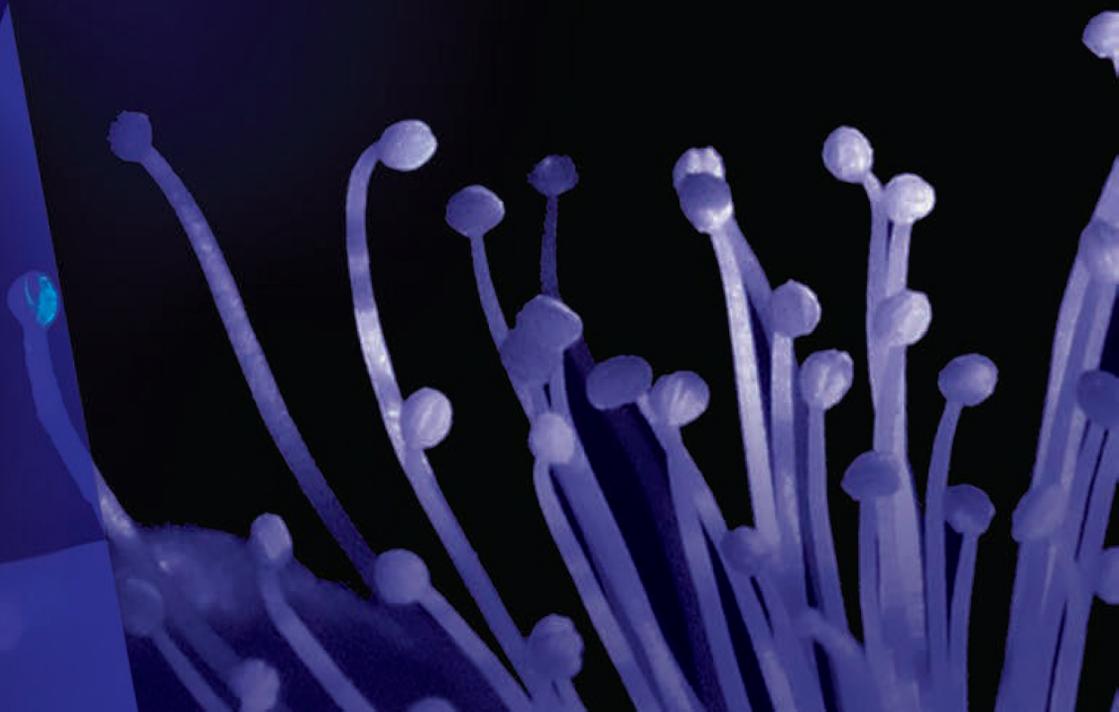


Cultural heritage  
& **CREATIVE  
INDUSTRIES**









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Cultural heritage  
& **CREATIVE  
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Guidelines for sustainable  
heritage management

Editors  
Donovan Rypkema  
Hristina Mikić



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### **Toward new development perspectives of cultural heritage in creative economy**

Development potentials of cultural heritage hold a place of particular importance within creative economy which brings together culture, economy, science and education. Firstly, heritage ensures cultural continuity in addition to identifying and strengthening individual and collective identities, respecting other cultures and a diversity of cultural expressions, as well as affirming symbolic, educational, social, economic and other values. Secondly, cultural heritage can be a knowledge base for development of a creative society and a means of encouraging local economic development.

Cultural heritage has generated many positive external effects throughout contemporary creative economy development, influencing both the local environment and local economic prosperity either by means of a market mechanism or without it. Heritage buildings may be used in physical terms – as new spaces that become the community’s creative hotspots and places of networking, exchange and communication among artists, creative entrepreneurs and other professionals through rehabilitation processes. In addition to their physical uses, they can also have a symbolic purpose – as heritage elements and cultural codes which become an inspiration to the development of local creative and knowledge industries.

Cultural heritage generates values on which products and services can be based and, as such, it includes primary monuments for creative economy development. What is more, when a society lacks a responsible approach toward cultural heritage and its constituent elements, there is no infrastructure for development of the creative economy. Such an approach in the field of architectural heritage includes sustainable management of these monuments – identification, valuation, protection, rehabilitation and sustainable use.

In addition to sustainable management, cultural heritage should also serve local self-governments as a framework for other local development strategies and projects. Cultural heritage can be integrated into local culture development policies as a significant cultural monument thereby becoming an integral part of a local government’s sustainable development strategy with regard to its social, cultural and economic principles. Cultural heritage can also be relevant in terms of the local environment protection plan or the local tourism development strategy. Finally, cultural heritage is also relevant for encouraging entrepreneurship—whether through self-entrepreneurships or development of small and medium-sized enterprises.

The present Handbook is intended as a guide to sustainable cultural heritage management for representatives of local self-governments and other stakeholders at local level. It aims to assist them in treating cultural heritage as a local economic development monument in addition to reviving unused and abandoned spaces through public-private partnerships as well as creating a vibrant and innovative cultural and artistic life in their respective environments.

This publication is the result of cooperation between the Creative Economy Group, Heritage Strategies International, University of Pennsylvania, Embassy of the United States of America in Serbia, and Republic Institute for the Protection of Cultural Monuments. This cooperation commenced in 2014 when II Creative Economy Forum was organized. It continued through the Summer School of Creative Economy (June 2015), which gathered 17 Serbian and American\* students whose studies of the relation between cultural heritage and creative entrepreneurship are shown in this Handbook.

We would hereby like to use this opportunity to extend our gratitude for the support given to the realization of this project to: Gordon Duguid, Deputy Chief of Mission at the US Embassy in Serbia; John Giblin, Cultural Attaché at the US Embassy in Bosnia and Herzegovina; Erika Kuenne, Second Secretary at the US Embassy in Serbia; Marija Bjelopetrović, grant manager at the US Embassy in Serbia; Estela Radonjić-Živkov and Aleksa Čiganović from the Republic Institute for the Protection of Cultural Monuments of Belgrade; Milica Pekić, Director of the HUB 12 Gallery; Viktor Kiš, Founder of Ciglana – Heavy Industry Fan Club; Đorđe Milovanović and Marko Grković from the Institute for the Protection of Cultural Monuments of Kragujevac; Darka Radosavljević, Director of the Remont Gallery; Vesna Milosavljević, Founder of the SEECULT portal; Dejan Molnar from the Creative Economy Group; Marijana Kolaric, Sara Birtzer from the University of Pennsylvania; Bojan Kojičić from the Institute for the Protection of Cultural Monuments of Zrenjanin; Jelka Đorđević from the Directorate for Construction of the Municipality of Zrenjanin; Zoran Đelov from the Ministry for Urban Planning, Traffic and Construction; Asja Drača-Muntean and Ivana Zečević from the Ministry of Culture and Information; Nenad Radujević and Ksenija Marković from the BFW Design Collective; Marina Cvetić and Bojana Subašić from the Institute for Research of Cultural Development; Lidija Milašinović, Director of the National Museum of Kikinda; Saša Tanackov from the Secretariat for Economy and Tourism of the Municipality of Kikinda; Stanislava Hrnjak, Member of the Municipal Council of Kikinda; Snežana Venčanski and Jasna Jovanov from the Institute for the Protection of Cultural Monuments of Pančevo; Tamara Tasić from the Directorate for Construction of the City of Pančevo; and many more. We also wish to thank Prof. Gojko Rikalović and Prof. Stevan Devetaković for reviewing the present publication and providing useful suggestions.

Editors  
Belgrade, October 2015

\* Nine of the students were from the University of Pennsylvania in the United States. However, one was a Chinese, one Indian, and one a Canadian citizen. Throughout this publication, when the phrase “American students” is used, it refers all of these students, not just those with American citizenship.

## **Sustainable cultural heritage management in creative economy: guidelines for local decision makers and stakeholders**

### **Introduction**

Cultural heritage has become increasingly significant over the past decade in the public policy discourse at the local level. The stronghold for such a change in perception can be found in international umbrella conventions, charters and recommendations from organizations such as the Council of Europe, UNESCO, ICOMOS, ICCROM, and others.

Some of the oldest international legal documents and development agendas treated cultural heritage from a perspective of sustainability and preservation of the critical level of natural, cultural and bio-diversity. Advocating for such a principle was first initiated in 1980 when the “World Conservation Strategy” (IUNC, 1980) was published in addition to the subsequent adoption of the “Our Common Future” report (UNESCO, 1987). Although the role of cultural heritage (and its treatment) in these documents was far from being worded sufficiently clearly, two main perspectives of the relation between cultural heritage and sustainability appeared on the horizon: an affirmation of the principle of sustainability of cultural heritage protection, conservation and use, as well as an integration of cultural heritage as a component of sustainable use. The former implied that cultural heritage is an important source of human progress and that it is necessary to ensure its protection, promotion, and conservation through development policies; the latter implied that cultural heritage should be integrated into development policies as a dimension of everyday life in local communities. Further reflections on the role of cultural heritage in development continued when the first report of the World Commission on Culture and Development entitled “Our Creative Diversity” (UNESCO, 1995) proposed to place culture into the center of development processes instead of on the margins. Until the mid-1990s, at the international, national and local level, cultural heritage was perceived more as a way to ensure the democratic principle and cultural rights rather than as a viable development process. In this respect, when it came to creating economic policies, the use of the economic potentials of cultural heritage, in addition to respecting its specific character, remained in the background.

Due to the global development of tourism and the side effects of mass cultural tourism, opinions have emerged that the cultural heritage development concept should be based on the results of analyses and the effect on the environment, strategic planning and corresponding strategies of heritage management. In 1996, the signatories to the European Convention on Culture adopted the Helsinki Declaration on the political dimension of cultural heritage conservation in Europe. This declaration explicitly defined several principles of the cultural heritage development concept for the first time: recognizing cultural heritage as an economic monument for local development, its inclusion in sustainable development processes, the need for cross-sectoral strategies on heritage protection, a balanced and sustainable use of cultural heritage for tourism

development, as well as the encouragement of improved cooperation between the private, civil and public sectors.

Although this area is under constant improvement and development, further contribution to building the connections between cultural heritage and local economic growth was made by the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005). This convention pointed out the importance of heritage as a factor of sustainable economic development, as well as the necessity of respecting its specific character and integrity when using it and creating development policies. The aforementioned recommendations, conventions and charters point out that sustainable management of cultural heritage at local level is based on abiding by the following principles:

- *The principle of intergenerational equity* – ensure access to cultural monuments for future generations;
- *The principle of social sustainability* – goods and services generated by cultural heritage should ensure quality of life both for people who work on cultural heritage conservation (old, rare and artistic crafts), as well as for the wider local community;
- *The principle of responsible cultural heritage management* – heritage protection refers to the entire community whereby engagement (and encouragement) of the private and civil sector should be enabled on the basis of combined measures and instruments undertaken by the state.
- *The principle of sustainable use of heritage* – creating dynamic plans/strategies of cultural heritage management should ensure sustainable patterns of the use of space, renewable and non-renewable monuments, as well as a broader economic justification for investing in heritage.
- *The principle of social cost-effectiveness of investing in cultural heritage* – means that the implementation of cultural heritage protection projects brings about the effectuation of social interests, but also that they need to be grounded in financially justified and rational behavior. Economic benefits from investing in cultural heritage should not be perceived merely as a simple sum of direct benefits to be obtained from the use of heritage buildings (income, ticket sales, leasing, etc.), but should also include the indirect benefits gained through multiplication and acceleration effects that these investments have on the local economic growth;
- *The principle of respecting and preserving the diversity of cultural identities* – this means ensuring the preservation of the cultural diversity of ideas, beliefs, traditions, and so on through cultural heritage management programs
- *The principle of the holistic approach to cultural heritage* – this means working to strengthen cross-sectoral connections and cooperation among public authorities, non-governmental organizations, local communities, and the private sector through various development policies.

### **Management tools and key areas of cultural heritage management**

The task that public policies and development programs have in the field of cultural heritage is to enable the preservation of cultural heritage in addition to its accessibility and sustainable use through cultural monument management processes. Cultural heritage management can be observed from several perspectives, one of them being

that of the territorial span based on which it can be classified into management at three different levels: macro, mezzo, and micro.

The **macro level** of cultural heritage management includes management at the state level and it pertains to a systemic arrangement of an institutional environment geared towards cultural heritage protection. This type of management is mainly a part of the cultural policy in the field of protection of material and non-material heritage. It also includes the integration of cultural heritage into other sectoral policies of significance for its protection and preservation such as zoning, spatial planning, fiscal and economic development, as well as landscape, environmental and other policies. Tools for cultural heritage management at the macro-economic level can encompass strategies, action plans, priority intervention lists, inter-governmental committees, cross-sectoral task forces, and so on. The final outcome of cultural heritage management at the macro level is the creation of a regulatory framework and programing measures for the protection and preservation of cultural monuments complied at the level of various state ministries while also enabling the inclusion of the private, public and civil sectors in their implementation.

The **mezzo level** includes cultural heritage management at the level of a district, region or a larger number of territorial units. These are mainly cultural-historical units or cultural landscapes, the borders of which stretch beyond one single municipality. Such an approach to heritage management originates from “transforming an idea of cultural monuments as a mechanical group of individual buildings towards understanding heritage as a summary result of the shift of eras that left their mark in the landscape” (Fulgosi, 2010: 243). Spreading the idea of perceiving any space and its values as a whole was popularized in various international documents such as the Amsterdam Declaration (1975), the Granada Convention (1985), the Valetta Convention (1992), the Florence Convention (2000), etc. which affirm the ideas of integrative cultural heritage protection. Integrative cultural heritage protection implies heritage planning and management as part of general development processes of certain territories. The aforementioned cultural heritage spaces may be integrated with their natural surroundings whereas their character is determined by the activities undertaken by both natural and human factors. From this perspective, management of cultural landscapes constitutes activities that can ensure the sustainability of landscapes/units and their adjustment to transformations occurring in broader social surroundings.

Modern considerations of cultural and natural units are an integral part of reflection on the development potentials of any territory, whereas sustainable management of these units contributes to the collective respect for the territorial particularities. When it comes to units in which it is necessary to keep authenticity and specificity of a given space, while at the same time using the given anthropogenic monuments in developmental terms, it is possible to use various solutions and management tools for purposes related to development planning:

- *special purpose spatial plans* – these management tools are devised for spaces that require a special regime of organization, use and protection. They provide the broadest concept of spatial development of a special purpose area in addition to the function and use of land, rules of arrangement and development, protection and regulation measures, as well as guidelines for potential zoning plans. These

types of management tools are mainly permeated by the planning-zoning perspective of the cultural heritage treatment.

