. For example, in Peneda Geres NP, Portugal, the PAN Parks Wilderness area includes the last remnants of that country's native forest; the PAN Parks Wilderness areas in Borjomi-Kharagauli NP, Georgia, Fulufjället NP, Sweden, Rila NP, Bulgaria and Majella NP, Italy, all provide unique unfragmented examples of wilderness complexes. The PAN Parks Wilderness in Archipelago NP, Finland, provides an exceptional example of a No Fishing Zone in the Baltic Sea

In our most recent initiative, the PAN Parks Foundation is giving recognition to a much larger area of wilderness in Europe through a European Wilderness Preservation System (EWPS) based on currently certified members, and on a new category of Wilderness partner, which are other protected areas in Europe that have a minimum of 10,000ha of core wilderness and that have made a commitment to protection of that wilderness. The initial aim of 1,000,000ha of wilderness in the EWPS is substantially achieved.

4. Recommendations

There is a historic opportunity now to set up a European Wilderness Preservation System within

the framework of the network of existing protected areas of Europe. The European Commission initiated a project to develop an online database of wilderness areas. This wilderness register is to be finalised by June 2013 and will be an open database that will clarify the actual coverage of wilderness protected in 39 European countries, and on what basis.

Hopefully it will also help in defining opportunities for increasing wilderness coverage through necessary and sometimes slight management changes in existing protected areas. The database can also highlight existing and emerging threats to wilderness areas in the future.

In order, though, to utilise this historic opportunity for enhancing wilderness protection in Europe, we give here four recommendations for improving wilderness protection in Europe, and which recognise both the opportunities and the threats:

1. the commonly agreed definition for wilderness must be used throughout the continent
2. the reintroduction of analogues of, or substitutes for extinct species should not be claimed as wilderness restoration
3. focus on strict protection of what still exists in Europe as wilderness, and which can be used as role models for restoration projects
4. focus on educating professionals and developing a mass communication campaign for wilderness in Europe

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CHAPTER 5.

Landscape as an Inspiration and Obligation

by Mojca Golobic

Introduction

Ever since landscape appeared as an object of interest, it has been understood and researched from a variety of perspectives. For Francesco Petrarca it was above all a spiritual experience, while for Alexander von Humboldt almost half a century later it was an object of scientific research. Today, the concept of landscape is shared by a variety of disciplines; from natural and social sciences, arts and humanities, to politics and civil engagement. European landscape convention recognizes landscape as an important element of the cultural, ecological, environmental and social processes, as well as a resource for economic activity (Council of Europe, 2000). All these in turn transform landscapes in an increasingly accelerated pace leading to changes, which are considered unsustainable in the prevalent research and political discourse (Dejeant-Pons, 2005; Palang et al., 2006). Market globalization, demographic changes and climate change (Favry and Pfefferkorn, 2005; Schnell et al., 2002) are only a few examples of driving forces resulting in decrease of species and ecosystem diversity (Tappeiner et al., 2006) and loss of landscape diversity, coherence and identity (European council 2000; Antorp 2005). The need to manage and plan the transformation processes and to protect the landscape values has therefore become a priority (Council of Europe, 2000). While landscapes have always been an (explicit or implicit) inspiration for development, the contemporary political as well as public perceives them as an obligation to restrict our freedom to follow this inspiration in order to preserve their values. The balance between the development aspirations and the society's will to protect is searched through different decision mechanisms, which are always a delicate mixture of individual interests, professional knowledge and political decisions. In practice, very few wrong decisions, leading to

landscape degradations are taken because of

lack of knowledge, but rather due to misuse of the balance, where one of the levers prevails.

Decision making practices

Markets embody the very idea of the freedom to act and change; they spur inspiration and creativity by material reward. The obligation to preserve common goods is implemented in market mechanisms by the concept of »externality costs«, but practice proves this concept inadequate, leading to landscape degradation, such as overuse and visual pollution. The obligation to preserve landscape is therefore often regulated through political decision making processes and legislation. There are a number of laws and resolutions in the EU countries, addressing landscape transformation (European Spatial Development Perspective, 1999; Alpine convention, 1991, European landscape convention, 2000). The recent Territorial Agenda (2011) also underlines cultural landscapes as well as quality of design as added value for development. Although these documents address landscape as an inspiration for development as well as obligation to protect, the actual implementation of policies discloses prevalently conservative interpretation (Arlot, 2005). Furthermore, the effectiveness of existing policy instruments in reducing unfavorable effects of processes such as land use abandonment or uncontrolled periurbanization is rather low (Antrop, 2006; Dax 2001; Probst, 2005, Perlik et al., 2001). The reason is that these documents do not go further than the objectives and leave the implementation mechanisms to sector policies on EU and national levels. These policies simplify the complex phenomena through their sectoral lenses. Landscapes thus become watersheds, forests, agricultural land, habitats etc. These sectors are traditionally conservation oriented in their policy objectives; and they rely strongly on standards and norms for policy implementation. This leads to areas of exclusive use or strict restrictions (protected agricultural land, Natura2000) and functional division of landscape.

While these measures help sectors to resist pressures from financially much stronger and politically often well supported development lobbies, they also leave them with little options to support innovation and sustainable development. The standardization approach is narrow (sectoral) and “top down”.

The standardization measures also tend to be technocratic, shifting the decision making responsibility away from the elected decision makers in the scientific realm. They cannot legitimately resolve the question of the importance of the facts in relation to other sectors and to potential change, earning the reputation of being elite or “eco-dictatorial” (von Schomberg, 2002; Haq, 2004). In Slovenia, protected agricultural land and Natura2000 are only two most outstanding examples of implementation of obligation to protect landscape through strong sectoral administrative measures. The practice shows by many examples, that this system is not adequate to protect landscape qualities and even less so for accommodating the inspiration to change.

Technocratisation of decision making, characteristic of the modern era, was confronted by the postmodern revival of consultation. Inspired by pre-modern decision forms such as village councils, these approaches engage the stakeholders consultation and negotiation process, which should ensure that resolutions reflect the needs of stakeholders and gain the support needed for implementation. However, these processes can be (and have been) criticized for low transparency and reinforcement of existing power relations. An example can be found in decision making regarding urban development in Slovenia. Its popular name »urbanism of deals« reflects the perception in general public as being highly corrupt and non-transparent decision practice, evolving in favor to politically and financially strong partners and to the harm of public interest.

A different distribution of roles in decision making can be found in the deliberative and co-decision

making models. Differently from consultation, they are open to wide audience, including affected and interested public, NGOs and individuals. Aside from ensuring that all relevant views are considered in the process, their intention is also increase of democracy. The main problems of these processes are related to technical and time demands for implementation, quality of decisions and representation of relevant public interests. The risk that present interest groups will not only enforce their interests, but also legitimize them through the “participative” procedure, is high especially due to low democratic requirement for organization of para-public groups such as associations, NGOs, public initiatives (Voogd in Woltjer, 1999). The participative process itself does not by itself guarantee that the solution will be in best public interest. However this is not the only reason for reluctance of professionals to actively support public participation. If it is to be successful, participation requires different rhetoric and argumentation, which changes the role of experts in the process to a less dominant and exclusive. This is a new position to many of them and certainly not the most appealing.

In the following chapter we present an example where landscape has been used as an inspiration for development proposals on the one side, but also with due consideration of preservation obligation. Being developed in an academic setting with the students of the 2nd year of Master programme in Landscape Architecture, the approach could afford the freedom to follow the rules of transparency, consideration of affected and interested public, and avoided the traps of sectoral, politics or business dominated process. However, the proposed solutions go beyond academic exercise and have a practical value and will be used by the local community in their development strategies.

Conclusions

Balancing protection and change is certainly not an easy task, especially in the contemporary society, where future is uncertain, interests and values are plural and contradicting. Complex

problems cannot be solved by tools, adapted for simple and identical problems. It should not be surprising that the norms and standards defended by different sectors prove not to be adequate to fulfill the obligation to protect the values in our landscapes. While they are often ignorant to the context and other interests in the landscape, they are also too restrictive for changes, which happen in the landscape spontaneously as well as by initiative of the inhabitants. Today, maybe more than ever, landscapes should not only be considered an object to protect but also an inspiration for how to do it creatively. This requires optimization; as dame Sylvia Crowe put it: a "creative conservation". Certainly, it takes some more time and resources, which may be

considered too restricting for the freedom to develop and too uncertain for the obligation to protect. However, it may turn out to be the only option to come to a feasible solution. The nature protection standards as well as public sentiment are namely less and less in favor of change. The initiative for change must not only fulfill all the environmental standards, but must also be planned in a transparent way and be able to prove that it is the best alternative. Only then it will gain legitimacy and support from the society.

A comprehensive proposal for reviving Kočevska lost landscape is presented as an example of how to go beyond normative demands to solutions inspired by landscape and based on knowledge and needs of local community.

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Case Study 5.1

The revival of Kočevska lost landscapes

The landscape of Kočevska (south-east Slovenia) was cultivated and managed by German speaking community (Gottscheer), inhabited there by Ortenburger from Kärnten and Osttirol. First Gottscheer came to Kočevska at 1330, and their number constantly increased until the second half of 19th century, when 28000 people lived in 177 villages and hamlets. Emigration due to economic and later also political situation reduced their number to 12500 by the beginning of World War, when the majority was forced to leave their homes.

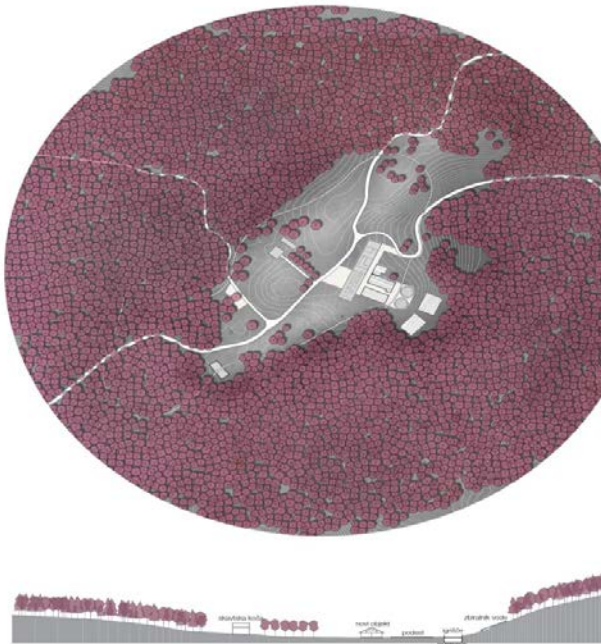
Nowadays only a few of these villages are still inhabited. The remnants of houses are almost gone; here and there we can see the ruins, overgrown by bushes and trees. The wells seem to be the most persistent built structures. An attentive observer would not overlook terraces on the sunny slopes in the middle of the forest or pasture, and fruit trees on these terraces – a proof that people used to live there. And, last but not least, many toponyms survived as evidence that this harsh, cold and wooded landscape was a home of German speaking community, which preserved their language and culture for more than 600 years.

How to preserve and present this unique heritage and landscape was the challenge for the students of the 2nd year of Master programme of Landscape Architecture study at the University of Ljubljana. Students have addressed the problem considering the available information, initiatives and guidance from local community and developed alternative solutions for some of the abandoned villages:

- (1) Eco villages are proposed at two locations, in village Mokri Potok and Preža. The initiative for eco village was expressed by local community and some investors. The main criteria considered in the process of searching for locations were: good natural conditions for farming, vicinity to local roads and possibilities to get building permits.
- (2) New local centre is proposed in Kočevska Reka. It will become a generator of development in the whole Kočevsko-Reška dolina. New settlement, tourist development, traditional crafts which use local sources and farming are proposed for the

villages Borovec, Inlauf, Dragarji, Mlaka, Primoži and Koče.

- (3) The whole area has very good soil, but harsh climatic conditions are the reason that there is almost no arable land. Some sheep and cattle farms already exist and one of the proposals for the abandoned villages is the development of farming. Two alternatives were proposed at four different locations: farming with supplement touristic activity (accommodation, horse riding, help on the farm, etc.) in the villages Pleš and Grintovec pri Kočevju, and cattle farming in the villages Staro Brezje and Hrib pri Koprivniku.
- (4) The next challenge students addressed was the area of former steam saw Rog. Deep in Kočevska's forest a steam saw was built in 1895 and it operated until 1932. Nowadays only remnants of some buildings, forest railway embankment and two pools, build to collect the water for the saw are preserved. Reconstruction of the main building, camping site and forest playground with hand drive railway are proposed for that area (Picture 1).



The last challenge for the students was how to mark and connect these locations with foot and bicycle trails and how to present this unique history, landscape and culture that Gottscheer have created through 600 years. An inventory of all abandoned villages, mountain peaks, natural and cultural heritage was made and a system of foot and bicycle trails requiring different level of effort was proposed and presented on a map. The map of all trails was saved on <http://www.geopedia.si> and could be further developed with geocatching. And, last but not least, a system of signs, a proposal for touristic booklet, information tables and memorials which would present and designate abandoned villages were designed.

CHAPTER 6.