- *strategies for the use of cultural and natural monuments* are such management tools devised to serve the purpose of either a narrow or broad territory and are aimed at exploring the potentials and constraints of the economic use of cultural and natural monuments. These management documents offer a wider vision as well as objectives and measures of an economic use of heritage buildings, investments and implementation instruments. They are primarily dominated by the economic perspective of the cultural heritage treatment. In the field of cultural tourism, management tools of this type are called strategic master plans and they provide an in-depth elaboration of principles set forth by the umbrella planning document (such as a tourism development strategy) at the level of objectives and plans for growth and development of cultural tourism at any destination qualified as a priority.
- *regional strategies/plans of cultural heritage management* are specific planning documents in the field of heritage which offer a long-standing direction in terms of undertaking measures for the protection and development of historical and cultural spaces in the territory of several municipalities or districts. They enable the efficient management, protection and rehabilitation of cultural monuments in a territory in addition to establishing sustainable principles of its protection. Their contents are usually determined by the conservatory and protection-related perspective of cultural heritage treatment. Management plans of this type can be developed for territorially linked units (unique areas with multiple immovable cultural monuments, which extend across the administrative territories of several municipalities) at the level of specific cultural monuments (e.g., the management plan for the necropolis of Stećnjak located in the territory of various municipalities) or thematically-linked monuments (e.g., the management plan for archaeological sites on the Roman Emperors Route), etc. These types of management plans can also be used to manage cultural landscapes. These are certain configurations of vegetation, as well as cultural, natural, and physical processes. Plans of this kind can be developed to manage various categories of cultural landscapes, which fall into three main categories according to the UNESCO categorization (UNESCO, 2008):
  - *Designed landscape* – this category includes man-made landscapes, such as parkland landscapes, gardens, parks etc.
  - *Organically evolved landscape* – landscapes falling into this category result from an interaction between people and their environment, traditional lifestyles, climate etc.
  - *Associative cultural landscape* – these are essentially landscapes that have powerful spiritual and symbolic associations (e.g., sacred mountains, landmarks, and other religious places).

Although heritage management is frequently associated with financial benefits, these management tools can have different uses and purposes depending on the character of the cultural monuments itself. For instance, a management plan for cultural monuments covering territories where ownership and property relations is complex can be used to preserve the unity and the integrity of the area, in addition to programing protection measures and requirements which can help to achieve a balance between the interests

of the various owners. Strategies for the sustainable use of heritage buildings can define ways in which to obtain the associated financial benefits of heritage buildings without degrading their structure or heritage value. Management plans for specific cultural-historical units, localities, areas, and landscapes will include a reference framework for the complete valuation, protection and presentation of the cultural monument in question, as well as management processes arising from these activities with a focus on communication and while forming connections with a number of decision-making authorities at various levels (state, regional, and local).

The **micro level** encompasses cultural heritage management at the level of the local community as well as narrower spatial units (town quarters, neighborhoods, etc.) or at the level of individual cultural monuments. There are several management tools that can be of use to local governments at this level:

- *reports on cultural heritage or conservation baselines for cultural heritage* are management tools aimed at emphasizing the characteristics and potential of heritage buildings in a certain territory. They are most frequently developed for the purpose of managing development processes within a municipality and are drafted by protection institutions. However, the process of drafting these should include all stakeholders and the community in particular, especially when it comes to heritage valuation. Depending on the concentration of cultural monuments, a report on cultural heritage can include any one territory with a number of unrelated cultural monuments or a certain unit composed of a larger number of related cultural monuments. In both instances, these studies/reports constitute a documentation base that equips local authorities with the knowledge needed for overseeing the heritage buildings in their territory with regard to urban, spatial, and development planning (Council of Europe, 2012: 65).
- *municipal strategies/plans for cultural heritage management* – specific planning documents that offer a long-term direction as to undertaking the protection and development measures of the historical and cultural areas within the territory of a single municipality. Such documents at the municipality level are typical of North America. They are developed to cover several years and adhere to the participative procedure—the inclusion of the local community, its values, aspirations, and tendencies with regard to planning the future use of cultural monuments and cultural-historical units. They are coupled with municipal cultural heritage registries containing the information about heritage buildings, their physical locations and characteristics, age, ownership, users, as well as their value.<sup>1</sup> These registries contain not only officially categorized cultural monuments, but also all other heritage buildings recognized by the community as significant in terms of both their value and socio-cultural importance.
- *management plans of particular heritage buildings* are a management tool aimed at enabling the establishing of sustainable systems of protection, rehabilitation and economic use of a certain cultural monuments. This management tool serves the purpose of identifying key management and legal issues relating to a certain unit in addition to financial potentials and rehabilitation principles. Management plans should be passed by the manager or in the event of a larger number of cultural monuments with different owners/managers, they should be adopted by the local self-government or coordination body entrusted with management-related

competencies. Experiences from developed countries in which the level of protection and management is high demonstrate that management plans are mainly developed for more complex cultural monuments i.e. groups of cultural monuments. Other than in the instance of cultural monuments proposed for inscription on the UNESCO world heritage list or UNESCO tentative world heritage list, these plans are not binding. Therefore, other management tools adjusted to the terms of reference and character of cultural heritage are mainly used for individual buildings. These can include preliminary technical assessments, feasibility studies or business plans characterized by a higher analytical value from the perspective of management process and decision-making at local level.<sup>i</sup> Management plans for individual cultural monuments can account for an unnecessary expenditure for local self-government owing to the fact that they most frequently opt for drafting of management documents when they recognize rehabilitation potentials a cultural monuments has in addition to instances when they have an interest in activating them as drivers of economic development whereby management plans are mainly unable to satisfy such interests.

Recognizing the potentials and valuating cultural heritage at the level of local self-government can serve as a framework for its inclusion in other local development strategies and projects. Cultural heritage can be integrated into local culture development policies as a significant cultural monuments. It will then become an integral part of the sustainable development strategy of the local self-government in terms of social, cultural and economic development principles. Cultural heritage can be of relevance also in terms of local environment protection plans or local tourism development strategies. The mentioned inclusion of cultural heritage in local development processes enables effectuating the integrative function of cultural heritage management while creating conditions for synergic effects it is supposed to have in a certain territory.

It is important for local self-governments and other stakeholders to create strategic documents drafted for the purpose of management and use of cultural heritage in such a manner that they enable the following:

- Identifying buildings/units with heritage values and their status
- Valuating cultural heritage
- Integration of cultural heritage into development policies and other strategic documents at the level of local self-government
- Insight into measures and regime of protection and use
- Insight into the legal status and ownership
- Analysis of the rehabilitation potential of cultural heritage and its broader inclusion in development processes
- Financial framework and potential investment strategy in rehabilitation of cultural heritage
- Institutional framework of implementation, competence and accountability

## **Cultural monuments and their broader development dimension at local level**

Cultural heritage can have a number of development-related dimensions for local self-governments. Decision makers predominantly perceive development effects of cultural heritage as their main argument when selecting these projects for funding. Cultural heritage generates numerous positive external effects that have an impact on the local environment in addition to the market mechanism. These effects mainly have a direct impact not only on cultural heritage, but also on other local economic development stakeholders in a certain territory. Such effects are called external effects (the so-called spillover effects) and they are created by investing in certain projects or activities undertaken by certain entities. Although external effects can be both positive and negative, in the instance of rehabilitation projects these are mainly positive. They are most commonly cross-sectoral spillover effects i.e. they are useful for local companies operating in different sectors (civil engineering, trade, construction material manufacturing, service provision etc.). Namely, cultural heritage rehabilitation and local companies are generally directly vertically connected, which means that local companies have a role of suppliers of inputs and services during the investment stage of rehabilitation. After the investment has been activated, positive external effects can expand to local economy and other branches such as tourism, traffic, production of food, souvenirs, creative industries products etc.

According to their impact, external effects can be multiplier, acceleration and gravitation. Multiplier effects of cultural heritage show the level of effect that investments in cultural heritage have on the increase in local community income and employment generation. These effects are visible over a short time span and are most intensive throughout the investment phase of cultural heritage rehabilitation. Acceleration effects of cultural heritage pertain to the effects that investment in cultural heritage has on the local economy growth dynamic and its diversification (most commonly following the investment phase). Gravitation effects of cultural heritage are those appearing over a longer term and have an impact on the attractiveness of the region, improvement of quality of life, population migration, enhancement of the business climate etc. They are most frequently coupled with effects of information spillover derived from the fact that improvement of quality of any environment achieved on the basis of rehabilitation of cultural heritage and concentration of the creative class arising therefrom, actually assist creating an entrepreneurial eco-system while also signaling other investors to invest in the given territory. Empirical research (Florida, 2002, Camagni et al. 2004; Lazzaraetti et al. 2008) has offered evidence that cultural heritage attracts the creative class crucial for development of progressive industries and creating an innovative, open and entrepreneurial atmosphere while confirming its contribution to the concentration of creative industries and their clustering in such areas. Similar findings have been confirmed by research of cultural heritage buildings and spatial distribution of creative industries in the territory of Belgrade since it demonstrated that there is a marked tendency as to concentration of contemporary creative economy-related business activities in cultural heritage buildings.<sup>3</sup> The aforementioned effects of cultural heritage are most frequently explained based on several key areas of socio-economic life at local level. These are generation of new jobs, development of entrepreneurship and creative industries, revitalization of urban spaces and improvement of the identity of places and development and dynamic of cultural and creative tourism.

## “BRICKYARD” – HEAVY INDUSTRY FAN CLUB\*

Founded way back in 1946, one of the oldest brick factories in Serbia “Trudbenik” is located at the outskirts of Belgrade in the suburb Višnjička Banja. Ever since its establishment, “Trudbenik” had been one of the leaders in the respective production branch, but following the breakup of the SFRY and turbulent 1990s it faced numerous difficulties in conducting its business operations, which came to an end when the company was privatized in 2008. It assumed a completely new role in 2013 when the factory space and premises were ceded to sculptor Viktor Kiš who directed his creativity toward transformation of the industrial plant to the distinctive art district away from town center.

Operating under the new name “Brickyard – heavy industry fan club”, established was an unconventional space for free creating and dissemination of culture and art crafted by local and foreign artists. The “Brickyard” was founded for personal purposes of sculptor Viktor Kiš who needed larger studios where he would be able to create oversized sculptures he is famous for in the art circles. The Brickyard includes workshops, studios, a coffee shop and a spacious showroom where each established space is filled with distinctive sculptural forms made from wrought iron, ceramics, recycled raw materials and metal objects. What truly makes the Brickyard stand out is the fact it conveys the continuity of the place where the former heavy industry plant is transposed through sculptures made from heavy materials thus making it a unique location where culture and arts conjoin. The “Brickyard” – heavy industry fan club intends to make art and the culture of enjoyment in free art forms available and more transparent to the public. The underlying objective of such an approach is to improve cultural life through promoting non-elitist forms of artistic production and spaces for their presentation, whereas in order to achieve this it was necessary to find an adequate space where art would be dislocated from the traditional institutionalized frameworks.





art exhibitions, concerts, performances and shows. However, none of the realized programs has been pre-determined, but its program activities are rather held spontaneously and without pre-determined agendas. For the past two years since it was established, the Brickyard has achieved most success through organizing the polyvalent festival DgVET, which embodied various forms of contemporary creativity and creative expressions presented by their authors (sculpture, fine arts, comics, photography, movies, and music). In conceptual terms, the festival had elements of similar manifestations from the West (Burning Man), but at the level of Belgrade it was organized as a unique event the function of which was to mime an open-air gallery and art workshop beneficial for both recognized and unrecognized artists, creative individuals, activists and artisans and all those who create, which was at the same time the festival motto i.e. "Create forward" – to gather and motivate the community to freely express individual creativity.

Rehabilitation of the Brickyard has resulted in the revival of Belgrade's outskirts, which is beneficial for the local community from the surrounding areas as well as for Belgrade itself that has in turn gained an attractive location which nurtures alternative culture through creativity. The Brickyard also demonstrates how free spaces in Belgrade can be modified so as to be used in a creative manner for purposes of culture and culture life of the community while creating a new symbolism and identity of once abandoned industrial facilities.

*\*The case study was prepared by Ivana Samadžić*

## “NOLIT” WAREHOUSE

Eight decades ago, the brothers Pavle and Oto Bihali founded “Nolit”, one of the oldest publishing houses in the territory of Belgrade. The life of one of the founders of “Nolit”, Pavle Bihali, was ended before a firing squad while defending his ideals and values, whereas the printed works were destroyed by occupying soldiers. Following WW2, the publishing house “Nolit” had continued its work until the 21st century when due to privatization the former distinguished cultural institution found itself in the midst of a political turmoil leading to its eventual destruction. What has remained as a legacy of the once oldest publishing house, other than the memory and books, are abandoned bookstores and warehouses scattered around downtown Belgrade. Soon after that, Nolit’s attractive locations were given a new role and new users, which is the case with the warehouse in Kraljevića Marka St, Belgrade. This abandoned warehouse was ceded for use to the Youth Center in 2007, which was committed to creating a multimedia cultural space for young artists who participate in creating alternative production in the domain of culture.

The Nolit warehouse today operates under the name “the Warehouse in Kraljevića Marka St” used by the association Independent Culture Scene i.e. a network of NGOs active in the field of culture, which serves as an open platform for promotion of its works. In terms of its characteristics, the space falls into the category of “cultural brownfields”. This concept is used to describe processes of cultural revival of unused and abandoned spaces aimed at creating a vibrant and innovative cultural and artistic life in the form of initiatives undertaken by artists, community, artistic groups etc. A broader vision of establishing “cultural brownfields” entails building a new spirit of the given space in addition to its artistic attractiveness. The “Warehouse” is conceived as an “artistic territory” and is currently used by non-institutional actors on the cultural scene for their programs and to a certain extent as an office space. Although in technical terms this space is still a developing one, the essential idea behind its functions and collaborative use is rather important. The purpose of the Warehouse is to ensure support to various organizations in terms of organizing events





from all contemporary art and culture disciplines while also serving for production, rehearsals, art residencies, workshops, seminars, meetings and other forms of networking. Criteria which connect various artistic initiatives in this space are as follows: innovativeness, actuality, quality and availability to the youth. These very elements are those that lack within the discourse of the official city cultural policy, therefore the Warehouse project is not to be interpreted merely as physical use of space, but rather as a framework for an artistic experiment and new kind of reflection on modern culture production particularly of innovative and experimental art forms (modern dance, multimedia, video art etc.). The Warehouse is currently used on an open calendar basis, whereby it is also planned to develop a public competition model in the future. The open calendar is something that enables cultural diversity in terms of the program and actors involved, in addition to strengthening the intermediary role of such places while also creating a platform for exchange of ideas and artistic perceptions. What is important to emphasize here is that the criteria “openness to the youth” and “collaborative use” also illustrate the role of the Warehouse as an art incubator as well as a potential talent pool, which goes hand in hand with modern European policies pertaining to creative sector development. In the time of impenetrable public spaces and their direction toward established artists, and when the level of commercialization of collaborative private spaces is high, the Warehouse offers a possibility to artistic initiatives of various kinds, particular of the non-profit ones, to find their own place, become visible and available to different kinds of audiences.



**Generation of new jobs and local economy growth** comes from engaged monuments (manpower, materials and services) in the rehabilitation of buildings during the investment phase. Costs associated with rehabilitation of buildings are labor intensive activities that affect local economy at two levels: through engaging local workforce and civil engineering and other service provision companies and through consumption of monuments engaged workforce spend on other assets thus inducing the growth of local consumption (Rypkema, 2008). Thus, for instance, Rypkema gives an example of research conducted in the US state of Tennessee according to which for every million dollars of production, the average manufacturing plant in Tennessee creates 28.8 jobs. A million dollars spent on new construction generates 36.1 jobs, whereas a million dollars invested in rehabilitating an historic building generates 40 jobs.<sup>4</sup>

**Development of entrepreneurship and creative industries:** Cultural heritage buildings are a natural environment for small and medium-sized companies and entrepreneurs in the field of cultural industries and knowledge economy. Owing to lower costs of lease and an authentic atmosphere in cultural heritage buildings, innovative companies and in particular those at the outset of their business activities largely opt for such spaces.<sup>5</sup> It is well known that entrepreneurs have the largest “mortality” rate during the first three years whereby some of the main impediments preventing them from becoming solid in their business activities are rather high operating costs. There are various support programs to help such companies overcome unstable business operating. They are predominantly focused on certain spaces which become creative hotspots within the community and places where local creative entrepreneurs network. One of the ways to create such spaces is transforming cultural heritage buildings in business infrastructure for development of art, cultural activities, creative industries and knowledge-based industries. This can be made possible in several different ways – by creating art incubators, creative clusters, co-working spaces for creators and artists and creative entrepreneurs or by establishing business accelerators. Owing to pronounced diversification of creative and artistic work, the mentioned forms of organizing creative entrepreneurship and artistic initiatives are often designed as a mix of the mentioned ways of operating.

An *art incubator* is a system that helps entrepreneurs in the field of arts and creative industries to enter their respective markets. Services offered by art incubators are varied – sometimes these are independent art incubators that provide only a space where artists can work (agencies, creative entrepreneurs, NGO initiatives etc.) excluding administrative and technical services (such as funding, administration, bookkeeping, financial services, marketing), whereas in certain other instances to some extent they provide administrative services other than the space and infrastructure. Successful art incubators are most commonly specialized and focused only on artistic and creative jobs and related activities – education, science and IT support. Art incubators are particularly present in the field of contemporary art and they enable artists to penetrate the market while having adequate conditions to exhibit their work. It is well known that some of the most famous art incubators are located in former industrial buildings (e.g. Winzadov , Art Play and Grage in Moscow, , Ankerbrotfabrik in Vienna)

*Creative clusters* enable organizing artistic and creative initiatives through joint association of relevant parties in the value chain aimed at economic strengthening, market expansion or penetrating a foreign market. Creative clusters can be formed both on a formal or informal basis. Formal establishment of clusters means that the

stakeholders have founded an association – formal and legal entity to manage and perform business activities on behalf of the cluster. Informal creative clusters include associating on an informal basis, but with a joint aim. Creative clusters can be linked either vertically or horizontally; the former covers any creative activity in a single value chain (e.g. theater clusters, filmmaking clusters, clusters of visual arts, IT clusters, clusters of fashion designers, clusters of old crafts etc.), whereas the latter includes certain segments of the chain in various creative activities (distribution of creative industries products, design – graphic, urban, fashion, multimedia etc.).

*Co-working spaces* are a novelty in arts and creative industries. This term denotes a joint use of a space for artistic work used by several artists at the same time. The most common form of co-working spaces is *rent-a-desk* i.e. renting a desk coupled with equipment and IT infrastructure. Usual services accompanying a lease of a co-working space include company or entrepreneurial agency registration, bookkeeping services, receiving mail and servicing electronic communication. Such spaces may also be equipped with a conference hall, meeting room or even a place for exhibitions or a point of sale.

*Business accelerators* fall into the category of a specific type of business infrastructure offering their users an investment capital in exchange for a certain percentage of ownership of the company. In addition to investing, business accelerators can also offer mentorship. Mentorship in business accelerators is of a specific kind and mainly includes advice from more experienced entrepreneurs. The basic purpose of business accelerators is to accelerate the growth of a certain company in addition to facilitating the access to the market of capital for business development. Any business accelerator has certain priorities and characteristics in terms of investing and membership. These are mainly companies in the sector of IT technology, Internet entrepreneurship and mobile applications.

The symbolic value of cultural heritage can also constitute an important factor for entrepreneurship development particularly when heritage elements and cultural codes it preserves become an inspiration for development of local creative industries.<sup>6</sup> In the event these types of entrepreneurship are grounded on principles that allow sustainability of heritage monuments, then additional funds for conservation and protection of cultural heritage can be ensured through them in addition to strengthening the identity of the community at local, regional and national level.

**Cultural tourism** has for a long time been considered a traditional form of use of heritage monuments. Popularization of this sort of tourism began when the International Cultural Tourism Charter was adopted (ICOMOS, 1999). Cultural tourism essentially includes movement of people outside their places of residence in order to satisfy their cultural interests and needs. An underlying motive for this kind of travel can be found in cultural needs encouraged by cultural attractions such as cultural heritage, artistic manifestations etc. The ATLAS Cultural Tourism research (Richards, 2007) showed that the significance of cultural heritage is unquestionable in terms of tourism development. For instance, in terms of motivation the data collected demonstrate that “interesting things to see” and “atmosphere” are two of the most important motives for cultural visits (e.g. archaeological sites, historical places, museums etc.).<sup>7</sup> Tourists motivated by cultural needs are nowadays not merely passive consumers of events or stories on a cultural site, but are increasingly becoming active participants of the cultural life of the

community they are visiting. More intensive participation of tourists in their increased interaction with the place they are visiting has contributed to creating a new and extended concept of cultural tourism – the so-called creative tourism. It is based on active inclusion of visitors in cultural patterns of the local community and larger interaction with the place, local culture and population. It is tourism grounded on active inclusion in local creative activities such as music, theater, painting and gastronomy coupled with a unique experience of the ambience or cultural landscape while acquainting with authentic characteristics of a certain space. Unlike cultural tourism which is based on civil engineering heritage as a static category, creative tourism integrates this kind of heritage with specific knowledge, creative skills and practice (OECD, 2014).

**Revitalization of urban places** is another effect of cultural heritage rehabilitation. This concept reached its popularity peak in the 1970s and 1980s through strategic projects of creating iconic cultural infrastructure in fallen industrial towns, abandoned harbors etc. (Europe) or revival and development of central quarts based on rehabilitation of cultural heritage buildings (USA). According to Rypkema (2008), by far the most cost-effective US program for economic development not only for cultural heritage but also for all other sectors is the “Main Street” program of the US National Trust for Historic Preservation. Over the last 25 years, some 1,700 local communities have been included in this program that generated 310,000 new jobs while there have been 107,000 building renovations and every dollar invested leveraged nearly \$27 of other investment.<sup>8</sup> Current research has also demonstrate that the US states implementing “Main Street” have had significant financial benefits from revitalization of cultural heritage buildings thus contributing to local economic development.<sup>9</sup>

**Improving the local identity and attractiveness of certain places** is closely related with revitalization of urban spaces. The role of cultural heritage in identity building relies on its social and cultural values as a place of meeting, communication, information transfer, participation or interaction, as well as a public arena for cultural events, manifestations and other music or similar art-related happenings. In recent European policies of cultural and urban development, the traditional concept of urban regeneration based on cultural heritage (also known as the culture-driven urban revitalization) is increasingly replaced by the *cultural brownfield*<sup>10</sup> concept. This concept is used to describe processes of cultural revival of unused and abandoned spaces while creating a vibrant and innovative cultural and artistic life. Such projects have been introduced as initiatives undertaken by artists, community, artistic groups etc. aimed at increasing attractiveness of spaces and improving the perception thereof. Also known as “artistic territories”, “art intermediation spaces”, “creative spaces”, they are characterized by experiment, integration of classical and contemporary artistic discipline and creative entrepreneurship, groundedness on self-organized and collaborative models of work (common use of monuments, space, administrative logistics etc.), flexibility of space use, limited level of formality through planned actions undertaken by public authorities, monumentfulness and innovativeness, cooperation between non-institutional and institutional actors in culture etc.<sup>11</sup>

#### Notes:

<sup>1</sup> Ministry of Tourism, Parks, Culture and Sport, Canada (2009)

<sup>2</sup> Contents and development of these management tools are explained in the part entitled: *Valuating cultural heritage and its preservation: principle, criteria and methodological approaches*

<sup>3</sup> For more cf.: Habib and Boven (2015)

<sup>4</sup> For more cf.: Rypkema (2008)

<sup>5</sup> Creative industries are a group of activities the products/services of which result from creative processes. One of the most widely spread definitions of cultural industries is the one set forth in the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions (2005) according to which the term “cultural industries refers to industries producing and distributing cultural goods or services, which include activities, goods or services considered as a specific attribute, use or purpose, and embody or convey cultural expressions, irrespective of the commercial value they may have. “

<sup>6</sup> For more cf.: Mikić (2014)

<sup>7</sup> For more cf.: Richards (2007)

<sup>8</sup> According to: Rypkema (2008)

<sup>9</sup> For more cf.: Place Economics (2015), (2014), (2014a), (2014b), (2014c), (2013)

<sup>10</sup> *Brownfield* is the term related to the field of urban planning used to describe the land and construction facilities that were once used for industrial and trade purposes. The expression “brownfield locations” is most commonly used in Serbian to denote unused and abandoned locations and buildings in certain urban areas. This is mainly construction land that was once used for trade purposes and which has certain infrastructural facilities and equipment.

<sup>11</sup> For more on European cultural brownfield projects cf.: Lauren i Gresillon (2013)

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## **Cultural heritage and public-private partnership**

### **Introduction**

The phrase “public-private partnership” has become a generic one that has been applied whenever representatives of the public and private sectors sit at the same table. But “public-private partnership” has a more specific meaning that refers to a particular transaction. One useful definition comes from the US-based National Council for Public-Private Partnerships “A Public-Private Partnership is a contractual agreement between a public agency (federal, state or local) and a private sector entity. Through this agreement, the skills and assets of each sector (public and private) are shared in delivering a service or facility for the use of the general public. In addition to the sharing of monuments, each party shares in the risks and rewards potential in the delivery of the service and/or facility.”<sup>1</sup> Under this definition a PPP is a formal arrangement designed to deliver a specific outcome via a transactional relationship. While the relationships under this definition can take a variety of forms (which will be discussed later in this publication) it does preclude the bank president and the mayor simply having coffee together, chatting about municipal issues and then calling it a public-private partnership. It also precludes government hiring a private marketing firm to advertise government facilities, or simply the distribution of public grant funds to private or nonprofit organizations.

Regardless of the form or the purpose of the endeavor, PPPs all tend to share four characteristics: (1) they are of long duration, often 25 to 99 years; (2) there is funding, often substantial, from the public sector; (3) there is an important role for the economic operator; and (4) the risks are shared by the partner best able to assume those risks.

The vast majority of PPP arrangements have come about because the public sector does not have the necessary funding, flexibility or technical capacity to deliver a public service. Partnering with the private sector facilitates public service delivery as the private sector generally has a more creative and entrepreneurial approach and is more market-oriented. The public sector also has the authority to create policies and regulations that can facilitate private sector involvement, thereby delivering a public service and meeting the public sector’s responsibility to ensure public welfare and well-being. The vast majority of PPP arrangements have come about because the public sector does not have the necessary funding, flexibility or technical capacity to deliver a public service.<sup>2</sup>

## Creating Heritage Public-Private Projects

Public-private partnerships have been implemented for the delivery of large projects such as infrastructure development and major public services. As a consequence, most global expertise is concentrated on the financing of large-scale multimillion dollar projects. Nonetheless, there have been enough heritage-building PPPs to begin to draw conclusions about their characteristics and common denominators, which are often slightly different than those of larger projects. While not every success story in heritage-building public-private partnerships has all of the characteristics identified below, the majority of heritage PPPs seem to include most of them.

For many (but not all) heritage PPPs the public partner is local government. There are notable exceptions, however. In the US, for example, national government agencies including the Department of the Army, the General Services Administration and the National Park Service have been public partners in PPPs. Multiple levels of government might provide incentives, but usually only one would be the “public partner”. Many heritage PPPs are actually public-private-nonprofit or non-governmental organization (NGO) partnerships, with the third sector playing a pivotal role in success. Often, in fact, several NGOs may be involved, but most only passively in a limited or advisory role.

Most heritage PPPs are “white elephant” buildings – those difficult to reuse properties for which the private sector, by itself, rarely takes the lead. In fully developed economies, PPPs most commonly address white elephant buildings. Heritage PPPs usually involve finding creative new uses for an existing structure, called adaptive reuse. Often the reason the private sector won’t take the lead in heritage redevelopment is the gap between cost and value. The major purpose of heritage PPPs is often to close the gap.

For those not intimately involved in real estate development, the terms *cost* and *value* are often used as synonyms. They are not. *Cost* is the sum of the dollars that will be expended between the idea and the completed project. *Value* is what the marketplace is willing to pay for that property (to buy or to rent) after completion. When value exceeds costs, the private sector will usually act on its own without needing either incentives or a public sector partner. However it is common with heritage buildings, particularly of the “white elephant” variety, that *cost* exceeds *value*. This difference is known as the *gap*. The existence of a substantial gap is often the catalyst for considering a heritage PPP.

The majority of successful heritage-building public-private partnerships share a predictable set of common denominators. Chief among these are the recognition of the heritage building as a community asset (regardless of who actually holds the property title), involvement of various levels of the public sector and multiple sources of financing from traditional and nontraditional private and public sector institutions. Other important denominators of success are:

- The presence of a core group that initiates action. This core group often comes from the NGO sector. There is also broad-based support for the project within the local community that horizontally spans sector and political interests.

- There is an imaginative catalyst to move the redevelopment idea forward. This may come from the business community, local government, an NGO or elsewhere, but rarely comes from the current owner of the property (even if that owner is a level of government).
- There is a commitment by all parties to be willing to be as flexible as possible in use, financing, timing and particulars of the transaction until a mutually acceptable and feasible alternative scenario is developed. This requires both compromise and patience from all partners. Even the most successful heritage PPPs tend to experience significant public skepticism during the planning process.

The UNECE has noted that the processes involved in creating public-private partnerships are generally time consuming. This is certainly true of heritage-building PPPs. As with all PPPs, the transactions tend to be complex. Even though the project is substantially smaller than infrastructure PPPs, the complexity does not significantly diminish.