Implementation of the European Landscape Convention in Slovenia and Slovenian candidacy for European Landscape Award

by Jelena Hladnik

The [European Landscape Convention](#) (ELC) - promotes the protection, management and planning of European landscapes and organises European co-operation on landscape issues. The convention was adopted on 20 October 2000 in Florence (Italy) and came into force on 1 March 2004. Awareness of the value of the landscape has received a great deal of attention in the past decade. At present the ELC is ratified by 38 member states and signed by another 2. The aims of the ELC are to promote landscape protection, management and planning, and to organise European co-operation on landscape issues. Allow me that at the beginning of my paper repeat some important outlines from the preamble to the ELC, namely:

- the landscape contributes to the formation of local cultures and it is a basic component of the natural and cultural heritage, contributing to human well-being;
- the landscape has an important public interest role on the cultural, ecological, environmental and social fields;
- protection, management and planning the landscapes can contribute to job creation;
- the landscape is a key element of individual and social well being and its protection, management and planning entail rights and responsibilities for everyone;
- the quality and diversity of the landscape is a common resources.

Landscape is of fundamental importance in many ways. The term landscape refers primarily to the visual appearance of the land, including its shape,

form and colours. It also reflects the way in which these various components combine to create specific patterns and pictures that are distinctive to particular localities.

Landscape is an essential part of our natural resource base, and provides an environment for plants and animals. It is habitat for flora and fauna, and important for biodiversity. Any loss of biodiversity is reducing the value of the landscape.

Landscape character is the result of the action and interaction of natural factors and human activities. We inhabit and, with our treatment, convert and maintain the landscape. The landscape constitutes our living environment and our societies. It contains valued evidence of earlier periods of human habitation. As human habitat it holds a special meaning for many people as a source of numerous experiences. Many of these are visual, but it is also cultural and even spiritual responses.

Landscape is therefore not just some pretty countryside we look at – we live our lives in the midst of the landscape. Landscape and landscape planning should perform the task of linking and combining various interests shown in society.

The states signatories to the ELC are obliged according to the document to conduct research involving landscape, its identification, design and planning. The obligation adopted by the states signatories of the ELC also refers to the inclusion of development and protection, landscape planning and management in the legislation and

the administrative systems. Legislation should provide the basis for all other activities in the realisation and implementation of the ELC.

Slovenian landscape structures

Slovenia is small country with only 20.270 km², but is very colourfull. The population is almost 2.million, and mostly of them are living in urban areas. Slovenian landscapes are themselves characterised by high diversity, through within an overall unity that makes Slovenian landscape distinctive from those of other countries. It therefore seems important and necessary that this diversity should find a reflection in a diversity of approaches, methods and legislation.

The basic features of the structure of Slovenian landscapes are harmonic proportions between cultivated land, settlement and forest. Various types of cultural landscapes have been formed in the past, as a result of the natural conditions of individual parts of Slovenia, particularly relief and climate. Particularly in areas with extreme natural conditions, certain landscapes have been preserved that can be classified as outstanding landscapes at a regional, national or even broader level. On the other hand, due to the above-described processes of concentration and related problems there are some areas, which can be described as degraded areas. Main problems of spatial development in Slovenia are concentration of the development in the valleys, dispersed housing – suburbanization, some illegal housing, infrastructure development – transit highways, railroads, utility lines, concentration of environmental pressures, abandoning of agricultural land, small scale farming, demographic change (depopulation in the mountains and in remote areas).

A brief overview on Slovenian landscape planning and implementation of the ELC

In Slovenia the evaluation, protection, management and planning of the landscapes and their inclusion in the procedures of spatial planning has a many years tradition. The beginnings of the landscape planning in the holistic treatment of the landscape in Slovenia coincided with the growing of the awareness of the importance of environment protection.

The government of Slovenia signed the ELC in 2001 and ratified it in 2003. Since that time the ideas and principles of the ELC were implemented into the policies and strategic documents. We have integrated the issues of the ELC into laws, that is, the Law on Nature Protection, the Law on Environmental Protection and the Law on Physical Planning. Landscape issues and elements are included into spatial and sectorial documents in various ways. The implementation of the Convention in Slovenia is the responsibility of the Ministry of Agriculture and the Environment. It actively cooperates with other line ministries in the preparation of plans and programmes that influence the development and protection of landscapes in Slovenia, informs them of activities related to the implementation of the Convention and agrees on common activities. The regulatory system in Slovenia in the vertical differentiation offers a rigid, hierarchical system of documents at the national, regional and local levels. In the horizontal differentiation in planning system, there is no coordination between sectors, as each ministry had been empowered to pursue

its own goals without interference from other ministries. Sectors found it was better to write things into their own law...Each ministry had its own highly developed plans for the same space, plans are not integrated. This poor co-ordination means that each ministry offers its own sectoral solutions to any given problem.

Legislative bases for the implementation of landscape development and protection objectives are incorporated in the Constitution of the Republic of Slovenia. In detail they are stipulated by the Spatial Planning Act, Construction Act, Environment Protection Act, Nature Conservation Act, and Cultural Heritage Protection Act. Each act covers a different aspect: spatial planning, conserving biological and landscape diversity and cultural heritage protection. In addition to the laws listed below that affect the landscape indirectly, there are two laws of special significance to the landscape sphere: the Agricultural Land Act and the Environment Protection Act. The first relates to preserving population density and maintaining cultural landscapes with agricultural activities, the second covers environmental impact assessments.

Important for the execution of landscape planning and management are instruments based on sector's policies, strategies and national programmes:

- Spatial management Policy of Slovenia;
- Spatial development Strategy of Slovenia and Spatial Order;
- Strategy of Slovenian's development (economic development strategy),
- Biodiversity Conservation Strategy of Slovenia;
- National Environmental Action Programme;
- Natura 2000, Site Management Programme;
- Rural Development Programme;
- Sectoral management plans and others.

The main objectives for sustainable development of landscapes are:

- Conservation of cultural landscapes and protection of cultural heritage;
- Protection of natural landscapes and natural heritage;
- Functionality and rational use of natural resources;
- Development of Sectors – in acceptable way;
- Normative protection of outstanding areas;
- Rehabilitation of degraded areas.

The Spatial management Policy of Slovenia (2001) presents declarative political positions and attitudes to the landscape, and represents the first consensus on the attitude assumed by Slovenia in relation to the landscape. Together with the Slovenian Economic Development Strategy and the Slovenian Regional Development Strategy, it represents a significant development document for the country providing a framework for the coordination of sector's policies in spatial development.

The Spatial Development Strategy of Slovenia (2004) includes sections on Population Distribution, Infrastructure and also a special chapter on Landscape Development. This includes plans on the development and protection of open spaces and discusses the overall image of landscape, valuable natural features, the use of natural resources and the limitations on spatial planning that result from the natural features and value of landscape. The Spatial Development Strategy is defining also the Landscape areas of importance at the national level.

The Spatial Order of Slovenia (2004), is a document for more detailed spatial development guidelines for all sectors. The basic purpose of Spatial Order is to set / stipulate the rules of spatial planning and management that will determine the margin values of spatial planning with ensuring better quality of living, a rational use

of space and sustainable attitude to the consumption of natural and man made resources. Between the rules of spatial planning and management – they are some rules for managing the landscape (landscape distribution of activities, planning for existing activities, rules for landscape management respecting the typological characteristics of specific landscape units).

Landscape protection has developed in two different forms: direct protection through nature reserves and protection through special tools such as environmental impact assessments and spatial vulnerability analyses. A system of specially protected areas was developed in the field of natural and cultural conservation.

Landscape planning was introduced to legislation in 1984 in the Spatial Planning Act. The law introduced landscape plans as a dedicated spatial planning document. The landscape plans were intended to introduce long-term planning to landscape areas of special quality, areas that have been degraded, and areas in which large scale interventions are expected such as agricultural land improvement schemes, water management infrastructure and so on. The new Spatial Planning Act (April 2007) has made some changes. It took out of the system the landscape planning as a specific branch and it was cancelled some landscape planning instruments. But there is still the formal definition of landscape. In the present Slovenian legal system, there are no specific laws or independent landscape documents, except for the landscape plan at the operational level.

Concern for the landscape has already been included in our laws and will also be taken into consideration in amendments to legislation currently under preparation on the field of environmental, nature and spatial law. Although covering only 20.000 km², Slovenia is characterised by a rich diversity of landscapes,

which we have elaborated in landscape inventory of Slovenia prepared by Regional Distribution of landscape Types in Slovenia. The result was not only reviewed the country's landscape, but also based its evaluation on visible morphological and symbolic qualities. These were not compulsory, but were a recommended framework for planning land use and for adopting any measures that might affect the landscape. Now we know what landscapes we have, what processes are changing them and which landscape management guidelines were appropriate.

We are endeavouring to obtain general knowledge on the importance of landscapes. We are trying to impart this knowledge already to preschool children and schoolchildren. And then we also have higher education programmes that contribute to the expertise in this field. Regarding higher education in Slovenia there are several faculties that deal with landscape: Biotechnical Faculty, Architecture Faculty, Department for Geography on Philosophy Faculty. It should be noted that only Biotechnical Faculty has a Special Study on Landscape Architecture. For forty years the landscape architecture studies are taking place in the biotechnical faculty at the University of Ljubljana. In Slovenia we have professional association of landscape architects since 1992. Our basic principle is to help profession and individual members to use principles of a holistic approach of the landscape planning in cooperation with various public entities. The Association has played a significant role in reactions to spatial changes affecting landscape, in the processes of adoption sectoral legislation. In a relatively short operation period we have managed to organise about 20 professional conferences addressing various topics of interest accompanied by publications and several

exhibition of association members works. And finally, for the fourth year already the Slovenian Association of Landscape Architects is organizing many different events and consultations in April which is the month intendant to Landscape Architecture.

Now we are in Slovenian landscape planning in front of the real dilemma: how to proceed. Should it swim with the stream and develop its own »landscape department« with similar mechanisms of controlover events in physical space as do others departments, or should it return to the point from witch landscape planning in Slovenia started? It is certainly necessary to establish a framework for coordination of different interests and needs. We believe that a spatial planning system would be the appropriate framework for this purpose. It is desirable that the landscape dimension should be taken fully into account in the Slovenian debates conducted on the theme of sustainable development. It is desirable that the landscape dimension should be taken fully into account in the Slovenian debates conducted on the theme of sustainable development.

Recently in November last year Biotechnical Faculty in Ljubljana organized the Slovenian Landscape Policy Conference. The conference was intended as an initiative with starting points for landscape policy preparation. The purpose was to stimulate a debate about the landscape and its instruments.

The European Landscape Award – Slovenien participation

The Landscape Award of the Council of Europe is intended to raise civil society's awareness of the value of landscapes, of their role and of changes to them. Its objective is to reward exemplary

practical initiatives aimed at successful landscape quality objectives on the territories of the Parties to the Convention. The Landsape Award is conferred every two years, the first time in 2009. It is a very effective instrument of raising awereness, international exchange of knowledge and best practise. Slovenia was til today participated on landscape Award Competition at European level with the next projects, which was selected at national level:

1. Regional distribution of landscape types in Slovenia -1 st Session 2008-2009
2. We are Making our Landscape – 2 nd Session 2010-2011
3. Landscape and water-management restoration of Škocjanski zatok Nature Reserve – 3 rd Session 2012-2013

Presentation of the project - Regional Distribution of Landscape Types in Slovenia

The study Regional Distribution of Landscape Types in Slovenia was made upon the order of the National Office for Physical Planning of the Ministry for the Environment and Physical Planning. One of the main tasks of the project The Regional Distribution of Landscape Types was the creation of an extensive inventory of landscapes throughout the entire territory of Slovenia. The aims of the project were as follows:

- to acquire as complete as possible knowledge of the characteristics and conditions of Slovenian landscapes;
- to acquire knowledge about development trends effecting various Slovenian landscapes;
- to categorise Slovenian cultural landscapes according to visual appearance;
- to prepare the basis for establishing direct protection of outstanding Slovenian landscapes;
- to prepare guidelines for landscape development and conservation.

The results of the research project were presented in six notebooks that were published in 1998 by the Ministry of the Environment and Spatial Planning of the Republic of Slovenia, Office for Physical Planning. The following five Slovenian landscape regions were presented in five notebooks: Alpine landscapes, Sub-Alpine landscapes, Sub-Pannonian landscapes, Karst landscapes of interior Slovenia, Littoral landscapes. The sixth notebook, entitled Methodological Basis, was printed in both Slovenian and English and provides an introduction to the theoretical underpinning of the projects, international experience, and a description of the work process. The approach to landscape regionalisation is explained in detail along with typological classifications, evaluations, and discussions of difficulties and shortcomings in the methodology. The landscape patterns of the main Slovenian regions are presented as well as guidelines for the management of cultural landscapes. Descriptions of the various levels of landscape regionalisation are presented with examples. The publication includes a glossary of terms.

Presentation of the project - We are Making our Landscape

The project was carried out from October 2004 to May 2005 by the Slovenian Association of Landscape Architects (SALA – www.dkas.si) in co-operation with the Department of Landscape Architecture, Biotechnical Faculty of the University of Ljubljana, with the financial support of the Ministry of the Environment and Spatial Planning, and other sponsors. The purpose was to

propagate knowledge about the landscape, and especially to better present Slovenian landscapes to the general public. The project aimed at stimulating children and adults to observe the landscape in their everyday surroundings and recognise the landscape qualities in order to raise their awareness of the environment, space and landscape, starting from the earliest age possible. The project focused on educating pedagogues, mentor teachers, as well as children and their parents, together with the general public. It pointed out that all of us living in a certain environment, with our attitude and our way of living, can influence the state of our landscape and our space, and thus take part in the creation of our everyday environment. In accordance with the objectives of the European Landscape Convention, being aware of the important value of landscape should become a commonplace and, consequently, should become also a criterion for interventions in the physical space.