Successful heritage projects do not start with the building and try to answer the question, “How do I fill that space?” Rather the cornerstone of a successful heritage PPP lies in asking, “What is the unmet or under-met demand in this market” and “Could this building be developed to meet that demand or demands?” Rarely is a heritage-building PPP project developed for a single use. Nearly always heritage-building PPPs focus on a mix of uses for the building, thereby meeting market demands and mitigating the volatility of any particular use.

### **Roles of the Partners in Heritage Building Private Public Partnerships**

For public-private partnerships to be effective there must be clearly defined roles for each of the partners. As noted earlier, in the case of many heritage-building PPPs the partners are not only the public and private sectors but the NGO sector as well. Further details of each partner’s contributions, depending on the partnership arrangement, can be found in the “Typical Transaction Structures” section.

### **Public Partner Role**

While any specific partnership will have variations, in general the public partner would be expected to “bring to the table” most of the following:

- Incentives sufficient to attract private capital into the transaction. Those incentives might include regulatory relief. A list of common heritage incentives is found later in this publication;
- Long-term protection of the heritage asset would nearly always be an obligation of the public partner. The three broad methods of protection are discussed below;
- In much of Central and Eastern Europe and parts of Asia many of the heritage buildings are, in fact, currently owned by the public sector. Bringing the property itself to the transaction would be, then, a public role;

- Very commonly a unit of government (which may or may not be the formal public partner in the transaction) brings subordinate financing to the transaction;
- Depending on the purpose for which the heritage-building PPP was initially established, public occupancy of all or a portion of the building after rehabilitation may serve the needs of both the public and private partners;
- In many cases heritage buildings are found in districts where the surrounding areas have significantly deteriorated socially or physically. Making physical improvements to surrounding areas as well as improving the level of public services provided may be critical for making the heritage building itself a feasible target or private sector investment;
- Providing and maintaining infrastructure including waterlines, sewer lines, streets, utilities and parking are generally public sector obligations, yet are often inadequate to support a redeveloped heritage building. A commitment to improve that infrastructure by the public partner may be a part of the PPP agreement.

It was noted above that in many parts of the world the heritage building is already owned by a level of government. In other circumstances it may be a necessary role of the public partner to acquire the property from the current owner for reconveyance into the partnership entity. The issue of inadequate infrastructure was also noted above. Often in conjunction with improving infrastructure the public partner will designate the neighborhood around the heritage PPP as a targeted redevelopment area to encourage other private and public sector investment surrounding the property.

Finally, the public partners in heritage PPPs may need to rethink their overall public policies and adjust them to further increase the likelihood of success. This might mean reviewing and changing such policies as land use ordinances, zoning, parking requirements, vendor permits, etc.

### **Private Partner Role**

What, then, does the private partner contribute to a successful heritage-building PPP? The following would be typical:

- The private sector partner nearly always would be expected to bring financial capital to the transaction, often including internal funds of the partner as well as additional equity capital it has raised (i.e. not borrowed) from outside investors or institutions;
- Generally debt would be used to finance a significant portion of the overall project. The responsibility to negotiate and secure that debt (and there may be multiple sources) falls on the private partner. The exception might be if one of the public partner's identified roles in the PPP negotiations was to provide subordinate financing;
- Particularly with heritage-building PPPs, the experience in real estate

development is what the public partner lacks and seeks from the private sector. Providing that expertise as well as construction expertise for heritage buildings would ordinarily be among the major roles of the private partner;

- Depending on the specifics of the transaction, the private partner role might involve long-term ownership or long-term possession of the property with or without occupancy of the private partner. Various combinations of ownership, possession and occupancy are discussed below;
- Unless the transaction was solely for improving the heritage building for the long-term occupancy of the public sector, the management of the property over the term of the agreement would be the private partner's responsibility. In the case of simply rehabilitating the heritage building for public occupancy, the management of the building may remain with the public partner;
- Unless the sole occupant of the heritage building is to be the public partner, the marketing of space within the building would be a private partner role.

Most often the ultimate disposition of the property would be spelled out in the PPP documents, with the property usually simply reverting to the public owner. If that is not the case, however, disposition decisions would be in the hands of the private partner. Regardless of the assignment of the responsibility for management of the building, the management of ownership entity established by the private partner for the PPP transaction would be solely the responsibility of the private partner.

### **NGO Role**

While the large-scale PPPs are usually composed of just the public and the private partner, heritage-building PPPs often involved an NGO as well. Frequent roles for the NGO are as follows:

- Identify critical heritage buildings that might be appropriate for redevelopment through a public-private partnership;
- Advocate for putting public and political pressure on the government to act;
- Rally public and political support for the project moving forward.

Initiate the redevelopment process and/or predevelopment analysis.

- Occasionally take an equity (i.e., ownership) position in the project. This is frequently "patient equity," i.e., receiving payment later in the project and often on a contingent basis;
- Provide heritage conservation expertise and/or reference source for additional specialized expertise;
- Provide ongoing oversight to assure quality rehabilitation;
- Serve as the public face for the project; assist public partner in marketing the project to potential private partners.

Given the long-term nature of public-private partnerships, it is important that each partner remains flexible and be prepared for changes in these roles and responsibilities. Market changes may affect the level of risk a private partner is able to absorb or political changes may impact the public partner's capabilities. Similarly, NGOs may find their contributions to the partnership dependent on annual donations or endowment income. Nonetheless, each partner's roles and responsibilities should be outlined and agreed upon from the project's outset in order to avoid future problems or misunderstandings. Conducting a detailed risk assessment can greatly assist in defining each partner's function within the partnership and alleviate the potential for conflicts.

### **Allocation of Risks**

Risk assessment is a crucial component of any public-private partnership. Allocating risk towards the partner most equipped to manage and absorb that risk ensures the long-term stability of the project. Most often this is the private partner as it is considered more capable of managing investment and operational risk. However, private sector risk is not limited to the financial sphere – it can also include the risk that complex government regulation may impede the project's progress, thus increasing a project's timeline and eventual investment. The public sector can alleviate these concerns by helping its private partners navigate the red tape.<sup>3</sup> In assessing risk, the private sector generally looks at four factors:

- Clarity about what building elements are important and need conservation, the standards for conservation and what level of change is appropriate, and which areas are able to be redeveloped and how;
- Certainty about the regulatory framework, how it will operate and the time it will take to deal with the authorities;
- Consistency in how the regulations will be applied;

Consultation and open communication between the public and private sector.<sup>4</sup>

In heritage PPPs, types of risk can be categorized into six main categories, detailed below with examples for each:

- *Design/Development Risk*: Includes design defects, cost overruns, delay in completion, failure to meet heritage conservation standards, structural deficiencies and environmental hazards.
- *Revenue and Operating Risk*: Includes operating cost overruns; failure or delay in obtaining permissions, consents, approvals; changes in utility prices, taxes, demand for property type; decreases in rent levels for property type; and loss of major tenant (bankruptcy, lease default, etc.).
- *Financial Risk*: Includes unfavorable changes in foreign exchange rates and interest rates.
- *Unexpected Event Risk*: Includes acts of God, riots and strikes.
- *Unexpected Political Event*: Includes breach or cancellation of contract,

expropriation, creeping expropriation and failure to obtain or renew approvals.

- *Environmental Risk*: Includes destructive environmental occurrences.

The majority of contract negotiation occurs during the risk allocation phase, with each party attempting to transfer risk to the other while trying to gain the most rewards, or returns, from the transaction. Once the levels of risk are allocated and each partner's roles and responsibilities are defined, a formal agreement is created and the transaction can be outlined.

### Typical Transaction Structures

The international professional network of public-private partnership experts has developed a variety of transaction structures. Each of these has its own name and acronym. Commonly in PPP discussions one will hear such terms as *BOT (Build-Own-Transfer)*, *BLOT (Build-Lease-Operate-Transfer)*, *BOO (Build-Own-Operate)* and others. Within heritage PPPs, physical conservation usually occurs during the "build" phase.<sup>5</sup> These transactions are described by the UNECE below:

**Buy-Build-Operate (BBO):** Transfer of a public asset to a private or quasi-public entity usually under contract that the assets are to be upgraded and operated for a specified period of time. Public control is exercised through the contract at the time of transfer.

**Build-Own-Operate (BOO):** The private sector finances, builds, owns and operates a facility or service in perpetuity. The public constraints are stated in the original agreement and through ongoing regulatory authority.

**Build-Own-Operate-Transfer (BOOT):** A private entity receives a franchise to finance, design, build and operate a facility (and to charge user fees) for a specified period, after which ownership is transferred back to the public sector.

**Build-Operate-Transfer (BOT):** The private sector designs, finances and constructs a new facility under a long-term agreement (often called a Concession contract) and operates the facility during the term of the Concession after which ownership is transferred back to the public sector if not already transferred upon completion of the facility. In fact, such a form covers BOOT and BLOT with the sole difference being the ownership of the facility.

**Build-Lease-Operate-Transfer (BLOT):** A private entity receives a franchise to finance, design, build and operate a leased facility (and to charge user fees) for the lease period, against payment of a rent.

**Design-Build-Finance-Operate (DBFO):** The private sector designs, finances and constructs a new facility under a long-term lease and operates the facility during the term of the lease. The private partner transfers the new facility to the public sector at the end of the lease term.

**Finance Only:** A private entity, usually a financial services company, funds a project directly or uses various mechanisms such as a long-term lease or bond issue.

**Operation & Maintenance Contract (O & M):** A private operator, under contract, operates a publicly owned asset for a specified term. Ownership of the asset

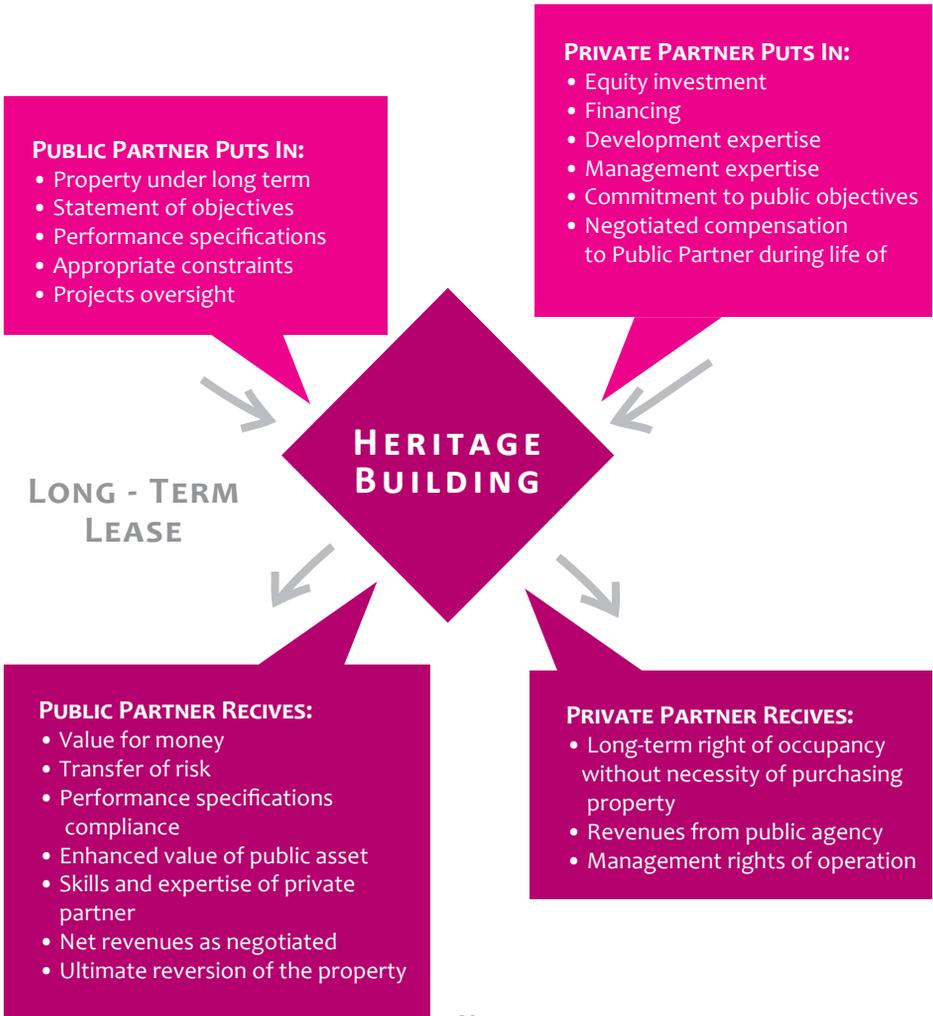
remains with the public entity. (Many do not consider O&Ms to be within the spectrum of PPPs and consider such contracts as service contracts.)

**Design-Build (DB):** The private sector designs and builds infrastructure to meet public sector performance specifications, often for a fixed price, on a turnkey basis, so the risk of cost overruns is transferred to the private sector. (Many do not consider DBs to be within the spectrum of PPPs and consider such contracts as public works contracts.)

**Operation License:** A private operator receives a license or rights to operate a public service, usually for a specified term. This is often used in Information Technology projects.<sup>6</sup>

Though many heritage PPP projects occur within the above framework, heritage-building PPPs are often less complicated and can be categorized according to two essential characteristics: long-term leases and the immediate or eventual transfer of the heritage building back to the public sector. The text and images below describe the most appropriate typologies for heritage conservation projects and is followed by simplified descriptions of the above typologies that have been modified and distilled for conservation projects.

*Long-term lease:* The public sector leases the property to a private sector entity that redevelops the property and utilizes the building for its purposes (either to use or to lease to others). At the end of the lease period the property reverts to the public sector.

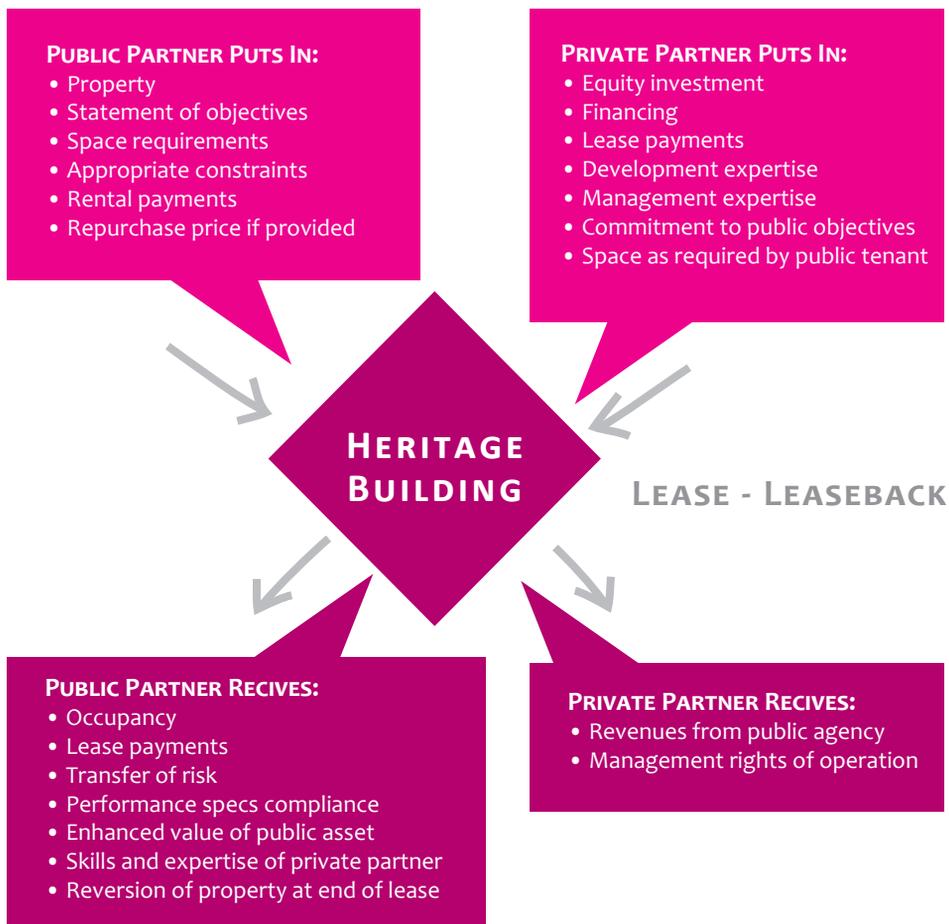


*Sale with repurchase provisions:* In some countries tax and other considerations make property ownership a much more attractive alternative than simply leasing a property. Therefore a sales transaction might be structured. The private entity would have the obligation of doing a historically appropriate rehabilitation of the building and using it as negotiated. However, since ultimate reversion of heritage buildings is usually a public goal in PPPs, there would most frequently be a repurchase option and frequently an obligation on the part of the public sector to repurchase the property at some (usually specified) time in the future.

*Sale-leaseback:* Heritage buildings are often occupied by public sector entities and continued use of the building is desired. Yet the public sector may lack the capital, the construction or management expertise, or the inclination to invest in the appropriate rehabilitation of the building. This can create an optimum situation for a heritage PPP. The private sector entity undertakes the redevelopment of the property, and already has a creditworthy long-term tenant; the public sector gets a rehabilitated historic building without incurring the capital expenditure. Again, in this type of transaction there would generally be a repurchase option or obligation on the part of the public sector.



*Lease-leaseback*: The advantages of the lease-leaseback are the same as specified in the sale-leaseback described above. It has the additional advantage, however, of not needing a repurchase agreement, in that the building will automatically revert to public sector ownership at the expiration of the lease



**Acknowledgement:** This paper is based on publication Rypkema, D. and C. Cheong (2012) *Public-Private Partnerships and Heritage: A Practitioner's Guide*, Washington: Heritage Strategy International

Notes:

<sup>1</sup> National Council for Public-Private Partnerships <http://www.ncppp.org/howpart/index.shtml#define>

<sup>2</sup> For more see: Cheong, C. and S. Macdonald (2014)

<sup>3</sup> United Nations Economic Commission for Europe (2008) *Guidebook to Promoting Good Governance in Public-Private Partnerships*. Geneva, Switzerland: United Nations

<sup>4</sup> *Ibidem*

<sup>5</sup> *Ibidem*

<sup>6</sup> United Nations Economic Commission for Europe (2008)

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## **Valuating cultural heritage and preservation thereof: principles, criteria and methodological approaches**

### **Introduction**

The generally accepted opinion that protection of cultural monuments constitutes an exclusive right and obligation of the state and of relevant professionals was created based on laws that had regulated the field of preservation of cultural monuments, as well as the entire state and social arrangement dominant in Yugoslavia since World War 2 onwards. A general belief was that the very act of proclamation of a cultural heritage as immobile or mobile cultural property meant that care for it and use thereof are left to the state and professionals. At the very outset of protection this was the case. Initial cultural monuments would be attributed a new role and a new owner immediately upon protection thereof. That is, an overwhelming majority of them were owned by the state which would cede them for use to public institutions. An example would be the Residence of Princess Ljubica, Dositej's Lyceum, Kafana?, or Captain Miša's Mansion. Attaining users and obtaining new purposes led to an increased number of proclaimed monuments in time while the state became poorer which consequentially affected its relation toward heritage.

Almost no standard referred to in any of the provisions of the current Law on Cultural Monuments either foresees or prescribes an obligation of the state to fund heritage protection. Unfortunately, neither does it prescribe a role of both the state and the preservation authorities with regard to finding manners in which immobile cultural monuments may be funded. However, owners of cultural monuments, local community and population are still of the opinion that heritage preservation is under exclusive competence of the state, exclusively financed by the state and its values can be comprehended and interpreted solely by state representatives. Such a relationship has created a deep gap between the sides without mutual co-operation and joint action of which cultural heritage is not even able to exist. Alienation of population from cultural heritage has resulted in the fact that heritage is neither recognized nor understood by its immediate surroundings.

Historical circumstances that had conditioned the life led nowadays in addition to different social organization and different economic relations, together result in a different state cultural policy. Any country striving towards fostering the EU values should place cultural heritage into a new context while defining its relation towards it through adoption of new rules. Such rules include individuals to a far greater extent in addition to associations and local communities with regard to protection and use of cultural heritage. The entire heritage is defined by the people who had created it in addition to cultural and natural surroundings in which it had been created. By protecting the monuments from our surroundings, they are neither singled out nor alienated. They still remain ours whereas the manner in which we treat them also defines them at this

moment while becoming part of heritage valuation at a certain future moment in time. The entire heritage of Serbia belongs to each and every one of us regardless of education, positions, or wealth. As much as it belongs to any one of us, we all must equally share obligations to care for it and preserve it for the generations to come.

### **The role of the local community in cultural heritage preservation**

It can be said that a large portion of cultural heritage is insufficiently known to the local community. Value is seen predominantly in sacral buildings primarily owing to their religious connotation whereas a large part of heritage remains unrecognized and thereby doomed to decay. We are witnesses of an often paradox situation due to the existence of a large gap between the “offer” i.e. the number of immobile cultural monuments sporadically used by their owners, local community, individuals and organizations, and “demand” i.e. a large number of pseudo-heritage monuments, recently established attractions prefixed with ethno or with an addition of the religious context. Namely, on one hand, we see that “ethno parks”, ethno courtyards, ethno gardens and even ethno coffee houses spring up all around Serbia whereby entrepreneurs wish to attain a larger valued offer by constructing such catering or tourist facilities that evoke historicity, ethnicity and tradition, which guarantee quality. A better view and use of such services easily reveal a feeling of false representation, often a caricatured one thereby losing trust of visitors in the credibility of the entire product. On the other hand, buildings with heritage values, which are indeed authentic and are in fact witnesses of culture and history are decaying and are in a very poor condition.

The local community should recognize its development potential in its cultural heritage. Heritage in its territory is exactly what differentiates it from other communities and that very difference should be used as an advantage and particularity. The large industries era has passed and left a large number of the unemployed who often resolve their existence-related issues through self-employment. Heritage should be used in creating an authentic added value to local produce and something that will give an edge to and ensure trust of buyers relative to others while referring to tradition and experience. A substantial portion of heritage is an empty space that mainly has no function whatsoever. This very empty space should be used as a potential for creating more valuable products owing to the fact that they originate or are inspired by cultural monuments. In terms of diversification of jobs in rural environments, heritage may serve as an inspiration to development of rural creative economies and various types of tourism.

In a new social organization in which values are diverse and division of accountabilities also differs, local community must bear greater responsibility which leads to a larger profit from preservation and use of cultural monuments. Primarily, any community must perceive heritage as its own, followed by taking care of it and using it with the care of a diligent owner while abiding by state principles and legislation. The roles of any actor in heritage protection are clearly defined. The state has a role to establish laws, principles, standards and professional service that will be available to users and owners of immobile cultural monuments, but without departing from professionally established criteria and rules of heritage conservation. Where market is impossible to be used which is often the case in culture, the state will constitute a large funder of works on heritage supplemented by a constant tendency of providing several sources of funding. The local

community needs to undertake an initiative so as to preserve and use the heritage it has for further progress and development.

Social and economic development of Serbia has resulted in such a perception of market economy and capitalism according to which money is limitless. Destruction of cultural heritage is frequently justified in this manner since owners fund construction works on a cultural heritage building thus being entitled to perform them in their own manner while either excluding professionals or winning them over. In order to avoid this, strengthening state institutions is necessary since their role is not market-related but regulatory and their independence and integrity should not be questioned. Investment into professional training of experts is also necessary in order to keep up with global trends and new knowledge in their respective fields of expertise. Mutual respect between managers, capital owners and the state is also necessary in order for each of them to contribute as much as possible in their respective domains so as to attain mutual benefit, which can be on different levels. The fact that reconstruction of a vernacular architecture monument involves the financier, owner and state is entirely legitimate. Their interests are different: the donor wishes to have media coverage, use of space and profit generation; the owner wishes to preserve their own property while also earning a profit, whereas the preservation authority wishes to preserve the building in its original form, to present it and to ensure that it makes a sufficient profit for its further maintenance. Successful preservation of a cultural monument must find a way to satisfy interests of any stakeholder involved. Only a project like that can be a successful one. We often tend to favor interests of certain stakeholders before interests of other ones, which is a guarantee of a failure. When preserving cultural heritage, there are some basic postulates everyone needs to adhere to. A ground rule is that a monument must be preserved in as close form to its original one as possible, which includes the smallest number of interventions. While being used nowadays heritage simply must not lose its significance identified during its valuation.

### **Cultural heritage: categories, principles and objectives of preservation**

An initial task of any local community is to become familiarized with its cultural heritage and recognize its values in co-operation with cultural heritage preservation professionals. A cultural heritage facility the values of which remain unrecognized by the local community has virtually no chance of survival. Therefore, valuation is of significance for professionals as well as owners, users and the entire local community. Successful valuation of a cultural monument is the one resulting from joint work undertaken by professionals and local community or at least the one where everyone understands and respects everyone's perception of value. For instance, one cultural monument is in the eyes of professionals an architectural piece of work or a work of art, whereas from the aspect of the population who visit the same cultural monument it is perceived as a place with miraculous or healing powers. Professionals need to clarify and bring closer to the population both architectural and artistic values, while also becoming acquainted with, understanding and respecting the cultural value a certain building has for the local community. That is why a broadest spectrum of values a monument may have needs to be borne in mind when undertaking valuation. Monuments placed under state protection are declared due to their values recognized and valued by professionals. In case they try to perceive the wholeness of significance of any cultural monument without explaining and bringing closer said significance to the local community, monuments will remain alienated from people, everyday life and the environment that is

supposed to preserve and present them. Valuation does not stop with elitist valuation of architectural, artistic and historical values, but rather tends to expand it to other values: symbolic, social i.e. those originating from an interaction between cultural heritage and population.

Cultural heritage is an entire cultural heritage of a society acquired in the past, which is preserved and passed on to future generations for further care. The contemporary understanding of cultural heritage has stemmed from two UNESCO conventions: the Convention on Protection of the World Cultural and Natural Heritage (1972) and the Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Evolution of understanding of cultural heritage and relationship thereto has led to a series of conventions that closely treat all aspects of cultural heritage. A convention to be specifically mentioned amongst these is the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005), which defines cultural heritage as a group of monuments inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions.

According to the current law regulating the preservation of cultural monuments, they are defined as objects and creations of material and spiritual culture of general interest which enjoy special protection. Cultural monuments are classified into mobile and immobile, whereas depending on physical, artistic, cultural and historical properties immobile cultural heritage can be divided into: cultural monuments, spatial cultural-historic units, archaeological sites and landmarks. The Law on Cultural Monuments provides the following definitions of these four categories:<sup>1</sup>

- “Cultural monuments include construction-architectural buildings of special cultural or historic significance, as well as their construction units, vernacular architecture buildings, other immovable facilities, parts and units thereof with properties linked to a certain environment, as well as works of monumental and decorative painting, sculpting, applied arts and technical culture, in addition to other immovable items therein of special cultural and historic significance.
- Spatial cultural-historic units mean urban or rural settlement or parts thereof, i.e. space which contains several immovable cultural monuments of specific cultural and historic significance.
- Archaeological sites encompass parts of land or surface under water, which contain remains of buildings and of other immovable facilities, grave and other finds, as well as movable objects from earlier historic periods, which are of special cultural and historical significance;
- Landmarks are areas related to events of special historic significance, areas with expressed elements of natural and man-made values as unique units, as well as memorials or cemeteries and other memorial features erected for permanent preservation of memories of important events, personalities, and places from national history (memorials) of special cultural and historic significance.”

The Law differentiates two categories of immobile cultural monuments: cultural monuments of great significance and cultural monuments of exceptional significance. Cultural monuments of great significance are characterized by one of the following: they are significant for a particular area or period; they testify of social or natural occurrences;

they testify of important events or distinguished persons from national history. A cultural monument of exceptional significance must have at least one of the following properties: special significance for social, historical and cultural development of a people throughout national history i.e. significance for development of its natural environment; it testifies of crucial historical events and personalities and their acts throughout the course of national history; it constitutes a unique example of creatorship of its time or a unique example of history of nature; it has a large effect on development of society, culture, technology and science; it has an exceptional artistic or aesthetic value.

Heritage protection includes systematic implementation of legal and expert protection measures complied with rules of the conservatory and restoration profession with the purpose of preservation of a cultural monument. Preservation of a monuments requires a methodologically correct, logical and systematic approach. It is necessary to commit to removing any possibility of making any mistake, since mistakes in preservation are often irreversible and devastating for the cultural monument itself.

The process of heritage preservation mandatory requires governing by preservation principles the foundations of which were set forth by the Venice Charter (1964):

- The principle of preservation of the monument's authenticity and of its heritage values;
- The principle of preservation of all styles on a single monument;
- The principle of respecting all values of the monument – it pertains to upgrades with neither stylistic nor architectural, but rather historic values;
- The principle of the monument's permanence at a site where it was built – movement of a monument from the place from which it originates causes a deterioration of its value since, among other things it is defined by the place itself and the reason why it was erected at that very place;
- The principle of documentedness and continued work – documenting works carried out on a monument will help future understanding of the monument owing to the fact that authentic parts will clearly differ from those that have undergone a conservation intervention;
- The principle of co-operation with other professions;
- The principle of preservation of the function – mere possession of a function may ensure a cultural monument's survival. When a new function is attributed to a cultural monument which had previously lost its function in the past, it is necessary to be rather careful when choosing a new purpose which will not cause any harm to the cultural monument and its interpretation.<sup>1</sup>

The objective of preservation of cultural monuments lies in preservation of their values. Therefore, the initial step of any preservation includes determining values of a monument i.e. valuation. Valuation or evaluation is a process of determining various aspects of significance a cultural monument has relative to a certain social community. One of the fundamental principles of valuation of heritage would include a holistic approach to every cultural monument i.e. taking into consideration any form of heritage in all aspects thereof. Proper valuation of cultural heritage constitutes the first prerequisite to its adequate preservation. In case we fail to define exactly what is authentic during the valuation process, we are hardly able to adhere to the principles of authenticity, respecting of all styles and of all values of the monument.