The project was put into effect with a series of activities and events:

- publication of a series of five posters entitled "Slovenian landscapes". The concept of the five posters was based on a previous research project: Regional Distribution of Landscape Types in Slovenia (1998). Each poster presents one of the landscape regions, with some photographs and short descriptions;
- a seminar and an accompanying workshop, to inform teachers about the project. It was mainly attended by primary schoolteachers. It focused on the creation of a notion of landscape, on the role of the landscape architect in society, and on the perception, the analysis and the shaping of the landscape. The participants actively took part in the discussion, and gave several interesting

suggestions on additional methods of knowledge dissemination;

- publication of a teaching tool kit containing the general presentation of the project, a definition of the term "landscape", an introduction to the European Landscape Convention, the presentation of the project Regional Distribution of Landscape Types in Slovenia, and other notions about landscape, its perception, analysis and representation. It was designed for the general public, with special regard for mentors and teachers of primary schools and kindergartens;
- a competition for art and photographic works. The competition was held in schools throughout the country in order to involve children (from 4 to 15 years old) directly. Children were asked to capture special situations in the landscape, or the individual character of landscape elements. The competition was based on the observation of the landscape we live in, and on the representation of its characteristic images through art and photography. It was widely attended (more than 1000 works), and the subjects of the works received were natural and cultural landscapes, city and urban landscapes, landscape patterns presented also in an abstract manner, or individual landscape elements. A panel of experts selected the winning works, basing their decision on creativity, innovation, readability, message conveyed and composition.
- an exhibition of the best works and an awards ceremony, during the ceremony 95 children received prizes.

Presentation of the project - Landscape and water-management restoration of Škocjanski zatok Nature Reserve

The project "Landscape and water-management restoration of Škocjanski zatok Nature Reserve" was carried out from 2001 to 2007 by DOPPS – BirdLife Slovenia. The project was dealing with recreation of a typical coastal wetland landscape on the Slovenian coast. The principal project

objective was to improve, enhance and restore different types of habitats in Škocjanski zatok Nature Reserve (NR) to a favourable conservation state supporting birds and other Natura 2000 species of EU and national importance. The area was degraded back in the 1980s due to urbanisation. In addition to restoration works in the reserve, the project aims include minimising the consequences of the previous pollution, optimising fresh water inflow to the brackish lagoon and improving its ecological conditions as well as the restoration of the landscape character of this unique area, where freshwater and sea marshes combine into the largest brackish wetland in Slovenia. In order to ensure long-term conservation of Škocjanski zatok NR, the project also aimed to improve local awareness and stimulate a positive attitude of local authorities and communities, and also helping to increase the life quality of local people and the visitors who nowadays enjoy the area for education, recreation and high-quality nature experience. Škocjanski zatok is the largest brackish wetland in Slovenia. Together with its surrounding areas, the wetland is an ecosystem and landscape of great value to the country, its uniqueness deriving from proximity to the sea, Mediterranean climate and submediterranean vegetation, as well as the fact, that it is one of the last remaining natural landscapes on short and mainly urbanised Slovenian coast. Though being designated a nature reserve in 1998, the consequences of the past degradation upon the municipal plans to completely urbanise this area had to be eliminated and the typical landscapes and ecosystem restored.

The project is resulting in the restored semi-natural coastal wetland ecosystem, landscape and its natural processes, conservation and

enhancement of the typical wetland brackish and freshwater habitats and the organisation of the nature reserve for the visitors, enabling education, recreation and nature experience. With the completion of this project, Škocjanski zatok regained its importance as a natural landscape – an oasis on the doorstep of Koper – contributing towards life quality and sustainable development of the city of Koper and Slovenian coast in general. The project has an exceptional exemplary (demonstration) value. The restoration of the Škocjanski zatok Nature Reserve, that is its water management and landscape regulation, is a pilot project in Slovenia – no comparable experience had been available on such activities and preceding procedures prior to the beginning of the project. The Škocjanski zatok restoration is one of the best examples of successful co-operation among governmental and non-governmental sectors in Slovenia, particularly in the nature conservation field – without good, regular and active co-operation within this partnership, the success story never happened. The restored Škocjanski zatok, which will be soon organised as wetland centre – classroom in the nature – educates about the importance of wetlands and their preservation by itself: in the field of nature and landscape conservation, we should rather strive towards long-term values such as love for nature and respect for other living beings on this planet as well as the preservation of natural landscapes for future generations.

Conclusion

The ELC provides an opportunity for comprehensive consideration of landscapes and their inclusion into the development and protection planning processes. It provides

opportunities and offers a basis for improving established practices and upgrading cross-sectoral cooperation; it also promotes the active involvement of the public in addressing landscape topics, raising awareness of the significance and value of landscapes and their appropriate management, aiming at attaining the desired state of cultural landscapes.

For the protection, management and planning of landscapes in urban, suburban and peri-urban areas we may be needed new concepts and strategies, and to be formed new transdisciplinary partnerships.

We can be satisfied when we:

- be aware that quality of landscape also means raising the quality of life,
- planning development and protection of landscape everywhere,
- making quality landscapes in nature, agriculture and in urban space.

As a final word, I think that we talk too much about »preservation«. Change is part of any landscape. We cannot »preserve« living landscapes. We can selectively conserve aspects of landscapes as we try to manage change

CHAPTER 7.

Landscape and Social Innovation in Rural Areas

by Miha Klinar

Heritage

In the past 20 years, the Slovenian landscape has seen a dramatic amount of development, particularly with the construction and renovation of the housing stock, as well as transport and energy infrastructure. The developments involved the renovation of unmaintained and economically abandoned, outdated infrastructure, manifesting the bad sides of social property, wasteful management and the economic crisis in the final years of socialism. While the uncontrolled and not always regulated self-build in the times before the independence was restricted by the self-builders' economic standards and the limited availability of building materials, developments in the past 20 years reflect the negative effects of development liberalisation and the neglect of the wider public interest in favour of the interest of capital.

Situation

The renovation and the new civil engineering projects that took place after independence seemed like the first precursors to the coming changes that were to replace the periods of development lost in the past. Due to the increasing amount of work in the field of architectural design and the growth of the construction industry, calls for a more prudent spatial policy were unpopular, scarce and overlooked. The expansion of the construction industry had developed into a competitive struggle for the increasingly large transport and energy infrastructure construction projects, shares of earnings from the re-classification of land, the construction of housing, the science and technology parks of industrial zones etc. The intertwining of local and state politics – as well as

economic interests and financial institutions – inevitably paved the way for the interest of capital in the pursuit of large profits and the slicing of the cake. The power of investors in obtaining the execution of a project often exceeded rational frameworks and became an end in itself. Cases of unoccupied, unsold flats, unfinished public works projects, half-empty business incubators or disproportionately large industrial zones are a consequence of excessive appetites and point to the factors of corruption in stakeholders and public investment managers. The poorly developed or as yet inexperienced civil society could not cope very well within the new political system and the changed conditions. The promotion of the public interest was therefore not equally represented and, in most cases of public spending, disregarded time and time again.

Reasons

In many environments, adopting development strategies poses an obstacle for creative and flexible policy aims. The distinctly short-term and rash spatial development, from both the state and the municipality, has often led to absurd and damaging consequences in the long term, the effects of which we are probably still not fully aware. The liberal policy concerning the sale of land to shopping centres that, with their occupied spaces per number of inhabitants, establish a disproportionate and dominant visual spatial category in small towns, thus leads to radical and permanent changes in spatial qualities and affects the conditions for the development of other activities. By employing low-skilled workers, they have a negative impact on the development of the small trade of local suppliers to the hospitality and tourist industry. Equally negative consequences can be observed in the assessment of industrial zone projects, with the projects being left to the

execution and visual culture of individual investors. This no longer establishes the visual quality of the street or neighbourhood, but actually changes the aspects of landscapes, thus determining their visual appearance for the coming decades.

The disorganised approach to spatial development is evident in small towns and cities, tourist centres and destinations, such as mountain huts and health resorts and elsewhere, where there are no satisfactory solutions for the comprehensive treatment of information signposts and guideposts, advertising and commercial signage. There is evident abuse of the public space by private citizens (tolerated by the authorities), an unsystematic approach to setting up city and other public street furniture, as well as its poor maintenance and replacement. The lack of understanding of the potential of the public space is also seen in the disconnectedness of various interests and contents, and their lack of integration for improving the quality of life.

There has been increasing professional criticism, warning of the consequences of failing to adopt spatial plans, corruption in altering spatial management, selfish interests and double standards in enforcing legislation etc. The negative impact of such a policy on the citizens' quality of life is shown in their reduced social security, the fall in real estate prices, reduced traffic safety, unsustainable development, the lack of added-value jobs etc., demonstrating the need for a more active role on the part of civil society. The latter, however, must improve its knowledge and awareness on:

- the possibilities that the field of advancing public interest brings for the quality of the standard of living,
- the mechanisms of the influence of public interest on local politics (no bullshit + measurable aims),
- providing conditions for participating in projects,
- strategy and project planning.

Visible Indicators

For the purposes of our pilot project, we developed the visual indicators of appropriate spatial management on the level of the local authorities, based on several different situations.

We looked for factors contributing to the degradation of the visual quality of urban spaces, evident abuses of public space in the interest of private citizens, neglect of municipal property management – lack of management, poor maintenance, low quality services and the performance of services on the part of concession operators, poor design solutions (such as traffic safety around schools, the intertwining of commercial information and traffic signalisation), searched for the reasons behind the reduction in real estate market value, the failure to restructure traditional industries or the limited possibilities for the development of quality service activities: tourism, small trade etc. We also looked for the connection between cultural heritage, cultural industries and the local economy.

Development Opportunity

Examples of good practice are rare and not comprehensive. In most local communities, the field thus represents an opportunity to carry out successful forms of cooperation between the local authorities and the promotion of public interest. At the same time, however, the opportunities remain unexploited due to a lack of the awareness and knowledge necessary for the efficient realization of projects and strategies. The parties involved are distanced from examples of good practice (usually abroad), unequipped with the knowledge necessary for the execution of quality projects and distrustful of projects involving the wider public. The role of the creative industries in establishing conditions for the projects to happen is therefore crucial. The analytical approach to evaluating the visual quality of public space presented leads to the formation of new criteria and consequently projects that are also important for the activation of local service activities, the improvement of the quality of public services and

the exploitation of joint development opportunities.

What to do?

Following the example of the pilot project, we propose that local communities:

- perform an analysis of the situation based on the criteria proposed,
- start to familiarize themselves with the mechanisms and systemic solutions for the effective management (and marketing) of the visual quality of space,
- gradually provide the conditions for the development of systemic projects for the comprehensive management of street furniture, commercial and information signposts, guideposts and other visual elements of public space, establish rules etc.

- provide the conditions for the positive selection of good projects and comprehensive solutions (choose contractors with references and enable positive selection)
- consistently promote the principles of putting the criteria of public interest above private interest!
- do not refer to a lack of funds; these are low investments compared to the abuses in the past and have distinctly positive consequences for the development and value of the municipality,
- prevent abuses of the public space, assert their ownership right against trespassers,
- refuse non-systemic solutions,
- involve project administrators from the local community, introduce the function of a city architect or designer,
- and publicly present and advocate the aims of the project and gain public support. This should not be difficult.

Part II: Creative Industries

CHAPTER 8.

Creative Industries: At the Crossroads of Innovation and Creativity by Panagiotis Ignatiadis

Preface

Creative industries (CIs) are increasingly considered as key sectors to unlock Europe's potential in the knowledge economy. The number of people working for this sector in 2004 was evaluated at 5.8 million, equivalent to 3.1% of total employed population in EU-25. Moreover, the sector contributed around 2.6% to the EU GDP in 2003, with growth significantly higher than that of the economy in general between 1999 and 2003

Definitions

There is an extensive literature that gives more detailed accounts of the various terms and debates related to creative and cultural industries. In industrial policy and analysis both these terms share a common concern with industries that have often been marginalized from economic and industrial analysis and policy. In particular both terms share a focus on industries such as film, art, design, music etc. that have largely been treated as issues for cultural policy and debate but are now recognized as important economic fields in their own right. The terms have been used in many ways but are usually thought to signify industries that deal with the following activity areas:

- Advertising
- Architecture
- Broadcast media
- Design

- Fashion design, graphic design, interior design, -product design
- Gaming software, new media
- Film
- The "finer" arts
- Literary, visual and performance arts
- Libraries, museums, heritage

While these developments are important to better understand the sector's societal and economic value it is also essential to go beyond the issue of defining the CIs. The focus should be put on what constitutes their core business and explains why they are important drivers of innovation in other sectors. In essence, CIs distinguish themselves through the creativity and the aesthetic values they generate. The importance of the cultural and creative sectors for Europe's competitiveness has been increasingly recognised by EU institutions. The 2009 European Year of Creativity and Innovation sought to highlight the important links that exist between culture, creativity and innovation. This is an important relationship to stress. For innovation has become a key factor for competitiveness and has long ranked high on the policy agendas of governments across Europe. However, until today, the vast majority of innovation support in Europe is directed towards technological innovation and takes little notice of more creative, essentially people-driven, innovation.