## Procedure of cultural heritage preservation in the Republic of Serbia

The Law on Cultural Monuments stipulates that the Republic Institute for Protection of Cultural Monuments shall elaborate reasons indicating properties of a certain immovable monument of particular cultural and historical significance. It shall also present the opinion of the monument's owner pertaining to placement of their property under protection. In the event the Institute fails to present the owner's opinion, public announcement shall take place. Integral parts of a decision are as follows: name, description of the cultural monument, borders entailing the protected environment (cadaster and land registry data), measures of protection relating to keeping, maintaining and use of the specific cultural monument and its surrounding.

It has been a common practice so far that local institutes propose protection of certain buildings located in their respective territories. A proposal may be submitted by individuals, too in addition to the local self-government, as well as a group of citizens or another legal entity. The Republic Institute for Protection of Cultural Monuments makes an on-site visit where it undertakes an insight, research and assessment as to whether an immovable property has the required values for becoming an immobile cultural monument. The building is then valued, followed by devising a study or reviewing and harmonizing the proposed study. A draft decision devised in such a manner is then forwarded to the Ministry of Culture for further procedure. A decision on proclamation of a cultural monument is adopted by the Government of the Republic of Serbia at proposal of the Ministry of Culture. In addition to the previously specified documentation, the afore-mentioned study must also contain technical and photo documentation of the future cultural monument.

A decision on proclamation defines the cultural monument protection zone and protection measures relating to keeping, maintaining and use of said cultural monument. One of the integral parts of the decision is a rationale, which constitutes an essence of valuation and it is developed by experts based on documentation, research and analytical procedures. Proposals and initiatives pertaining to protection of certain cultural monuments have lately been increasingly submitted by owners or building users, as well as by local communities. Such instances might be considered far more successful since they illustrate interest of owners and the local community in recognizing and preserving cultural heritage in their respective environments.

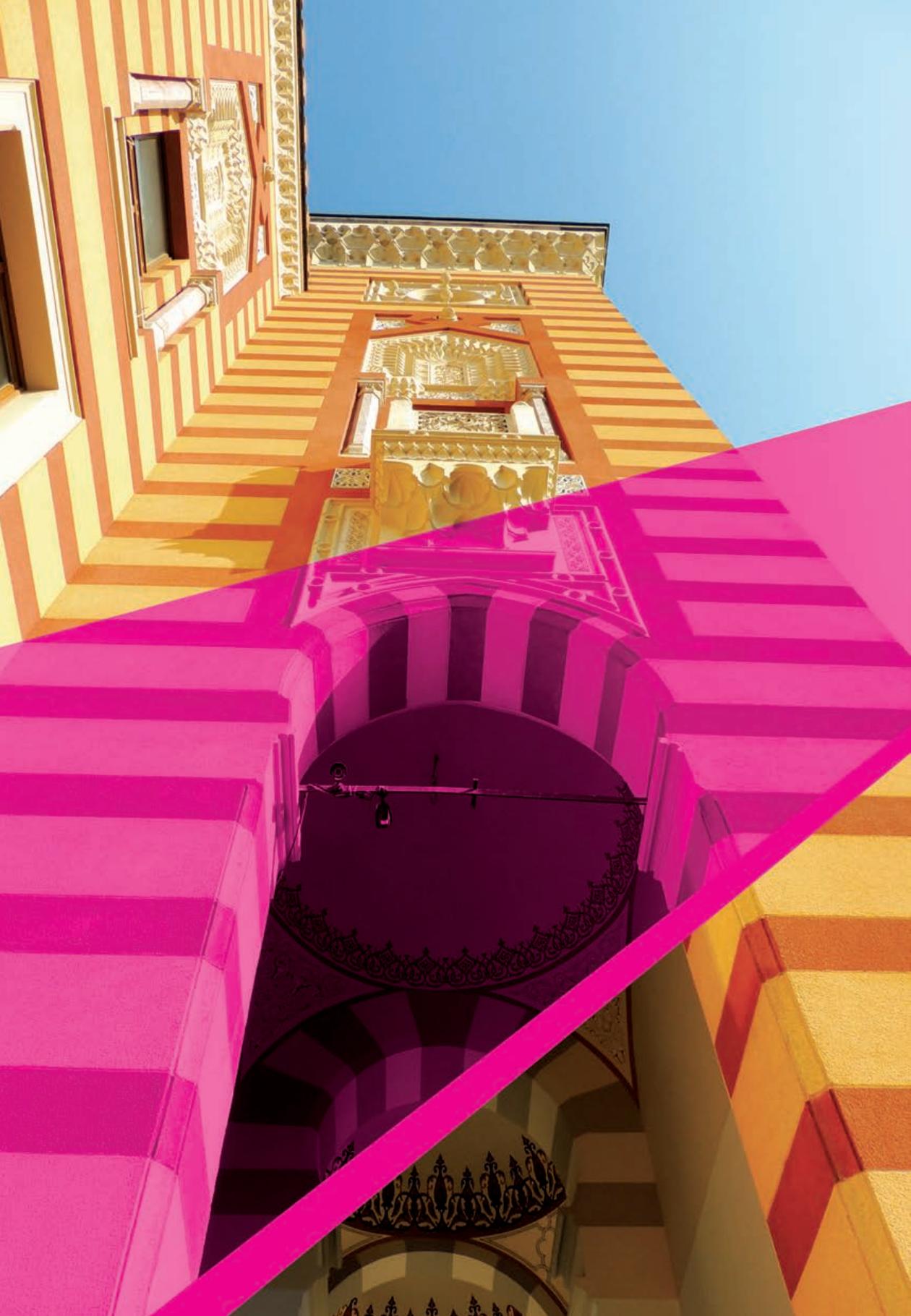
## Procedure of cultural monuments protection in Bosnia and Herzegovina

Bosnia and Herzegovina consists of two entities (Federation of Bosnia and Herzegovina and Republika Srpska) and one district (Brčko Distrikt of Bosnia and Herzegovina). With regard to the legislative system, there are many laws governing the protection of heritage at different levels: state, entity and cantonal. The highest degree of legal protection is provided by individual decisions to declare national monuments of Bosnia and Herzegovina issued by the Commission for the Preservation of National Monuments (the Commission) pursuant to Annex 8 to the General Framework Agreement for Peace (Dayton Peace Agreement) and based on the Criteria for declaring a property a national monument (“Official Gazette of Bosnia and Herzegovina” 33/02 and 15/03; “Official Gazette of the Federation of Bosnia and Herzegovina” no. 59/02; “Official Gazette of Republika Srpska” no. 79/02).

In accordance with Annex VIII (article V) any Party, or any concerned person in Bosnia and Herzegovina, may submit to the Commission a petition for the designation of property as a National Monument. Each such petition shall set forth all relevant information concerning the property, including:

- the specific location of the property;
- its current owner and condition;
- the cost and source of funds for any necessary repairs to the property;
- any known proposed use and
- the basis for designation as a National Monument.

In deciding upon the petition, the Commission shall afford an opportunity for the owners of the proposed National Monument, as well as for other interested persons or entities, to present their views. This is followed by preparation of a study on the monument, in which all available data obtained from archives and libraries are included in addition to data obtained in the field – data on the location, historic data, descriptions of the monument and parts thereof, prior protection, existing status and bibliography, after which adopted at Commission sessions are decisions on proclamation of the monument as a national monument and determining the space under protection and protection measures pertaining thereto. The afore-mentioned study i.e. decision body also contains complete technical, video and photo documentation.



## **Valuation of cultural heritage – local community as an actor in the process**

Valuation is a rather complex procedure that requires a broader viewpoint of something that has aspirations to be qualified as cultural heritage. The valuation procedure must be conducted in an inter-disciplinary manner since groups of values and values criteria are often easily recognizable to some and are on a high level of gradation of the value relative to others. An example would be valuation of a village house which is perceived by its owners as a place from which their family originates, a place where they grew up and to which they are tied by pleasant memories. The village community values the same house as the oldest one in the village that testifies of how everyone else's houses looked in the past. To the members of the community, it speaks of the antiquity of their village, its wealth and different and more fulfilled life. In case the house belongs to national minority members, to them it could be a testimony of their settlement in said place at least for as long as from when it was built, as well as a set of beliefs and customs materialized in it. Preservation authorities can recognize the significance of this house by comparing it to other houses from a wider context and determining its significance. It would be logical to conclude that various levels of valuation require various levels of preservation. However, this is not the case in practice.

The Law on Cultural Monuments distinguishes cultural monument and monument that enjoy prior protection. Monuments that enjoy prior protection include objects and creations assumed to have properties of exceptional significance for culture, art and history and they enjoy protection pursuant to the provisions of the Law.<sup>2</sup> It should be mentioned that there are also "alternative" forms of protection that may be regulated by other laws. Thus, by adoption of planned documents the local community is able to have a substantial effect on preservation of units and buildings the significance of which it has recognized. Very often we see "ethno houses" owned by various ethnic communities that have recognized values embedded in their particularities and they preserve them regardless of whether their significance has been recognized by the state. And finally, the most important form of preservation that guarantees preservation of a building to the largest extent is the relation an owner or user has toward the building in question. In case the owner has recognized the values of their old house and if these values are large from the point of view of the owner, even if they are meaningless from the aspect of preservation, the house will survive. The ideal image of preservation of cultural monuments would consist of the very consideration and understanding the significance by any potential actor in the life of a monument. Valuation understood in such a broad sense relies on no prescribed and strictly determined principles. The absence of principles and a methodology makes the very valuation process difficult. The authority in charge of preservation of cultural monuments has developed a procedure based on its experience, which may be defined as a valuation method. In any case, it must consolidate and analyze all valuation aspects by all actors in touch with cultural heritage while adding thereto objective and values determined by professionals considered from the aspect of wholeness of spatial and cultural expressions. This particular complexity makes the valuation process compounded and it requires performing several activities mainly pertaining to gathering all forms of documentation, their interpretation, analysis and adopting conclusions on the significance of the given building.

A study i.e. necessary documentation is drafted following primary valuation during which it is concluded whether a cultural monument meets the criteria of being protected by the state.

A monument that may potentially become a cultural monument must meet at least some of the following criteria i.e. to have the following:<sup>3</sup>

- Historic significance in the broadest sense. A monument is historically significant if it is connected with and may testify of certain historically significant events, persons or places;
- Antiquity – a long-lasting existence;
- Townscape significance – contains a certain degree of attractiveness of its ambience;
- Significance in terms of zoning development – testifies of the existence of organized life in a settlement while contributing to understanding the concept of the emergence and development of the settlement;
- Aesthetic significance of a monument pertains to the manner of its make, style, technical perfection, appeal, build skill, or quality, harmony, form and other aesthetic features;
- Scientific or research-related significance – monuments with a large potential of values for further scientific research; monuments the existence of which has had a positive effect on development of society;
- Rarity – in case it is a rare artifact which testifies of a certain occurrence;
- Representativeness – expresses the uniqueness, typicality, and relic;
- Social value – refers to its role in a community, its contribution to creation of the community's identity, as well as a testimony of development of society;
- Cultural significance – testifies of creation of various cultural forms;
- Symbolic value – heritage that preserves and conveys meanings and symbols that may have various characters (social, political, religious etc.);
- Spiritual value – monuments with a particular meaning for a certain group of people and buildings considered as “sacred” within certain belief systems;
- Authenticity – refers to the originality and uniqueness of a building or practice.

### **Heritage management – guidelines for actors at local level**

In addition to the fact that the protection authority has existed in Serbia for more than 70 years, a solid part of the territory is insufficiently explored, especially in terms of vernacular architecture. In case local communities wish to participate more actively in creation of cultural policy of their respective municipalities, they should explore their territories with the assistance of professionals, or compile a list of valuable cultural artifacts and manifestations based on the existing documents while taking into account their ranking on the basis of local priorities.

The Council of Europe IRRP/SAAH methodology is rather useful and easy to be implemented by the local community. It can serve as a tool to manage cultural heritage. It has been recognized by all EU funds as mandatory documentation when applying for funds. It is adjusted so as to be used by countries at national level, but it can easily be adjusted and used at both regional and local levels. The initial document to be devised is

a **heritage assessment report**. Drafting of the report includes compiling a list of cultural heritage and assessment of status of said heritage. The local community may draft the report in co-operation with a competent professional authority.

The next step includes drafting a **Priority Interventions List (PIL)**, which derives from the Heritage Assessment Report. The list includes monuments specified in the order of priority in terms of urgency of undertaking conservatory works and rehabilitation. The list must include certain data on each monument: basic information, description of the building and valuation, significance categories – i.e. positioning the cultural monument relative to its significance at local, regional, national and international level. Data on ownership are also collected for the given building, followed by giving a list of the existing documents and bibliography. A rough estimate of status of the building is then performed in addition to estimating the level of endangerment of the building and determining conditions of endangerment. Furthermore, an assessment of the value of works that must be performed on the monument is also carried out.

The List devised in such a manner may serve as a guideline to drafting the strategy/plan or program of protection of cultural heritage to the local community, as well as a mechanism to control any changes in status of cultural heritage. It is desirable to devise an LPI at least once every ten years or when determined as optimal depending on particularities of cultural heritage and local environment. When drafting an LPI at municipality level, cultural heritage should also be regarded as development potential which can be rather well harmonized with rural development, de-centralization, diversification of jobs in rural environments, development of creative industries, development of local tourism, improvement of the territorial brand etc. However, we must be aware of the fact that a certain portion of heritage has no rehabilitation potential whatsoever and that any aspirations and tendencies to find it are futile. It is often the case with houses in rural environments in which depopulation is prominent, where there is no supplementary infrastructure i.e. where access to a monument is either disabled or hindered. It is often a similar case with numerous archaeological sites where there are no visible material traces. Such cultural monuments should most certainly not be left to decay, but instead it is necessary to find a model to preserve them from their complete disappearance. However, priority is given to more significant buildings in poor condition, which have rehabilitation potential. For such cultural monuments it is possible to draft a Preliminary Technical Assessment i.e. a document by means of which values of cultural monuments are preliminary defined from the broadest perspective in addition to any necessary conservation procedures that must be performed on the building, as well as a potential direction of rehabilitation.

**A Preliminary Technical Assessment (PTA)** is carried out in order to identify technical requirements and to undertake a broad assessment of expenditures required for each stage of proposed interventions starting from initial protection (conservation) to complete rehabilitation. A PTA contains all data collected during the drafting of the Priority Interventions List. Work undertaken on drafting of a PTA must be entrusted to a professional protection authority since an overwhelming majority of postulates defined in this document pertain to basic principles of conservation. Drafting of a PTA constitutes a single stage during cultural monument rehabilitation. In addition to sections contained in the PIL, it also contains information on the current heritage management, as well as precise data on the future manager and manner in which the cultural monument in question is to be used. Information contained in the PIL which

refers to history and significance of the monument is here elaborated in further detail. Technical status of the monument is also described here in more detail in addition to including a draft list of necessary repairs ranked according to priority thereof. Proposed preservation and a vision of rehabilitation also constitute an important segment of this document. Any proposal for implementation of technical protection and rehabilitation of a cultural monument must be followed by a financial cost estimate, which should be presented by stages since in the majority of instances rehabilitation of a cultural monument is not paid by one funder and most certainly not in one installment. This document should also contain clearly foreseen future management of the cultural monument.

**Feasibility Study:** A document that logically follows the previous one is a feasibility study, the role of which is to either confirm or refutes our conceptions and ideas on directions of rehabilitation of a cultural monument i.e. our ideas of a future life of the monument. A feasibility study is basically a document deriving from analysis of a potential solution to a certain problem. Analysis of possible actions to be undertaken in order for a monument to be rehabilitated. Any feasibility study on rehabilitation of cultural heritage must contain the following information on the given immovable cultural monument: history and significance of the monument; technical status; organizational structure of project realization; organizational structure for long-term management of the cultural monument; project objective and span; project documentation to confirm foreseen expenditures; defined stages of project realization; risk degree; costs elaborated in further detail relative to costs foreseen in the Preliminary Technical Assessment. In case success of the rehabilitation project is foreseen based on such analysis, then a **business plan** is drafted.<sup>5</sup> It clearly and precisely defines the amount of investment into a cultural monument and what kind of profit is foreseen not only in financial but also in social and cultural terms. A profit can also include indirect financial benefits such as new jobs through self-employment etc. Drafting of documentation of this sort is far from difficult and complicated, but still requires participation of all cultural heritage protection stakeholders. It will most certainly not be of good quality if it is devised by protection authorities without inclusion of the local community, conducting a public opinion survey which includes people who will use said heritage and live with it. It will also equally lack quality and thereby its use value if drafted by the local community without inclusion of protection authorities since valuating the building, conservation methodology and rehabilitation are rather sensitive fields in which mistakes occur easily and often lead to destruction of the heritage itself.

A cultural monument for which there is complete documentation compiled and drafted is far more likely to remain preserved since this very documentation is a requirement for obtaining various kinds of financial support. It also enables more efficient project management, investment control and control of desired and achieved objectives. In the end, such documents constitute a basis for responsible conduct of the community towards its heritage while also guaranteeing its further preservation to a large extent.

Notes:

<sup>1</sup> Law on Cultural Monuments, Articles 19, 20, 21 and 22

<sup>2</sup> Aladžić, V. (2007) Opšti principi u primeni tehničke zaštite spomenika graditeljskog nasleđa – predavanja na Građevinskom fakultetu u Subotici, downloaded from <http://www.subotica.info/2007/04/03/zastita-graditeljskog-nasledja#sthash.GFc8NHhF.dpuf> (accessed on October, 1 2014)

<sup>3</sup> Law on Cultural Goods, Articles 4 and 27

<sup>4</sup> For more see: Marasović, T. (1983): 12 - 13

<sup>5</sup> For more see: Grupa autora (2014)

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### Methodological guidelines for incorporating cultural heritage into urban planning documents

In the early 20<sup>th</sup> century architecture and heritage protection were functionally divided into two separate spheres. Architectural work was placed in the hands of a proactive independent architect – creator, whereas heritage protection service was entrusted to the curator, a reactive mediator between history and the present day, between tradition and practice. In other words, architecture became equated with creating while heritage protection was identified with selection and choice. An understanding that humanness of our cities would come from new, technologically perfected and practical structures marked Last century's era of urban functionalism. Rather than yielding the desired results, such a doctrine resulted in negative outcomes. Obviously, human nature required something more from urban environment – openness for the inquiring spirit, inspiration for creativity, a meaning one could identify with, and surroundings allowing one a sense of rootedness and longevity.

Although stakeholders in the protection of urban units face a myriad of issues, there are several methodological frameworks that can be utilized in establishing procedures of decision-making regarding cultural heritage. This becomes even more important in matters of integrating cultural heritage into urban planning documents<sup>1</sup> and policies. Specifically:

**Protection of urban units as cultural monuments** – Territorial capital is a crucial issue in urban and spatial planning of any area. It is a sum of territory's financial-material monuments, ethnic, cultural, and natural diversities.<sup>2</sup>

Initially, heritage protection in Serbia (nation wide) comprised most valuable individual cultural monuments. By creating protection zones around them it was practically separated from the surrounding settlements. Seen as such individual standings, they were functionally isolated and fractured into physical enclaves not necessarily connected with the surrounding natural landscape. Urban units, being the most complex kind of civil engineering heritage, were entered into the registry of cultural monuments much later. Further methodological complexification, of particular significance for urban planning nowadays, includes examining a possibility to establish wider spatial units as integrated spatial clusters within an urban and planning document.<sup>3</sup> In other words, wider strategic interventions within spatial or urban planning of space can be of particular relevance when overcoming unequal development in a particular area or in an extremely underdeveloped area, or when establishing a strategy by means of which a feeling of unjust favoring of one group relative to another one must be prevented under complex ethnic, socio-political or cultural structures (identities). This aspect is of particular importance when allocating or funding development programs. Speaking of cultural strategies according to identities and cultural *otherness* within a certain space, we are talking about implementation of integrative protection strategies.<sup>4</sup>

Protection of architectural heritage, just as contemporary architecture itself, has deserted the format of a stable space limited by modern principles of integrative protection. Instead, an approach toward spatial and global connectedness or at least of regional unity has been adopted.<sup>5</sup> However, the case - and not only in Serbia but also on a broader scale - is such that decision making procedures regarding protection and/or space are not regulated in any way that would also enable urban planners to partake in heritage valuation just as conservers participate in preparation of zoning plans.

The current Law on Cultural Monuments<sup>6</sup> in the Republic of Serbia makes a distinction between four types of immovable cultural monuments: cultural monuments, landmarks, spatial cultural-historic units, and archaeological sites. Nevertheless, it turned out that the categories of immovable heritage *a priori* established by law are insufficient to describe the complex typology of architectural and archaeological heritage recognized today. Namely, their value is determined according to a degree of cultural-historical significance of buildings located in a certain area, and on the number of such buildings in a certain area. Thus, four basic types of areas can be differentiated:

- areas without *visible* cultural-historic buildings;
- ambient units (of varying stylistic and spatial values);
- areas with individual monuments;
- heritage/monument areas.

Determining a typological character of areas as identified by responsible urban planners during the process plan drafting would be primarily based on planners' recognition of the supposedly *invisible* cultural-historic buildings. Those would primarily be buildings that have not been formally recognized as cultural monuments by cultural institutions due to procedural reasons. As for areas without any *visible* cultural-historic buildings, then it is about either an insufficient level of recognition of given potentials of buildings in the context of ambience or an occurrence of deep connection with the spirit of the place<sup>7</sup> or perhaps it is about a changed architectural set and urbanization of the surrounding space whereby it becomes endangered and supposedly less valuable than it used to be.

Two things need to be emphasized – firstly, the proposed typology does not include ranking of certain areas by importance, although that is possible, but it rather emphasizes the differences between their characteristics. Secondly, different towns and villages have a smaller or larger number of area types according to their geographic position, history and size.

There is no doubt that future interpretation of architectural heritage and its mainstreaming into regulation planning documents will have to start from questioning the assumption regarding the absolute character of the type of cultural monuments (as stipulated by the Law on Cultural Monuments), as well as the assumed use of those spaces that are today perceived as less significant.

In addition to prescribing rules of arrangement and construction in planning documents, - which even nowadays do not come short of deficiencies when it comes to protection of buildings with landscape values that are not formally protected - the following is proposed for the processes of drafting feasibility studies and planning documents:<sup>8</sup>

- recommendation to create new symbols;
- recommendation to increase the value of landscape units;
- recommendation to rehabilitate areas adjacent to individual monuments;
- recommendation on integral protection of authentic heritage areas.

Proposed recommendations require analysis, assessment and presentation of evidence on development potentials of a specific area (analysis and assessment of development so far, production program, organization and required human monuments). Also, evidence on technical and technological solutions (engineering, technology, installations etc.), environmental analysis including assessment of environmental suitability, the scope, structure and investment into heritage areas including an assessment of liquidity, certainty and risk, etc. All of the afore-specified strategies encompass strengthening the urban planning image i.e. arrangement of fittings or urban-stop elements such as sculptures, installations etc.

Transformation of the current model of cultural heritage protection (current model is based on cultural heritage's traditional values) toward an expansion of the list of types of immovable cultural heritage or by introducing a term *cultural monument* would create new instruments for the treatment of cultural-historical heritage. Such tools would be more appropriate for those towns and villages in which there is no cultural heritage monument to be protected, at least at first sight. For instance, in such situations it is possible to link material monuments (buildings and other facilities) to presentation of non-material heritage or autochthonous legends along with annual media and creative promotions.<sup>9</sup>

**Development of a methodology of research works and plans** – fast-paced development of cultural heritage as a research subject was followed by equal development of relevant methodology. The well-known tradition of historiographical and typological studies served as a starting point for further development of analyses of settlement status, valuation of architectural heritage and a series of methods relating to technical repair of buildings and spatial arrangement. When it comes to contemporary treatment of immovable cultural monuments from the aspect of urbanism today, it is necessary to achieve harmonization with the adopted international standards and practices. Familiar analogies from the region and the world can serve as supplementary tools.

Methodological foundations of research have expanded in time thus amplifying exploration works in terms of their scope as well as stratifying them so as to include new areas. A particular importance with regard to the multi-disciplinary approach has been attributed to non-material and anthropological-sociological contextualization of heritage protection, largely stemming indirectly from a broad and increasingly interesting field of social theory and history.

It is necessary to draw attention to several most common erroneous approaches to rehabilitation of cultural heritage in terms of methodology employed:

- When tackling cultural monuments rehabilitation plans, the most common mistake relating to project planning is based on implementation of the elitist approach according to which a monument is treated in a *mythological*<sup>10</sup> manner, whereas institutions competent for protection of cultural monuments are treated in a *mythographic* manner. Such an approach most commonly leads to mythologization of heritage imposed by elitist rehabilitation entities prone to tradition and obsolescence. The local community's implementation of projects based on their exceptionalism and distinctiveness may be such so as to cause transformed memory (experience) of the monument and destruction of the self-defining local pattern of history and promotion vision;
- Expert and scientific exponents, as well as other representative authorities often perceive cultural heritage through the past in a manner that makes it impossible

to be re-enacted in the present due to changed economic and financial circumstances. Namely, local community is by rule turned toward development possibilities in the future i.e. it is directed toward pragmatic development principles in the present and in the future. Since local community is by default more inclined to practical use of its monuments, dynamics and proactively constitute values to particularly rely on. In order to avoid program projections offered by elitist state authorities and which seem more like utopian assumptions on local development (periodic ceremonies, always the same spaces where events take place, identical motives and images of heritage exhausted as time goes by etc.), constant monitoring and evaluation through objective reports are necessary in addition to active participation of the local community in creating program projections.

- Potential risk when undertaking strategic planning activities may originate from centrally elected authorities. This usually occurs when their interests change, when they are defeated at elections or when they change their preferences as to decision making on certain issues of importance. Risks must be particularly acknowledged in economically challenged societies or in those in which there are certain kinds of conflict situations (war and post-war peace and reconciliation processes, procedures of political stabilization through negotiating, social-economic stabilization etc.). Risks pertaining to rehabilitation of any cultural monument are found in the possibility of adopting rules imposed by regional or majority cultural-social entities in the region, rules which may be foreign and inappropriate for the given local heritage and can lead to destabilizing the *historical phasing of the local community*, its visibility or distinctiveness, or to causing impeded stabilization of historical memories in the event of post-conflict situations etc.
- Cultural interventionism characterized by the state, region or international cooperation when prerequisites and accession projects have been determined from the *above* by elected authorities or scholars. In such instances it is more difficult to postulate emancipation and local individualization of an environment that is yet to become such through consensual acceptance and development of cultural models. Namely, there is a risk that a local community develops alternative models and its own cultural identification processes rather fast, such that it does not ensure safety of imposed and expected objectives and choices given through prerequisites, pre-project exploration, research and evaluations.
- Risk that may have a substantial effect on efficiency of procedures pertaining to heritage protection of importance for the local community can be attributed to tendencies of local stakeholders to identify with principles of *victimization* and *injustice* in terms of traditional or intentional neglect of spaces, development, discrimination relative to political (electoral) orientation and commitments etc. However, such self-perception of the local community relative to wider social and state stakeholders may be found to be a useful stimulus for development. Namely, local cultural and social development models are established and implemented faster when they are not part of too extensive regional projects mainly inhibited by a large number of participants and procedures (e.g. a larger number of municipalities in cross-municipal or regional projects). Direct involvement of local self-government in international competitions creates an

opportunity to overcome the afore-mentioned perception of being a victim and suffering an injustice in terms of experiencing irrecoverable transitional losses.

**Heritage valuation criteria and associated issues** – The Law on Cultural Monuments stipulates that a cultural monument of exceptional significance for the Republic of Serbia shall have one of the three characteristics specified, whereas a cultural monument of great significance shall have one of the five listed properties.<sup>11</sup> The classification (grading) has resulted from general valuation of the inherited fund. In national terms, this means classifying cultural monuments according to whether their significance is either exceptional or great, whereas the UNESCO List of World Cultural Heritage is applied at international level. Even with the existing formal and lawfully stipulated list, key methodological issues of heritage protection are usually based on biased and discretionary expert opinion; therefore valuation is conditioned by dangers associated with professional voluntarism.<sup>12</sup> A biased approach may also be rooted in the lack of professional integrity of key institutional and representative stakeholders, usually due to the influence of political preferences coming from the elected authorities. To overcome these problems, future professional and scientific valuations must be based on clear elaborations of values for any monument or space, including doing historiographically verifiable and/or quantifiable comparative analyses. Valuing cultural heritage in Serbia, as it is the case in an overwhelming majority of countries in transition<sup>13</sup>, is often conditioned by populist and political preferences of the elected authorities (e.g. the selection of the cultural monument for determination, valuation and final categorization) and in this sense it is necessary to have a more responsible and meritorious approach.<sup>14</sup>

Identifying and defining diversified values contained in traditional urban or rural areas such as historical, landscape and others, constitutes an important part of work on which a series of subsequent procedures are based. A question to be asked here is what is the lower threshold below which architectural heritage cannot be considered a cultural monument of exceptional significance for society. Without a clear position on this, there is a risk of a kind of overprotection of heritage and a loss of credibility of those included in the heritage protection process. Strengthening professional integrity of representatives of professional institutions, bodies and organizations in addition to increased civil participation with regard to certain issues of importance for urban planning can be sufficient for affirming local self-government both with higher state authorities as well as with intermediate policy stakeholders (citizens as the electorate).<sup>15</sup>

**Planning documentation and formal-legal frameworks of heritage protection** – As late as of 1994<sup>15</sup>, the Law on Planning and Construction prescribed mandatory drafting of studies of protection of cultural monuments through guidelines on protection of individual buildings and units. Basic amendments and supplements to the legal framework on planning and construction in Serbia were adopted in 1994, 2003, 2009 and 2014. Each time these amendments and supplements were passed without proper analysis of the problems addressing drafting and implementation of spatial (strategic) and urban (regulative, sectoral) plans in the previous period. Basic amendments pertained to the type and contents of spatial and zoning plans, property and handling of construction land (conversion, legalization etc.), as well as requirements for obtaining construction permits. At the same time legal mechanisms to establish protection of cultural monuments from the perspective of urban planning were either left out or ignored.