The CIs' relation with innovation can be seen from different angles. First, CIs have great innovation potential and are one of the most dynamic

emerging sectors in world trade. Culture is inextricably linked to creativity by developing the concept of “culture-based creativity”. This concept explains how creative people (i.e. artists, craftsmen, creators as well as creative professionals) think imaginatively, challenge the conventional, call on the aesthetic, on emotions and on societal values and thereby unleash new ways of thinking and doing. To emerge, culture-based creativity requires personal abilities (namely to be imaginative and think “out of the box”), technical skills (often artistic skills and/or craftsmanship), as well as a conducive environment that encourages creativity, promotes investments in the arts and fosters citizens’ participation in cultural activities.

In addition to meeting “functional” market demands, products and services supplied by CIs therefore serve aesthetic, emotional, entertainment and sometimes educational purposes. On a different level, creative people can also contribute to rethinking corporate strategy and innovation processes. For example, at Apple, designers work closely with engineers, marketers and manufacturers. They do not only design end devices to receive and produce media content but also contribute to innovation by researching the use of new materials and by developing new production processes. Whilst competitors have concentrated on squeezing manufacturing costs, Apple has perfected the differentiation of its products through a sophisticated design strategy.

Secondly, CIs are also important drivers of economic and social innovation in other sectors. Creative businesses provide firms from other industries with “creative innovation services” that help them innovate more effectively, either directly via inputs into innovation processes (such as new ideas) or indirectly by addressing some obstacles to innovation (sometimes called “behavioural failures”), such as risk aversion, status quo bias or the inability to imagine the future as potentially different from the present.

Almost all industry sectors benefit from CIs’ inputs: ICT, textile and materials, marketing and communications, manufacturing, construction,

tourism and recreational services, public sectors, the building industry, clothing etc. By creating cross-sectoral “creative collaborations”, CIs help developing new innovative products and services. Against this background, innovation support mechanisms to benefit CIs not only allow CIs to innovate better and more, but they also enable them to provide more innovative solutions to other sectors or industries, and therefore help Europe’s overall economy to unleash its full innovation potential.

Limited knowledge of potential markets

Partly because of the above mentioned cultural dimension, but also because of the small size of most companies and a certain lack of business strategy skills, the European single market remains a distant dream for companies in many sub-sectors of the CIs. However, digital technology and European integration provide creative entrepreneurs with new market opportunities.

Where appropriate, innovation support services should help European creative companies to access foreign markets and reach out to a larger potential customer base.

Furthermore, most CIs are undergoing a period of significant change brought on by the effects of digital technology. The “digital shift” creates many uncertainties but at the same time presents many opportunities. CIs need help to better understand and shape online consumption. While some digital media sub-sectors (e.g. social media producers) of the CIs are already today mastering the challenge of attracting vast amounts of users to their services especially traditional content creators would

benefit from implementing more advanced digital media strategies.

Business services should help CIs develop new long term strategies for creation, distribution and exploitation. For example, the question of how to best exploit media rights on digital distribution networks is a long term challenge for many small and medium sized content creators in Europe.

Foresight and strategic partnerships are needed to help them to best benefit from digital in the future.

The potential to promote innovation in other industries

Today's economy is increasingly characterised by the customisation of products and services whose success goes beyond their functionality and encompasses aesthetic, social or symbolic value. Therefore, the "intangible" value provided by CIs is increasingly important to companies throughout diverse sectors of the economy. Moreover, companies from the CIs have for long mastered the challenge of creating demand driven markets by shaping consumers' desires and aspirations (think, for example, about the importance of creating consumer demand in the film industry, where each product is new and consumers have to be convinced to see each product).

To some extent, learning to innovate in nowadays economy therefore means learning from the CIs. Innovation support services that seek to enable creative companies deliver creativity services to companies outside the sector will at the same time foster innovation in these "recipient" industries.

Their innovation effects can thus be multiplied. CIs can be considered as a test bed for developing innovation support mechanisms that may later be applied to other knowledge intensive industries.

Potential new ways of delivering creative business innovation support services across borders.

The initiative could be used to develop and experiment with better ways of delivering creative business support services by CIs to all industries, for example through voucher schemes to provide better access to all forms of knowledge and creativity. New Business Services should

in any case be able to increase "lateral thinking" in the process.

The establishment of innovation vouchers at national and regional level would help creative SMEs

acquire professional skills they cannot afford (in technology, marketing, advertising, design, etc.) and

trigger innovation in other industries. Such schemes could be discussed at EU level and implemented

in Member States and in the regions expressing interest in the creative sector.

Another way of promoting a more entrepreneurial culture in Europe through CIs would be to promote the integration of design thinking in businesses. In an increased number of major companies in the high-tech sectors, designers are working closely with engineers, marketers and manufacturers.

Designers are not only stylists but also contribute to innovation in the use of new materials and production processes.

The European initiative would promote the use of design and/or art in business to develop competitive edges, for example through "artists in residence" projects in which companies invite artists to spend some time among their employees in order to encourage mutual exchange and dialogue. Such projects enable both sides – employees and artists – to discover different ways of thinking and producing. They also make employees think about their views on the company and their working environment.

Creative knowledge transfer mechanisms and multi-disciplinarity .

As underlined above, one of the initiative's originalities would be to combine the current efforts undertaken at local, regional, national and European levels in terms of Business Services to CIs. Therefore, the cross-sectoral and multi-disciplinary aspect of creativity and innovation will most certainly be increased, which will allow the

identification of new support mechanisms, enabling for example the cooperation of CIs with research organisations.

The development of a “creative broker” facility whose role would be to enable creative entrepreneurs to reach new markets and non-creative sectors by providing culture-based creativity services could be envisaged.

The establishment of creative clusters composed of research centres and artistic schools could also be discussed. Indeed, the collaboration between artists, designers and technologists opens new ways to create innovative products and services and fosters innovative solutions at the interface of creativity and technology in a wide range of areas. The initiative could reflect the setting up of creative business incubators (i.e. low-cost shared facilities for creative businesses which are linked to arts schools or universities arts departments) that offer opportunities for students to take their first steps in business in a supportive environment. On a different level, a European initiative could contribute to facilitating much more exchange between policy makers, innovation support experts and creative cluster managers (through workshops, training programmes, etc.). Each of these groups of professionals would benefit from learning about the working practices and programmes offered by the others (e.g. someone providing innovation support to technology companies may well be interested in knowing how the manager of a music industry cluster helps music companies to source and develop new talent, etc.).

Improve the creative industries’ innovation capability and investment readiness

The improvement of the innovation capability and investment readiness of creative SMEs could be achieved through different measures.

Investment and access to finance

Investment readiness depends on the ability to attract investors. Larger companies rely on the innovation capacities of smaller ones to discover new ideas and new talents. This is an important

feature of the CIs. These companies should be invited to act as “mentors” or “business angels” for CIs by helping them getting closer to the market needs. A European policy initiative could facilitate the setting up of schemes in order to facilitate the links between larger companies and the CIs.

In order to tackle the issue of access to funding, the establishment of a “Creative industries bank” specialised in financing (or in supporting the financing of) projects based on investment into innovation support mechanisms to the benefit of CIs could be considered. To do so, the European Investment Bank (EIB) could play a role because of its experience in managing risk with other financial institutions in the innovation sector. Financial institutions specialised in the creative sector (such as the IFCiC in France or the Audiovisual SGR in Spain), private banks (such as Ingenious in the UK) and regional banks have also expertise which is often too focus on national activities.

All too often innovation support mechanisms attract the wrong kind of people: experts in writing tenders rather than in creating innovative products and concepts. The reviewing of the existing public tender procedures could be discussed in order to increase the involvement of creative SMEs in bids for public procurement (PP), which constitutes an important source of business opportunities for CIs.

When it comes to public support given to innovation and research & development a European initiative on business services should initiate a broad discussion on how current funds are spent and who benefits

from them. At European level, support programmes such as FP7 and the CIP need to further embrace the creative industries as desired targets for innovation support. Often, programmes are primarily designed to cater for the needs of technology companies. The initiative should strive to involve the creative sectors in the planning for further funding periods (post 2013). A similar review of innovation funding could also be promoted at national and regional levels.

Access to markets and competitiveness

CIs have a poor understanding and knowledge of consumer markets in Europe in particular in relation to the digital economy. Therefore, a policy initiative undertaken at EU level could be used to make available market information on consumer trends and practices throughout Europe in order to help CIs access foreign markets and take advantage of the digital shift. Such a European initiative could also foster the development of business-to-business partnerships across borders.

More generally, participants to the initiative could also discuss ways of facilitating the translation of innovations and knowledge into (marketable) products, processes and services that would strengthen competitiveness of European CIs.

Other potential outcomes

As a lot of creative SMEs do not see themselves as being part of the “creative sector”, dealing with Business support services might be an issue for some CIs. Support should be given to help the creative sector being structured, which would then enable it to effectively participate to the proposed policy initiative.

Such support could, for example, be provided through the creation of information desks in Member States that could be associated with national Chambers of Commerce. Such “Creative industries desks” could be created following the examples of “media desks” for cinemas.

As underlined previously, the CIs’ innovation capacities remain difficult to evaluate. This is due not only to the nature of the sector itself, but also to fact that the overwhelming majority of indicators aimed at measuring innovation are focusing on technology (R&D expenditure, patenting, graduates in science and engineering, scientific publications, access to venture capital, etc.).

Case Study 1.1

Malta's Creative Economy

Creativity is a shared experience between those who manifest it and those who experience it. It shapes our cultural identity and provides an extensive platform for innovation and change. It can excite, challenge, entertain and enlighten but it can also generate employment and wealth. It is intrinsically an industry that capitalises on intellectual property and which has its origin in individual creativity, talent and skill.

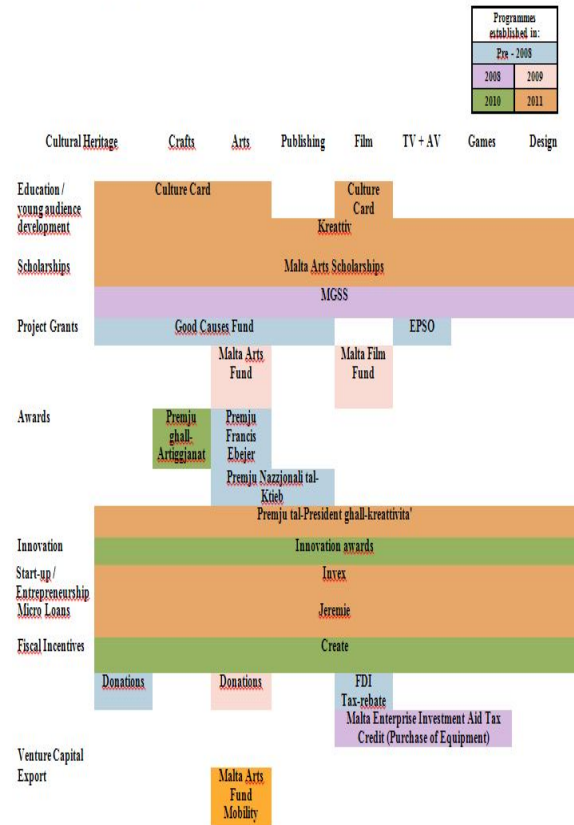
Being a source of prosperity in both economic and social terms, creativity can increase our standard of living, regenerate our towns and villages, enhance our environment, explore our educational needs, improve our health, generate tourism, promote our country on the world stage and attract new investments. It is for all these reasons that creativity works.

The strategy is drawn up by the Creative Economy Working Group, a collaborative project between the Ministry for Finance and the Parliamentary Secretariat for Culture and Local Government within the Ministry of Tourism.

The case

Malta's Creative Economy is driven by 3600 enterprises, employs 7500 creatives, grows at an average 9% per annum, generates €47.5 million from tourism, contributes to 4% of GDP, is similar in size to the construction industry, and slightly less than the financial intermediation services. Since 2010 the cultural and creative industries received €15.4 million additional Government investment reaching a total investment of €26.5 million in 2011

-Overview of programmes of culture and creativity



Overview of programmes of Culture and Creativity

The National Strategy for the Cultural and Creative Industries builds on the National Cultural Policy and Vision 2015 and proposes to:

Strengthen, clarify and consolidate the remits of the Malta Council for Culture and the Arts, the Malta Film Commission, the Malta Crafts Council and the National Book Council by responding to the needs of the industry and capitalising on the new global new global developments of the creative

Consolidate the educational framework and invest in creativity-oriented educational institutions and initiatives that can provide excellence in the formative needs of educators and students who pursue training leading to creative careers, while ensuring that a framework for professional recognition, accreditation and networking is sustained to cater for the professional development of the sectors.

Ensure that creative individuals and enterprises are assisted to find their route to market through investment programmes, fiscal measures, and minimal bureaucracy, whilst promoting a sustainable entrepreneurial culture through professionalisation, inter-industry synergies and clustering.

Position Malta as an attractive, contemporary and stimulating creative hub within the Mediterranean region, with strong emphasis on exchange and access to international markets.

CHAPTER 9.

Creative Industries' Role in Rural Development-The case of the West of Ireland, by Pailine White

Introduction and Background

There has been a lot of discussion over the past decade or more about the 'creative industries' and their potential for driving development. This has been particularly strong in more developed countries who are trying to discover competitive advantages that cannot be easily transferred to lower cost locations. Much of the debate about creative industries has focused on urban areas. The 'creative city' in particular has caught policymakers' attention and a great deal of research has been done on how cities can become more attractive to creative industries and creative people.

Significant creative business activity however takes place in rural areas; in the EU-27, 25.5% of cultural employment is in sparsely populated areas (Eurostat 2011). Creative industries can generate sustainable high quality enterprise and employment opportunities in the rural economy. 'Place' factors such as quality of life, heritage and landscape can play a more important role for creative workers than for others. The sector lends itself to flexible working arrangements and often gives greater priority to work-life balance, lifestyle, creative inspiration and freedom. In the US it was found that quality of life, access to outdoor amenities and activities, the quality of local schools, and social and cultural interaction in rural counties were important factors in determining their share of employment in creative occupations.

This paper examines the role of the creative industries in rural development through the case of the West of Ireland and the activities of the Western Development Commission (WDC). The WDC is a statutory organisation promoting the

economic and social development of the Western Region of Ireland (the counties of Donegal, Sligo, Leitrim, Roscommon, Mayo, Galway and Clare).¹

In 2007 the WDC began to investigate the Western Region's creative sector. At the time there was little quantitative data on the sector within the Republic of Ireland, and no national policy for the creative sector as a whole. The WDC therefore commissioned baseline research *Baseline Research on the Creative Industries Sector in the Western Region of Ireland*(2008)² and produced a summary of the key findings setting out recommendations for developing the sector in *Creative West: The Creative Sector in the Western Region*(2009).³The key issues for rural creative businesses which emerged from this research will be discussed below.

The West of Ireland – A Rural Region and Economy

The Western Region of Ireland is home to 820,880 people, 64.9% of whom live in rural areas (outside population centres of 1,500 persons) (see Map 1). This compares with a state average of 38%. In fact the Western Region includes the five most rural counties in the state. It has one city (Galway) and five towns of over 10,000 population, which combined only account for a fifth of the region's population (Census of Population 2011).⁴

¹The WDC is funded by the national exchequer through the Department of the Environment, Community and Local Government. See www.wdc.ie for more details on the organisation.

²http://www.wdc.ie/wp-content/uploads/reports_CreativeSector_baseline-research.pdf

³http://www.wdc.ie/wp-content/uploads/reports_CreativeWest.pdf

⁴<http://www.wdc.ie/wp-content/uploads/Census-2011-Principal-Demographic-and-Town-and-Country-WDC-May-2012.pdf>

The region's largest employment sectors are wholesale and retail, industry, health, education, agriculture and accommodation and food service. It has a higher reliance on more traditional sectors, local services and public sector employment than the national average, and lower activity in knowledge intensive and higher value services, and high-tech manufacturing. Since 2008 unemployment has risen dramatically and by 2011 there were 78,349 people unemployed in the Western Region.⁵ The latest unemployment rates (Q1 2013) for the NUTS 3 regions which make up the Western Region are 15.5% (Border NUTS 3 region) and 12.9% (West NUTS 3 region), the state average is 13.7%. The Border region, with a higher unemployment rate, is more rural than the West (which includes Galway city). The largest numbers of enterprises in the Western Region are in construction, wholesale and retail and accommodation and food service. Enterprises in the region tend to be smaller in scale than the national average. There is a trend for increasing concentration of enterprises in urban centres. The sectors which have lost the greatest numbers of enterprises in recent years (construction, industry, wholesale and retail, accommodation and food service, and transportation and storage) have tended to be more important to the rural economy while the sectors showing growth in enterprise numbers (mainly knowledge services) tend to be concentrated in larger urban centres.⁶

Defining the creative industries

There are many definitions of the creative industries. The main differences are the extent to which they include cultural and heritage activities such as cultural tourism, museums etc. The WDC uses a relatively narrow definition of the creative industries which does not include these activities. Essentially we define it as 'Occupations and industries centred on creativity, for the production and distribution of original goods and services' (WDC 2009, p. 27). It is about people and their ideas.

In practice the work of the WDC within this sector covers 12 creative activities:

- Advertising
- Architecture
- Art/Antiques trade
- Crafts
- Design
- Designer fashion
- Digital media
- Music, visual and performing arts
- Publishing
- Radio and TV broadcasting
- Software and gaming
- Video, film and photography

The Creative Industries in the Western Region of Ireland

The research undertaken in 2008 estimated that there were 4,779 creative businesses in the Western Region, which directly employed 11,000 people (approximately 3% of total employment). It was estimated the sector generated annual turnover of €534 million and contributed €270 million to the Gross Value Added (GVA) of the region (approximately 1.3% of regional GVA). The creative sector in the Western Region was largely composed of self-employed individuals or micro-enterprises (fewer than 10 employees). Only 12% of the businesses had more than 10 employees, 49% had between 2 and 10

⁵2011 was the most recent Census of Population in Ireland. Unemployment figures for the Western Region are not available from other data sources as the region does not correspond to the NUTS regional classification system used in the Quarterly National Household Survey.

⁶ WDC, Regional Sectoral Analysis of the Western Region (forthcoming)

employees and the remaining 39% were sole traders. Export activity was quite low; only a third of creative businesses received more than 5% of their total turnover from exports.

Considering the rural dimension, Table 1 shows the estimated number of people employed in the creative sector in each county as well as the share of the county's total employment accounted for by the sector. Each county's population and share living in rural areas is also set out.

In absolute terms Galway, the region's largest and least rural county, had the highest number employed in the creative sector (3,878). Galway city has an acknowledged creative dynamic and international reputation in the arts and high-tech world. The rural Connemara area in west county Galway meanwhile is home to a cluster of audio-visual companies which emerged as a result of the establishment in the area of TG4, the Irish language television station, in 1996 (Collins 2009). While Galway had the largest number employed in the creative sector, in relative terms (3.4% of its total employment) it was less important there than in some other counties.

County Leitrim, the region's smallest and most rural county, had the highest proportion of its total employment in the creative sector (4.4%). Leitrim is home to a cluster of crafts and arts businesses which expanded strongly during the early to mid-1990s, partly driven by the availability of low cost property combined with a high quality of life and largely unspoilt rural landscape. Creative employment in the county is largely within arts and crafts with low levels in creative technology.

In contrast, county Roscommon had the lowest share of creative employment (1.7%). It has the second smallest population, is the second most rural county and neighbours Leitrim. Likely factors explaining the different experiences of these two neighbouring counties include the established cluster in Leitrim, greater opportunities for social and cultural interaction

and the natural landscape. These factors were supported and reinforced by targeted efforts by local development groups and the local authority in Leitrim to invest in and promote the creative sector and creative infrastructure, often with strong involvement from the sector itself. Examples include the Leitrim Design House (<http://intoileitrim.com>), Leitrim Sculpture Centre (www.leitrimsculpturecentre.ie) and the Dock Arts Centre (www.thedock.ie).

Issues for Rural Creative Businesses in Ireland's Western Region

Some of the key issues for rural creative businesses in the region which have emerged from the WDC's research and work in this area include:

- Creative Place:** The quality of life and natural landscape in the Western Region are often cited as important factors influencing location. Elements such as the landscape, remoteness, natural surroundings, waterways, lighting, space and heritage are named as important for allowing creativity to thrive. Of those who have moved to the region, most have done so for the quieter lifestyle and to get away from the 'hustle and bustle' of city living. Creative workers have the flexibility to work from any location as long as facilities, most importantly a quality broadband connection, are available. The region's connectivity, both physical and virtual, is a concern for creative businesses. Improved transport infrastructure and communications are considered top priorities. The lack of sufficient quality broadband services across many rural parts of the region is a key constraint. There may however be a degree of tension between improvements in connectivity and a loss of the isolation or remoteness cited as a location factor by some creative individuals.

- **Creative People:** While a high level of creative talent exists in the region, both organisations and businesses have reported difficulties in tapping into this skills base and knowing exactly who is operating in the creative sector in the region. Creative technology enterprises in rural areas have particular difficulties recruiting staff with the required skills. This may reflect a preference for urban locations among those in the high-tech/ICT sector or a general shortage of such skills nationally. It has also been noted that the creative workforce is highly mobile creating positive flows of skills, ideas and creativity between the creative sector and other sectors, however also raising the challenge of retaining creative talent in rural areas. Rising emigration as a result of the recession has greatly increased the loss of young creative talent from rural areas.
- **Creative Support:** There are low levels of networking within the sector, with businesses typically operating in relative isolation; a trait shared with other rural enterprises in the region. Only one in four creative businesses surveyed had joined with others in the previous year to deliver projects. Linkages with businesses in the wider economy are also limited, a situation which restricts the realisation of the wider innovation benefits of creativity. It has also been found that the often highly independent nature of those working in the creative sector can be an issue in relation to networking. Access to funding support and finance also emerges as a critical issue. The majority of issues which emerged in the Western Region are consistent with findings from other rural regions e.g. UK's *Creative Countryside* report. The importance of environmental and quality of life factors in attracting and retaining creative talent in a rural region emerged strongly, as did the constraints of a rural location on the operation of creative businesses, notably in the areas of infrastructure, accessibility and networking.

Principles Underpinning the Development of the Western Region's Creative Sector

The WDC's research and work in this sector highlighted that there were a number of fundamental principles that underpin the future development of the Western Region's creative sector. These are likely to be equally relevant to other rural regions. The recommendations which the WDC has made to develop the sector, as well as its activities in this area, are largely based upon these basic principles.

1. Creativity is an asset and creative talent should be supported in order for it to be maintained, developed and enabled to contribute to the growth of the knowledge economy.
2. Potential exists for the region's creative sector to participate more fully in global markets and to enhance its export capacity.
3. Preserving the landscape, built environment and natural heritage of the region, bearing in mind its predominantly rural nature, is necessary to ensure that the West's creative place strengths are maintained.
4. The catalytic and spillover effects of the creative sector can be significant for driving innovation in the regional economy.
5. A regional approach to development of the sector will serve to build capacity across the region, and extend the diversity and efficiency of the region's creative sector. It is important that such a regional approach be aligned with any future national policy for the sector.
6. Enhanced partnership between the private and public sector will contribute to the realisation of the creative sector's potential. Increased coordination and linkage among the various stakeholders in the sector will help foster a dynamic, vibrant sector.

Recommendations for developing the Western Region's creative sector

The WDC made fourteen recommendations for developing the region's creative sector in *Creative West: The Creative Sector in the Western Region*. These were developed in order to address some of the issues outlined above facing creative businesses in the region, including rural-based enterprises. The recommendations are a mix of broad strategic recommendations and more practical operational activities.

- a) Establish a national policy for the creative sector as a whole to provide a coherent structure for developing the sector.
- b) Enable more effective production and development of creative goods and services through establishing networks of practice.
- c) Facilitate export growth and domestic sales by effectively promoting the 'Creative West'.
- d) Facilitate the transfer of creative capabilities into the wider business environment.
- e) Nurture and develop future creative talent in the region through education.
- f) Develop creative connectors and hubs in the region to facilitate businesses and operators to work in suitable cost effective environments.
- g) Accelerate growth of creative businesses through enhanced broadband capacity (particularly the high productivity creative technology sector).
- h) Enhance the quality of the built environment.
- i) Create an information website for the creative sector in the Western Region.
- j) Try to ensure that funding schemes available to creative businesses meet the needs of the sector.
- k) Provide training in business skills of relevance to the creative sector.
- l) Enhance the role of research and development in the creative sector.
- m) Conduct a skills matching study for the sector.
- n) Prepare a tourist guide for the 'Creative West'.
- o) Improve the transport network.

Several of these recommendations have been carried through in activities undertaken by the WDC and other stakeholders in the region.

Examples of the WDC's activities are included in the case studies (set out separately) including the Creative Edge project to encourage increased exports (www.mycreativeedge.eu), the WDC Micro-Loan Fund: Creative Industries providing micro-loan finance to creative businesses (www.wdc.ie/microfundci) and the WDC's work in making the case for improved broadband access. Other stakeholders are running activities such as the Creative State North West talent voucher project to increase interactions between creative businesses and the wider regional economy (www.creativestatenorthwest.com) and Harnessing Creativity which is directly addressing training issues for rural creative enterprises (www.harnessingcreativity.eu).

Conclusions

Rural areas in the West of Ireland, experiencing declines in agricultural, construction and local services employment, need to identify new areas of opportunity for sustainable enterprise and employment growth. The creative industries present an important avenue for rural development. Creative workers are often deeply attached and embedded in their local area, drawing inspiration and creativity from their landscape, culture and heritage. In addition creatives from cities can be attracted to relocate to rural areas seeking a better quality of life. Creatives often work alone or in micro-enterprises which are unlikely to relocate to other countries and so are both economically and environmentally sustainable.

Poor quality communications infrastructure, isolation, low export activity and the loss of young creative talent are some of the key constraints to the future development of the creative industries in rural areas. The activities of the WDC including the Creative Edge project, the WDC Micro-loan Fund: Creative Industries and its work on making the case for next generation penetration in rural

areas are designed to address some of these constraints and facilitate the creative industries to

make an ever greater contribution to rural employment and development.

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Case Study 8.1

Creative Edge – A Northern Periphery Programme (NPP) Interreg project

The Western Development Commission of Ireland is a partner in an interreg-funded project called *Creative Edge* (www.creative-edge.eu). It is funded under the Northern Periphery Programme and the other partners are in Northern Ireland, northern Sweden and northern Finland. The issues for rural creative people and businesses are quite similar across the partner regions.

Map 1: Partner regions in the Creative Edge project



The objectives of the *Creative Edge* project directly address some of the key issues for rural creative industries set out in the paper *Creative Industries' Role in Rural Development: The case of the West of Ireland*.

- **Increase export activity** – rural creative businesses often have limited local demand and need to increase exports (internationally or to other parts of their own country) in order to be viable and / or to grow. In the West of Ireland the recession that began in 2008 greatly reduced domestic demand for creative products and

services and has driven many creative businesses to look more towards export and tourist markets.

- **Facilitate networking** – many rural creative entrepreneurs can feel isolated, especially as a high proportion are sole traders and many work from their own homes. Networking and identifying opportunities for collaboration is critical for small rurally based creatives.
- **Improve employment prospects for young creative talent** – many new graduates in creative disciplines leave rural areas to find employment in cities. Greater opportunities to gain experience working in the creative sector in their own rural region or to set up their own business will help retain this creative talent which is the key resource for the sector.

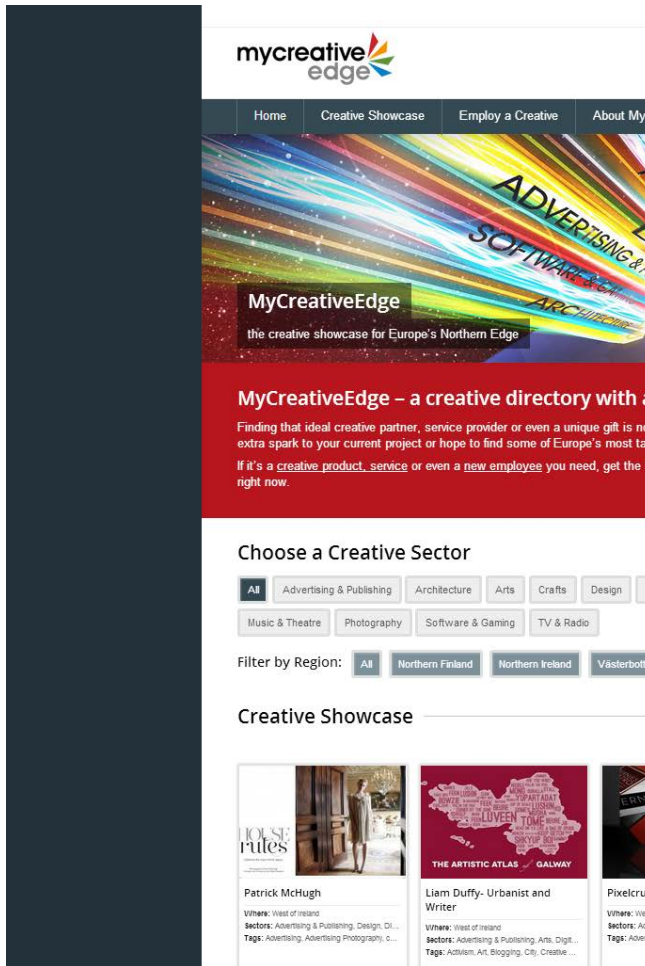
Some of the project's activities that are most relevant to rural development are:

- **MyCreativeEdge – The Creative Showcase for Europe's Northern Edge** (www.mycreativeedge.eu)

This website was launched in mid-June to provide a platform for creative businesses, freelancers and jobseekers in the partner regions to showcase their creative work to potential international clients and customers. The WDC are the lead partners in its development. Its aim is to increase export activity by creative businesses, most of whom are based in rural locations. By providing a showcase which will be marketed and advertised internationally, including to the diasporas of these regions, individual rural creative businesses (many of whom are single person operations) can greatly increase their international reach.

The peripheral location and rural nature of the regions is used as a unique and important selling point for attracting website visitors. This is particularly true for creative activities where the landscape provides inspiration such as visual arts, photography, film making and crafts. For creative technology services the 'pitch' focuses more on the fact that location is irrelevant as these services can be provided online from even the most rural location.

Creative businesses, freelancers or new graduates apply to join the site and then create their own profile which illustrates their creative work. Members' can also access a networking forum where they can engage with others working in their field from across the four regions and seek advice. There is also a resources section with advice on increasing exports including a specific 'social media toolkit' to assist creative businesses to make the most of social media.



- **Creative Edge Talent Voucher Scheme**

A pilot talent voucher scheme is open for applications at the moment. Creative businesses who are featured on www.mycreativeedge.eu can apply for a talent voucher to a maximum of €2,000 to contract a new/emerging creative talent who is also featured on the site to do a specific assignment for them. It will hopefully provide valuable experience for new talent, may lead to

further collaboration and help retain the young talent in the region. It will also help creative businesses with a project that will hopefully lead to new business opportunities. This is operating in all of the partner regions except Northern Ireland.

- **Mentoring programme**

The mentoring programme is being run in Finland and Sweden to match up young, emerging creative talent with established mentors to assist the young talent to establish their own business and remain in their area. In total 30 people are involved as mentors and mentees. The programme is still running but so far one company has been established, one mentee has gained an internship with their mentor company and one mentor/mentee partnership has submitted an application for funding for a film project.

- **Creative Steps**

The Creative Steps programme gave young creative talent real world experience of working with a company, working in international teams and working online. The objective again was to provide new talent with experience that would improve their chances of finding employment or establishing their own business in their home region. Four emerging creative talents from each of the partner regions were divided into four international teams and each was given an assignment from a real business and had to develop a creative solution. The programme involved two weeks of face to face work, and two weeks of online working across four countries. The assignments were from Spinfy (an app developer), Creative Summit (a conference organiser), R4 Tyres (a tyre bale recycling company) and Whitaker Institute (newly launched university institute). A model of the programme will be produced. See

<http://www.creative-edge.eu/wp-content/uploads/2012/07/Creative-Edge-Newsletter-June-2013.pdf>

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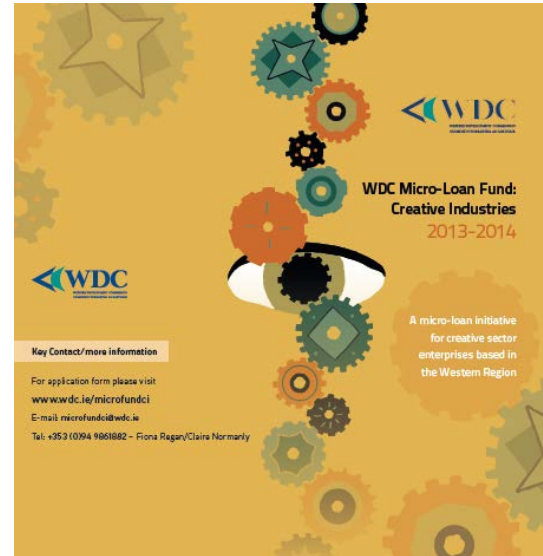
Case Study 8.2

WDC Micro-Loan Fund: Creative Industries

An area identified as a problem by rural creative enterprises in the paper *Creative Industries' Role in Rural Development: The case of the West of Ireland* was access to finance. Bank credit is extremely limited at the moment in Ireland and the creative sector, which is seen as risky, had particular difficulty accessing finance. The Western Development Commission has operated a venture capital fund since 2001. This was initially funded through national government funding, but this came to an end several years ago. However money from the fund has 'revolved' through loan repayments and a number of successful trade sales of businesses invested in. In 2012 a decision was taken to set aside €1 million of this 'revolved' money over three years for micro-loans and it was decided that, to complement the WDC's activities in the creative sector, it would initially target that sector.

The *WDC Micro-Loan Fund: Creative Industries* (www.wdc.ie/microfundci) was launched in June 2012. Repayable loans of up to €25,000 are available for a period of 1-5 years for businesses operating in any of the 12 creative industries listed above. The interest rate is the EU reference rate for unsecured lending. Calls for applications are opened on a quarterly basis.

So far two calls have been completed and micro-loans approved for nine creative businesses. Five of these are based in very rural locations including a film-maker, sculpture, sign designer, arts venue and a software developer.



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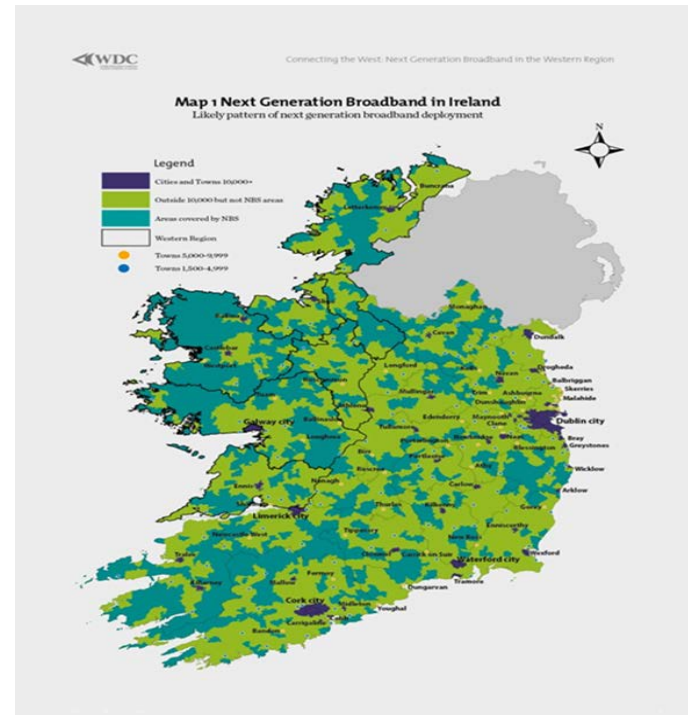
Case Study 8.3

Next Generation Broadband in the Western Region

While not exclusively dealing with the creative sector, in 2012 the Western Development Commission published an extensive analysis of the next generation broadband issues for the Western Region and for rural areas in Ireland in general in *Connecting the West: Next Generation Broadband in the Western Region* (2012).⁷

High speed broadband has often been cited as a key constraint for rural creative businesses. For those in creative technology businesses like web designers, mobile app developers, film makers and architects very high capacity broadband is vital for their business as they need to transmit very large files to clients. But next generation broadband is critical for all creative businesses if they want to sell their products online, upload videos of their products or services, take online bookings or want to have flexibility for home working.

The roll out of higher capacity next generation broadband in Ireland is beginning in the most populated urban centres and in the absence of direct government intervention smaller towns and villages and rural areas will be left behind and enterprises operating in these areas will be disadvantaged. The current National Broadband Plan in Ireland will most likely result in a 'three speed Ireland' with cities and large towns (10,000+) having speeds of 70-100 Mbps, semi-urban areas (10,000 – 1,500) with about 40Mbps and rural areas having about 30Mbps.



Source: WDC (2012b), *Connecting the West: Next Generation Broadband in the Western Region*, p. 28

To operate successfully from a rural location – which quality of life, landscape and culture make attractive for creative people – they need to be facilitated by access to high speed broadband on a par with that available to city based competitors. The WDC is actively involved in making the case for government intervention to ensure faster and wider roll-out of next generation broadband in rural areas.

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To download the report: <http://www.wdc.ie/wp-content/uploads/WDC-Connecting-the-West-Next-Gen-Low-Res-SP.pdf>

⁷<http://www.wdc.ie/wp-content/uploads/WDC-Connecting-the-West-Next-Gen-Low-Res-SP.pdf>

CHAPTER 10.

Heritage Trails in Slovenia: Tourism Entrepreneurship in action and stakeholders' relationship, by Marko Koscak

A multi-stakeholder approach to tourism development

Introduction

One of the beneficial methodologies for growing and developing a level of tourism which is sustainable and enhances the totality of local and regional environments is a multi-stakeholder approach to tourism development. In this paper, we present the case of the "Heritage trails through Dolenjska and Bela krajina in SE Slovenia" by which sustainable rural development⁸ takes an integrated approach in terms of start-up, implementation and development and is supported by and benefits from the notion of a core of multiple stakeholders.

It is clear that:

- Entrepreneurship and entrepreneurial skills, harnessed in a bottom-up model of development, will have a huge impact on rural and agri-tourist micro-economies at a local community level. The effect in driving wealth creation and expanding employment is measurable in a very tangible and transparent way

- Furthermore, multi-stakeholder tourism projects benefit the ownership transformation process by forcing public⁹, private¹⁰ and social¹¹ ownership agents and enterprises to work together for

common benefit. Because of the bottom up approach the measurable value at an enterprise or agency level is also more tangible and obvious -We can also see that by engaging local public agencies, the dimension of environmental planning and protection can be assured. In this way the sustainable nature of tourism and its impact on the local environment can be assessed and given due priority

-At the same time, in such integrated projects, individual entrepreneurs begin to comprehend and understand the value of co-operation as well as of competition. A key feature is often the need for small-scale tourism entrepreneurs to develop a promotional mechanism to market their product or service at a wider national and international level. Individually the costs of such an activity are too great for micro-enterprises, but they are possible for groups of enterprises. This evidences how an integrated model enables participants to benefit from the totality and complexity of resources and skills held by all stakeholders

-Clearly the model we are referring to, as demonstrated in the Case Study utilised in this paper, has a very precise local/regional orientation. The Heritage Trail of Dolenjska & Bela krajina Case Study has a rural base and is profoundly affected by the necessity to attract tourism inputs without damaging the sensitivities of the rural environment. It also has a strong multi-stakeholder approach which in many ways illustrates the impact in EU-funded programmes of the concept of subsidiarity¹² - aiming at

⁸ We take this to include cultural & heritage, vinicultural & gastronomic as well as ecological tourism

⁹ By **public** we mean municipal/local government, state agencies and international organisations operating in a local or regional framework

¹⁰ By **private** we mean privately owned companies, including quoted or unquoted companies, as well as partnerships or self-employed individuals

¹¹ By **social** we mean entities established for mutual benefit, including co-operatives, societies and not-for-profit agencies

¹² The principle of subsidiarity is defined in Article 5 of the Treaty establishing the European Union and was intended to ensure that decisions are taken as closely as possible to the citizen and that constant checks are made as to whether

seamless connectivity between EU supranational policy and funding, member state objectives in macro-economic harmonisation and stabilities and local micro-economic needs.

The entrepreneurial community

Community involvement for ecotourism projects, within which concept sustainable rural tourism is included, is seen as a critically important area. Studies and programmes conducted by the World Wildlife Fund¹³ and associated international agencies¹⁴ which have sought to manage the preservation of endangered species of animals and their environments together with economic development for sensitive rural communities, have found that eco-tourism provides a valuable balance between what are often competing demands.

Community involvement in the planning and implementation process has often boosted community economic development and therefore precluded the need to adopt more exploitative types of development – e.g. quarrying, mineral extraction or mass-scale tourism. The WWF PAN Parks initiative was established for the purpose of protecting wild life in vulnerable European environments through the tourism limited by sustainable carrying capacity. This has ensured that the quality of the natural and cultural heritage of an area should not be damaged whilst also creating opportunities for entrepreneurship through community-driven tourism actions. This may involve micro and small businesses which

are creating products and services derived from local or regional traditions or ethnography, and which create a unique selling point without creating cultural devaluation.

At the same time, there is evidence, as Denman and other commented that some ecotourism and rural development products fail because of the failure of the entrepreneurial vision. Projects fail to dynamise enough interest and generate visits, poor marketing decisions are made or inadequate marketing channel utilised. In some cases whilst the actual project location may be attractive, the surrounding region is sufficiently unattractive or poorly structured and thus blocks access in marketing and logistical terms.

The role of specialist or niche market tour operators can often be critical, as seen from the Heritage Trail case study in this chapter, can be an important component of the multi-stakeholder mix. This also applies to the quality of the accommodation and catering product; whilst eco-tourists and heritage-cultural tourists may not seek five star hotel products or standards, they will normally demand clean, comfortable and appropriate facilities. The level of those facilities and the pricing may depend on whether, for example, the overall visitor profile is directed towards backpackers rather than the “grey tourism” market (i.e. the over 55's). But quality is an important consideration and one which has been seen as essential to community-entrepreneurship balance.

action at supranational level is justified in the light of the possibilities available at national, regional or local level. The

Edinburgh European Council of December 1992 issued a declaration on the principle of subsidiarity, which lays down the rules for its application. (source: European Commission, 2007)

¹³ Denman, R., Report for WWF: *Guidelines for community-based ecotourism development*, July 2004, The Tourism Company

¹⁴ GTZ. *Sustainable Tourism as a Development Option: Practical Guide for Local Planners, Developers and Decision Makers*. GTZ/Deutsche Gesellschaft für Technische Zusammenarbeit GmbH, Eschborn/Germany, 1999

Conclusion: Critical Success Factors

There are good reasons why the Slovene Heritage Trail model is being successfully adopted in several neighbouring countries as an initiative for rural regeneration through sustainable tourism, namely:

Factor 1 - Economic regeneration

A heritage trail is created as a tool for rural economic regeneration. The heritage trail extends tourism from existing centres into new and undervisited areas, by increasing the number of visitors, extending their stay, and diversifying the attractions and services offered to them: expansion, extension and diversification.

Factor 2 - Contributing to regional tourism development

The heritage trail is a tourism product which makes the natural and cultural heritage of a region the focal point of the offering. The development of such a product is, therefore, an integral component of the development of the whole region as a tourism destination. However, a heritage trail is only one product, and many regions have other tourism products on offer which may not be included in the trail. In creating heritage trails in Slovenia, there was frequently a temptation to include all tourism attractions and services in the region. But to give into such a temptation would have been to lose the focus of a well defined tourism product.

Factor 3 - Complementing other tourism products

Although a heritage trail focuses on only some of the attractions of a region, it can be

complementary to other tourism products on offer. For example, it can contribute to economies of scale in regional promotion - in Slovenia, the heritage trail and spa tourism were promoted jointly, and costs of this shared. A heritage trail can also contribute to a wider choice of products for target markets. Taking the example of Slovenia again, spa tourists may be interested in the heritage trail product, and heritage trail tourists may enjoy the spa facilities.

Factor 4 - Transferability

The heritage trails concept is transferable to other regions and countries where there is sufficient natural and cultural heritage to attract tourists and where there is a local desire both to benefit from tourism and to safeguard that heritage. This is particularly the case in parts of central and eastern Europe where established settlement patterns and rural economies have developed similarly to those in Slovenia.

Factor 5 - Sustainable tourism

A heritage trail focuses on the natural and cultural assets of a rural region. This runs the risk of exposing some of the most vulnerable sites in a region to excessive numbers of tourists. The preparation of a heritage trail, therefore, must include a tourism »carrying capacity study« at each proposed tourism site. If a sudden increase in tourists risked damaging the physical or natural attributes of a site, or if it were to exceed the tolerance of the local people, it should not be included in the heritage trail until preventive measures can be implemented.

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Case Study 10.1

The Dolenjska-Bela Krajina Heritage Trail

The rural case-study presented is one of a region in Slovenia along the border with Croatia, where we track a ten year process, from preliminary idea - to the operational reality of sustainable international tourism in a strategically-located destination-region.

1. Origins and Catalysts:

The thirty year period from 1960-1990, saw distinct phases of evolution in tourism, planning, conservation- focused thinking and actions in the Western World. This led to the concepts and processes of sustainable tourism planning. For example, in the UK, by the end of the 1980's a National Task Force on 'Tourism & the Environment' had been established in order to provide sustainable tourism guidelines for three problem categories:

- a) the Countryside
- b) Heritage Sites
- c) Historic Cities and Towns

In the case of the Slovenia example explained in the case study, an additional factor is the multiple dynamic of international, national, regional and local agencies involved in the project. These were drawn from public, private and social sources, but the key actors and catalysts who can be identified in this story were the Slovenian Ministry of Agriculture, the Bavarian State Ministry for Agriculture, the Faculty of Architecture in Ljubljana, the European Commission's Tourism Directorate, a Regional Chamber of Commerce, a commercial tourism operator, and at later date, an international market research consultant.

2. Integrated Rural Community Development Project

The CRPOV Programme (Integrated Rural Development and Village Renovation), which commenced in 1990, was associated both with the UN Food & Agriculture Organisation (FAO) and with the Bavarian Ministry for Agriculture. Bavaria helped in the initial phase transferring experience and know-how. CRPOV was based on a bottom-up approach, involving an initial 14 local project-areas, starting in 1991. Two of the project villages were located in the Slovene municipality of Trebnje with around 500 local residents involved in the project. During this period some 250 local projects were developed in Slovenia, primarily aimed at development possibilities for rural economic diversification.

The CRPOV, as an Integrated Rural Community Development programme, led the way towards rural product development, and as a by-product, community-based sustainable tourism. Such tourism requires partnership and co-operation between the public, private and the NGO voluntary sectors. Co-operation of this sort was not common in the period 1992 -1995 in Slovene tourism. It was clear, however, that sustainability - in Slovenia or anywhere else - requires community involvement together with the firm the commitment of local actors and producers of products and services. The appeal of such action is to add tourism products to the other rural products, which they complement.

CRPOV resulted in the creation of a tourism product, by offering a themed 'commercial package', by linking with Slovene Railways, in developing a one-day tour. This theme was the main idea of a development strategy, one outcome of which was the 18km long Baraga Walking-Trail. Initially, this product was offered to school pupils. The response was limited, as there was no commercial partner to market and sell the product on the domestic market. However, there were improvements in infrastructure, and in

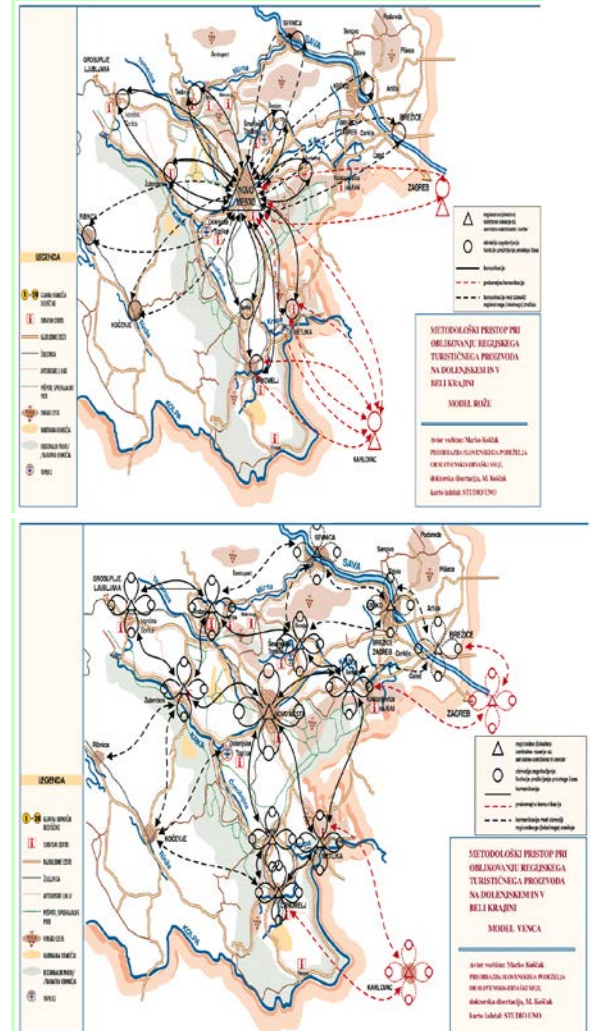
housing, plus local training-schemes to create business opportunities. In 1996, the project was given an Award in Munich, as part of the ARGE- 'Landentwicklung und Dorfeneuerung' development competition. This was also a confidence-building phase for rural people locally, later enabling them to become part of a broader, regional project, with its tourism elements. The Wine Trail was a parallel project to CRPOV, at the national level. The idea behind it was to promote wine products as well as the culture, customs, and traditions of wine-making areas of Slovenia. The effort resulted in 25 Wine Trails, created all round the country.

3. International Team Heritage Trail Consultancy

This background of the CRPOV programme as well as the parallel development in terms of Wine Trails, prompted the Regional Chamber of Commerce of Dolenjska & Bela krajina to accept an invitation by a consortium (which had in 1996 secured European Union funding to launch two pilot projects in Slovenia and Bulgaria) to create Heritage Trails. The consortium included Ecotourism Ltd. (a British consultancy firm), PRISMA (a Greek consultancy firm) and ECOVAST (The European Council for the Village and Small Town). All of these were supported by regional and national institutions in the field of natural and cultural heritage.

The UK/Slovene Heritage Trail team conducted a 'Tourist Resource Inventorisation & selection', based upon natural, built and living cultural heritage resources in the selected region. Some 150 sites were identified and proposed by the different partners involved in the participation process for the Heritage Trail. From this large number, 28 sites were selected, to be networked in a trail system for the area. The idea was to develop a tourist product which was capable of offering opportunities for stays of up to seven days in the region. Two key access-forms were used for the clustering of attractions, one a "flower

structure", and the other a "garland structure" (see Figures 1 and 2). Existing tourist assets and potentials were the basis of these groupings.



A major result of this work was the creation of a Regional Partnership of 32 organisations, from the public, private and NGO sectors, which signed an agreement to co-operate in the Heritage Trail's implementation phases of marketing and product development. This partnership - working under the umbrella of the Regional Chamber of Commerce – was in operation for 12 years until December 2008, then "transferred" into LAG LEADER partnership which remains a vibrant and robust operating entity. The partnership supports, co-ordinates and brings together the provider-

partners. Work in general consists of marketing activities, product development, and training activities, where different combinations of partners, institutions, and individuals are involved. For marketing purposes, a local commercial partner - Kompas Novo mesto - was invited into the partnership in 2002, in order to articulate a stronger and more effective assault on foreign markets. Kompas was engaged to act as the marketing agency, on behalf of the Heritage Trail partnership. Although the official launch of the product was in 1997, at the World Travel Market in London, followed in 1998 by a presentation at ITB/Tourist Fair in Berlin, there was no significant response. Foreign markets at that time had limited awareness about any Slovene tourist products, other than what can be described as the constantly featured traditional Slovene Tourist icons such as Lake Bled, Kranjska Gora ski resort, Postojna Cave, and Portoroz seaside resort.

The effective commercial launch of the Heritage Trail at an international level, with a foreign tourist industry adviser and a much greater professionally co-ordinated national approach, was delayed until 2002, in London. There, at the World Travel Market, the launch had the active support of the Slovenian Tourism Board, together with other relevant institutions.

4. Stages of Commercial Product, Adaptation and Implementation:

Despite the launch of the Heritage Trail in the domestic market, followed by the international launch at the World Travel Market in 2002, the level of response by foreign tour-operators and travel agents was weak. It became clear that external help was required to target appropriate foreign tourism-trade partners as well as to identify and select niche markets. An External Consultant, Professor A.S. Travis of East-West Tourism Consultancy Ltd became employed in this role.

From the market research conducted by Professor Travis on Slovenia's key foreign markets, the special interest markets, with a focus on either cultural tourism or nature-tourism (eco-tourism) were selected. Independent and some major commercial operators were to be approached by phone, fax, or on-line. 200 firms were identified in 7 European countries; of these 60 firms were contacted by at least two contact modes, but only 6 showed some degree of interest.

The problem revealed was that though there is much interest in Slovenia as a high-growth destination country, it was seen by the international industry as one with 3 major attractions – the 'tourism icons' already mentioned – lakes and mountains, caves and sea. For a significant period of time Slovene overseas marketing has tended to focus only on these well-known destinations!

By 2003, low-cost airlines made Slovenia easily accessible to high-spend markets. Air travel cannot be a basis for sustainability, but may have to be used as the initial opening up phase for a new destination or product in the first place. Ultimately connected rail travel access must be the longer term primary aim. However, as this initial stage of opening the Heritage Trail market, the transport access methodology was via the low-cost airline destination airports of Ljubljana (Easyjet), Klagenfurt (Ryanair) and Graz (Ryanair), with access ground transport routing via Ljubljana. In-depth contact with key operators by phone showed that there were two viable special-interest packages, which could appeal commercially:

- a) A Heritage Trail Add-On Package to offers at Bled (Lakes & Mountains) or Ljubljana (City & Culture)
- b) An Integrated new 'Highlights of Slovenia' holidays, which started with 25% of their time at two existing icons (Bled & Ljubljana), then the remaining 75% of the time allocation spent on the

Heritage Trail Testing of this product with a group of six UK travel professionals was extremely successful. A second tour with tour-operators from Germany and the UK in 2004, was less successful. In 2005 a specialist walking-tour firm assembled its bespoke and individualised Heritage Trail offer, and at the time of writing, Independent Tour Operator firms were preparing for launching on-line, two individualised alternative packages.

5. Thematic Routes – Next Stage Development

From these well accepted initials we seek for further development of the product. Our thinking was led by the facts that:

- More than 75 % of tourist from foreign markets are seeking the active holidays,
- More than 50 % of the reservations are made by internet,
- More tourists want to change the destinations every couple of days, etc.



So, we find out that we have to create the product which:

- Can be used by individual traveller in the same manner than by tour operator
- Will connect actual tourist offer in the region
- Will be supported by all new common and used technologies
- Will support active holidays
- Should be different than other products in the field of active holidays.

In 2009 and with financial support of the European Regional fund we successfully finished the project, which fulfil all that conditions.

With the project we built "back-bone" for four main activities hiking, biking, horse riding and rowing in the whole region. The routes are connecting natural and cultural heritage of the region with other tourist offer, such as accommodation, activities, information, services etc.

Wholly digitalised and located by GPS, routes are now presented in the renewed portal <http://www.slovenia-heritage.net/> and the new built mobile portal <http://activeslovenia.mobi>. The product also is presented in the facebook and YouTube. Biking and horse riding routes are also visualised.

Main tourist offer of the region is showed on these attractive visualised routes and in the portal.

The potential tourist can detail look and plan its holidays from home (internet). Once on the terrain, they can use Mobile, PDA, GPS devices (and print outs) to navigate himself on the region. For those who don't have enough time to create the holidays by themselves, the active tourist packages are (pre)-prepared and shown on the web as well.

Learning Points

1. It is evident from the Case Study that the Heritage Recycling for Tourism phase was preceded by the work on Integrated Rural Community Development. This stimulated a community-based approach to development, in which context tourism was a part of the economic mix. This created a real hope of sustainability via

the local communities support for a new mixed economy, thus indicating that sustainable development can underpin successful tourism, if the correct strategy is chosen

2. The evidence from the project has also made clear that heritage-resource based tourism development, if it is to be sustainable, must a) show respect for the carrying capacity of resource-zones - be they robust or fragile and b) have rural community involvement and commitment to tourism, because they have a stake in it, and have net gains from it

3. Much tourism development arises because the destination creates potential tourism products, due to the fact that they wish economic gain from them. Rural tourism products have to be adjusted to fit niche market demands that are highly competitive sectors internationally. Thus market awareness and understanding must be built-in early in the development process, or it becomes much longer and harder

4. New tourist destinations are very difficult to launch internationally, even if they have high accessibility, unless they can be linked and tied in to existing tourism icons or magnets. This new Slovene offer had to be adjusted to do just that.

5. The "gateway" identification is critical in new product formulation. Whether this be a selected airport, seaport, railway station or whatever. If the gateway is the airport of an attractive heritage

city (such as Ljubljana), then both add-on package possibilities, as well as links to a popular 'short-city break' destination, add great value

6. Continuity of personnel in a development process is of real importance. The role of the Project Manager in initiation and continuity is critical, and the continuing interactions with external partners - who are supportive and share a belief in the integrity of the development, over the long term - is also valuable

7. This model ultimately is one of community-based multiple-stakeholders, having the equal support of small rural operatives and major agencies. The support from several levels: local, regional, national, and international, have enabled the thirteen year development-cycle of the Dolenjska-Bela Krajina HT project to be achieved

CHAPTER 11.

Playful Architecture - Learning About Sustainable Spatial Development by Spela Kuhar-Lenka Kavcic

In 1999 the International Union of Architects (UIA) established a work programme named Architecture and Children. The programme connects countries that share similar educational objectives in the field of architecture and environment. Expert council Architecture and Children has been operating in Slovenia under the patronage of the Chamber of Architecture and Spatial Planning of Slovenia since 2009, and follows UIA Built Environment Education Guidelines.

Our first activities were workshops for children entitled Playful architecture, lead by the renowned Slovenian architects, landscape architects, art historians, designers and other experts in the field of spatial and design sciences. In a very short time, these workshops had spread from Ljubljana to other parts of Slovenia. In three years' time, more than 200 professionals have voluntarily lead workshops, we have recorded more than 2,500 visitors from all over Slovenia, and more than 1,500 children have taken part in our activities.

In 2013, we established Center for architecture as an institution for the development of spatial culture. We are working in the field of education and raising awareness about architecture, space and design, mainly through practical experience. Our programs Playful architecture (<http://www.arhitekturainotroci.si>) and Open House Slovenia (<http://www.openhouseslovenia.org/>) have received a renowned award – the 'Plečnik' medal for contribution to the enrichment of architectural culture.

Playful architecture deals with the development of the system of education for children and teachers in conjunction with the school curriculum and

other exciting extra-curricular activities. 'Open house Slovenia' is the largest architectural exhibition of the selected architecture cases in situ in Slovenia, which opened more than 100 existing buildings to the public all over Slovenia. Visitors can see and experienced modern architecture of public and private buildings.

We develop and organise workshops for educational institutions, cultural institutions and businesses with the help of various experts and regional leaders. We collaborate with more than 100 educational and cultural institutions, mainly museums, libraries and non-governmental organizations. Beside workshops, we organize architectural tours in buildings and urban walks throughout the year. We promote and publish literature and teaching tools for children and youth.

Under the auspices of the Chamber of Architecture and Spatial Planning of Slovenia, where we lead the professional council of Architecture and children, we organize the Golden Cube award, which is part of the international awards scheme, organised by the International Union of Architects. The award is open to all who educate children and youth about the importance of the built environment, architecture, urban design and sustainable development.

Educating and raising awareness of youth and general public about spatial issues we contribute to the empowerment and active participation in the decision-making processes regarding spatial design in the future. The level of awareness about quality space, and the development of spatial values depend on the experiences a person is faced with in early youth. Such education has long-term effects on the development of spatial

literacy, values related to spatial design and the general public preferences. Moreover, it indirectly helps change urban and built structures through the demands for high quality built environment.

A child builds his or her knowledge and personality through direct experience, in contact with space, objects and people, which is why we developed our workshop on the premise that children acquire knowledge mainly through action and play, provided that the experience and planned, structured environment with didactic tools feel interesting enough. A child's perception of the world is wholesome and incorporates multiple intelligences. Children learn from experience with an unbelievable speed, draw relations between different information, use architectural terminology spontaneously and form answers to different questions related to architecture and space. Through work with different materials, solution shaping and conversation they come to understand the fundamental laws that govern natural in the built environment. The teachers often turn out to be only the mediators of knowledge in workshops,

since space is the main factor of learning and the children are active researchers of it.

Children need to experience, that sometimes not only one answer is correct in architecture, that there is rather a multitude of different views and needs, stemming from individuals or various groups of users, and that one should learn to compare and evaluate. In acquiring the competence of finding a common solution, the key factor is team work, a frequent method of learning in workshops. A one-day workshop can have a much greater influence on children than direct teaching.

The intention of these workshops is not to raise young architects, but to familiarize children with built environment and landscape as a reality, observable in a day-to-day life, providing them with different views of it. We wish to present them with the possibility of playing an active role in the processes of spatial design and planning. Children educated in architecture will become critical thinking adults, active citizens, and informed, responsible investors.

Case Study 11.1

The Location of Settlements in Space

As we want to present children with complex issues of settlements and spatial planning, we start with the location of the settlements in space and landscape. From here, we can progress to more specific topics in following workshops such as the appearance of a settlement, cultural heritage, the system of open spaces, local parks, facades and construction elements of individual buildings, etc.

The most effective way to do it is to take an example of a settlement in their region, because the participants know this space and are familiar with the natural, cultural and developmental features of the area and territory, and most importantly, we can also visit it, walk through it, and look at it from a distance.

Work process can be adjusted to the available time (period of two classes, technical day ect.) and also the school subject in which we deal with the topic (history, geography, languages, arts etc.). We can debate while looking at photos or take a field trip, explore, discover answers to questions through observation, space analysis, conversations with people etc. At the end of the workshop, it is very important to integrate acquired information and different views. A simple, effective and plastic method of synthesis is the production of a model in which children have to illustrate various features from terrain, vegetation, river, forest, buildings, roads, railways and other major elements of the settlement. Within it, they also explore specific topics in more depth, such as the impact of the terrain on the location of the village in an experiential manner.

Dealing with the location of the settlement, children have to consider all three components of sustainable development (environment, society and economy) and are faced with coordinating and weighing the conservational and developmental aspects through open questions, which they are invited to answer through different activities.

Some of the relevant questions:

- developmental (proximity to fertile land, drinking water, timber resources) and limiting natural factors (inclination of the terrain, probability of landslides, swampy terrain etc.),
- space as a limited resource (the need for settlements, other infrastructure, agriculture etc.),
- historical - social perspective (reasons for site selection, how the settlement evolved over time, shape, size, design and appearance of buildings, knowledge about history and interrelating processes making space and occurring in it, etc.),
- the overall appearance and the structure of the settlement (typology of buildings, quantity and distribution of open space),
- expansion of settlements, contact with the landscape, the impact on the landscape (locating new facilities, defining the edge of the settlement, growth of settlements connected to the protection of open spaces, consumption of natural resources, pollution, visual impact),
- types of settlement (dispersed settlement, linear village etc.) and changing of the building patterns,
- future development of the settlement.



Workshop in a local museum Šivčeva hiša in Radovljica, 2010. Author of the workshop: Barbara Viki Šubic. Photos: Oskar Šubic, Kaja Beton.

Case Study 11.2

Designed Public Open Spaces/Our Park

We want children to become familiar with the importance of public open spaces for the quality of life through experience in their local environment. We would like them to learn that open spaces enable and invite people to exercise and socialize, and thus have a positive impact on their health, well-being, strengthening of social contact, and attachment of people to their living environment. Workshops also present mitigation effects of green spaces on climate changes through positive effects on temperature, quality of air, drainage and retention of rainwater. Designed public open spaces, cycling networks, footpaths and pedestrian areas also promote sustainable mobility and a sustainable lifestyle.

We want to present quality aspects such as careful, inclusive planning and design of open spaces, tidiness, maintainability and accessibility for all (design for all). Sustainable space also meets diverse wishes and needs of different user groups (children, adolescents, adults, the elderly, persons with physical and sensory disabilities), responds to the characteristics of the surrounding context and thoughtfully placed and interconnected activities according to the utility and other characteristics (noise, lighting, etc). Children can use this kind of knowledge in an inductive way, and pass it from urban landscape to open landscape where, in addition to individual users meets the different uses and sectorial policies (forestry, agriculture, water, transport, regional, town planning, tourist and recreation etc.).



Workshop 'Our park' in Argentinski park Ljubljana, 2012.



The workshop 'Our Park' shows planning of small, manageable spaces. It is based on the experience of a particular space through observation, site survey, evaluation, defining the problem and forming solutions by coordination of various views. Children draw elements or new arrangements and place them inside the local park, arguing why they do so, how much space certain elements are taking up and they also must decide what is the best solution if more users choose the same location. In such a manner, children begin to understand spatial planning and the importance of landscape for the quality of life

in urban areas and countryside in everyday situations.

Topics discussed in the workshop:

- types of parks and their uses,
- identification of biotic components as important features of the park,
- identification of challenging issues in the park,
- observation and analysis of urban equipment and tidiness related to space management and

maintenance (rubbish, conditions of vegetation, wear of the elements, etc.),

- understanding the role of each individual connected to the quality of space (rules of conduct, management etc.),
- expression of individual interests and needs and compliance with other users,
- visual representation of their ideas
- visual representation of new plan suggestions.