None of the amendments and supplements essentially tackled any issue of importance for improvement of technical and technological efficiency of construction and spatial

planning, such as: spatial planning principles and coordination between spatial and sectoral plans, standardization of designing and construction, methodology for devising plans, direct civil participation and roles of stakeholders (referendums, interpellations, initiatives, cooperative association, land management, use of property owned by churches or monasteries given the age and numerical structure of such owners of land and natural monuments, citizen groups and in particular national minorities etc.), as well as support to implementation of planning documents, primarily land management policy (material component of territorial capital). There are certain recommendations to stratify i.e. separate the currently unified regulations in the field of planning and construction in order to elaborate in more detail increasingly complex legal matters in accordance with the afore-specified issues.

Following the letter of the law, the profession adopted the Detailed Regulation Plan both for new settlements and in instances of restoration of traditional ones including protected spatial units. Wide-ranging levels of importance of strategic and regulatory dimensions of planning documents are apparent and they coincide with political changes and intention to sell state/publicly owned construction land, which is to mark the completion of the „transitional political process“ in the field of land management. Turning a blind eye to zoning (regulation) documents at the expense of hierarchically preceding (planning, strategic) documents by enabling direct implementation instead of implementation through supplementary regulation documents results in authorizing a political influence on strategic decision making and governance – while such *etatization* from the aspect of social conditionality is particularly justified by demographic depopulation of increasingly large areas, as well as losses in terms of non-material (anthropological) component of territorial capital.

In Serbia, there are approximately 15 systemic legal frameworks that include protection, keeping, use and maintaining immovable cultural monuments. None of the effective regulations refers to a system of protection of cultural monuments through an arranged system of control (most commonly due to personnel deficit), nor is there an obligation imposed on the relevant Minister to prescribe in further detail the evaluation procedure of status of heritage in addition to the procedure relating to reporting to competent institutions of protection of immovable cultural monuments including recommendations for improvement.

Such a relation of institutional-representational authorities mainly pertaining to competencies at national level can be overcome by more intensive engagement and commitment of local self-government and its regional networking through pre-accession funds and drafting of specific projects.

**Issues relating to professional cooperation and funding plans** – Professional cooperation also includes certain methodology-related topics. However, together with an increase in the protected fund of cultural heritage in Serbia, the process of deterioration of research activities and professional cooperation with regard to monuments has become rather apparent.

More recent systems of alternative funding through foreign funds, including state budgetary funding according to competition principles, have actually led to individualization and stratification of the parties concerned. Consequentially, this has led to unclear identification and structure of funding sources, as well as to vague structure of those who participate in and implement (co)financed procedures and realizations. Thereby, the occurrence of a paradox increase in non-transparency between partners is

noticeable despite advocated visibility, business and technical fairness, as well as professional integrity in multi-disciplinary procedures of cooperation on specific projects. When it comes to cultural heritage, funding by donors has also caused an interruption of direct links with foreign experiences due to frequent interest in resolving outstanding issues relating to foreign donations in a more simple or faster manner through specific platforms, protocols and procedures<sup>16</sup>, whereby the so-called IPA cross-border projects actually imply insufficient clarity of the final evaluation and actual results. Namely, it can be seen that foreign donations already contain relevant foreign experiences and as such they are sufficient as they are.<sup>17</sup>

The issue of funding planning documents is of particular importance for local self-governments which are included in international trans-boundary cooperation. In this respect, drafting of management plans (less frequently feasibility studies and prior feasibility studies included in our positive legislation) are often prerequisites for drafting of planning documents, based on which feasibility and objectives of future planning documents are checked for any particular border area.

It turns out that international cooperation in regional and trans-boundary macro-projects is frequently a factor of increased foreseen costs of activities relative to the funds to be allocated based on regular budget funding. Particular risk in terms of urban planning in border areas is evident in unclear procedures and relations between local and national authorities, as well as in lack of plans of integrity, etc. Therefore, when such inconsistencies occur international funders soon lose interest in projects or they sometimes change the already specified form of platforms, protocols and procedures.<sup>17</sup> The mentioned risks associated with changed courses and scopes of funding are conditioned by periodic elections when key players change in positions on which *visibility* of such macro projects are based. Particular risk in this respect can also be seen in insisting on visibility of populist and frequently vulgarized expression of professional results in a manner in which the connection with relevant professional evaluations is lost.<sup>18</sup>

**A necessity of computerized document processing (data base creation)** – Operational needs, study syntheses as well as a requirement with regard to transparent work have made creating data bases to process information of extreme importance. In this way, misunderstanding documentation such as technical documents composed of architectural plans and descriptions can be overcome. Owing to the need to improve software and hardware which are periodical, as well as tendencies to perceive digitalized documentation as final and static once it has been filed, it is recommended to create a local budget to regularly service the needs of professional services and presentation of cultural heritage.

**Conclusion with recommendations** – We are witnessing radical social changes imposing re-examining of and more often than not reconciling identities with others. Serbia, as a typical country in late transition, has failed to stabilize integrity of administration and urban planning services, financial procedures as well as procedures of civil participation in decision making and supervision. In such processes, particularly in the area of urban planning, degree of integrity that such organizations develop is of crucial importance. Another fundamental aspect of cultural heritage rehabilitation of particular significance for immovable cultural monuments lies in the fact that immovable property is directly related to economy, marketing, benefit and values of the land where it is located. In social circumstances in which anti-corruption patterns and real protection of integrity of stakeholders - particularly in urban planning procedures - are yet to be stabilized, even

more so as procedures pertaining to integrating cultural monuments into zoning plans are becoming increasingly important. They are mirrored in public participation in terms of adoption of plans, acquainting with international practices in the field of protection of cultural monuments and all of them can be crucial for their future survival.

Finally, it is necessary to overcome the perception of cultural heritage as an exhibit in the information-symbolic space. Once the concept of exhibiting protected heritage has been abandoned, activism relating to cultural heritage will become a shared responsibility between the architect – creator and protector – and the curator in the times to come. A monument is not an exhibit, but a historical entity in function.

Notes:

<sup>1</sup> Incorporating cultural and natural monuments in zoning plans is based on rules on cultural landscape protection: The Law on Ratification of the European Landscape Convention (Decree on proclamation of the Law, “Official Gazette of the RS” – International Agreements, No. 4/2011 dated 27 May 2011)

<sup>2</sup> For more on territorial capital, cf. Stojkov (2007)

<sup>3</sup> We will mention here projects of the so-called “culture routes” or “health routes” carried out by tourist organizations

<sup>4</sup> Integrative protection here includes a comprehensive multi-disciplinary sectorally regulated approach to spatial planning and urban development, prescribing management measures and level of public competencies granted to local, regional and national communities with adequate inclusion of cultural monuments in development policy of a certain area. On integrative protection cf: The Convention for the Protection of the Architectural Heritage of Europe (the Granada Convention, Series of European Agreements No. 121 dated 3 October 1985), Article 10, par. 1-5; Guidelines on the Development of Legislation and Administration Systems in the Field of Cultural Heritage, Program of Technical Cooperation and Counseling, Cultural Heritage Division, Strasbourg 2000. Legislation relating to this term is rather comprehensive, which is not required for the purposes of this paper.

<sup>5</sup> Regional cooperation is largely codified: the European Charter on the Protection of Architectural heritage, adopted upon the recommendation of the Ministerial Committee on September 26, 1975; The Resolution on Harmonization of Laws and Regulations with the Requirements of the Integral Protection of Architectural Heritage No. (76) 28 dated April, 14 1976; The Recommendation on Specialist Training for Architects, Urban Planners, Civil Engineers and Landscape Architects No. (80) 16; The Convention on the Protection of the Architectural heritage of Europe, *ibid*, in compliance with the UNESCO Convention on the Protection of World Cultural and Natural Heritage (November, 16 1972): pursuant to this Convention, architectural heritage is classified into three categories: monuments, groups of buildings and sites. Industrial heritage is a subject of a separate group of recommendations: The Recommendation on European Industrial Cities No. P (87) 24, the Recommendation on the Protection and Conservation of the Industrial, Technical and Civil Engineering Heritage in Europe, No. P (90) 20, the Recommendation on the Protection of Out-of-Use Hospitals and Military Buildings No. 1485 (2000) etc.

<sup>6</sup> The Law on Cultural Monuments (“Official Gazette of the RS”, Nos. 71/94, 52/11 – state law, 99/11 – state law)

<sup>7</sup> For instance, inborn perception of the locals on *our heritage being too common* so that such buildings and facilities are neglected therefore urban-technical affirmation lacks in technical documents.

<sup>8</sup> Strategy here includes both operational and cognitive packages of knowledge on educational, social and economic capacities of a local area with the purpose of its regional and national affirmation (i.e. in larger spatial spans).

<sup>9</sup> We can mention the example of the settlement of Kremna and its hamlets in the mountain Tara, which contextualize its heritage through the phenomenon of prophet Tarabić and his pseudo-historiographic prophetic activities.

<sup>10</sup> Mythological perception of cultural monuments herein includes its understanding based on a crooked image of some sort of excellence, universality and inviolability developing from local to general.

<sup>11</sup> The provision of Article 5 of the Law on Cultural Monuments, *ibid*.

<sup>12</sup> In personal opinion, professional voluntarism is associated with somewhat greater risk than the risk of losing professional integrity through corruptive activities in the field of heritage protection (e.g. impacts aimed at more flexible determining of technical protection measures, allowing certain civil works at the expense of the appearance and use of a particular cultural monument etc.)

<sup>13</sup> For more cf.: Ciganović (2014)

<sup>14</sup> An increased number of requests to categorize proposed cultural monuments of exceptional significance are particularly noticeable in electoral campaigns

<sup>15</sup> For more cf.: Ciganović (2014)

<sup>16</sup> The Law on Planning and Construction (Nos. 72/2009, 81/2009 - corrigendum, 64/2010 – Decision of the Constitutional Court, 24/2011, 121/2012, 42/2013 - Decision of the Constitutional Court, 50/2013 - Decision of the Constitutional Court, 98/2013 - Decision of the Constitutional Court, 132/2014 i 145/2014)

<sup>17</sup> The term *platform* herein denotes a group of theoretical knowledge and cognitive packages as standing points of researchers and design engineers; *protocol* is a manner in which research and construction is to be lead when theoretically implemented; *procedure* is the very physical act of research and discovering through research areas.

<sup>18</sup> For instance, foreign donations that primarily pertain to issues of arrangement of sanitary-municipal activities within local competences or to social policies (support to minorities and vulnerable groups) more than often do not come to life following the period of direct funding.

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**APPROACHES TO THE REHABILITATION  
OF BUILDINGS INTO NEW CREATIVE SPACES  
FOR ART AND CREATIVE ENTREPRENEURS:  
CASE STUDIES FROM SERBIA**

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## Introduction

This project began, in reality, at the November 2014 Creative Economic Forum, in Belgrade, Serbia, on cultural heritage and the creative economy. Spearheaded by Hristina Mikic and the Foundation Creative Economy Group, the symposium compared heritage policy in Serbia and the United States, revealing the need to concretely illustrate the relationship between heritage conservation and the creative industry in Serbia. In addition to encouraging dialogue, the symposium highlighted specific heritage sites that would benefit from an economic feasibility study. These heritage sites highlight the strengths of adapting industrial heritage buildings, which are especially suited to the needs of artists, writers, and others working in creative and design fields. Three sites were identified as case studies: a historic grain storage building, known as the Red Depot, in Pančevo; the Military Institute in Kragujevac; and a historic, horse-powered dry mill or “Suvača”, located in Kikinda.

In June 2015, as a direct result of this symposium and the identified sites, a group of Serbian and American students collaborated to produce the following maps and plans for heritage sites in Serbia. Nine graduate students in the Historic Preservation program at the University of Pennsylvania’s School of Design and eight students in various courses of study - from economics to archaeology - at the University of Belgrade participated. The students investigated the relationship between heritage buildings and creative industries and proposed economic feasibility plans for fostering this relationship. The students were specifically focused on creative industries and industrial buildings. While the relationship between creative industry and industrial buildings is evident anecdotally, the students’ work concretely illustrates this relationship. Ultimately, in addition to preserving Serbia’s built heritage, the following proposals provide opportunities for reinforcing Serbia’s creative industries.

Throughout the project, the students were guided by Hristina Mikic, founder and head of the Creative Economy Group in Belgrade, Serbia, and Donovan Rypkema, Adjunct Professor in the Historic Preservation program at the University of Pennsylvania. In addition to Mikic and Rypkema, the group of seventeen students met with Serbian professionals in heritage conservation, artists – from sculptors to animators to cartoonists – and citizen group intent on preserving their built and intangible heritage, representatives from public agencies for urban planning, regional institutes for heritage protection, municipalities representatives, etc. These interactions with potential users intimately informed the following proposals.

Another significant focus of the project was on rehabilitation and adaptive reuse of historic, industrial sites. In addition to meeting with those in creative industries, the students visited several sites in Belgrade and surrounding cities – Kragujevac, Zrenjanin, Pančevo and Kikinda that have been adapted and rehabilitated for and/or by artists. Some of those rehabilitation/ideas are presented below. The goal was not to restore buildings to a past state but to alter the building as necessary to meet the needs of current users. This focus infests itself in the following projects. The students’ proposed changes rehabilitate these industrial buildings to be appropriate for use today while saving the built elements that lend each site its unique and historic qualities. Thus the building is preserved not by conversion into a museum but through active use.

In addition to informing the proposals, these extensive conversations and site visits highlighted some common denominators shared by these industrial buildings. The following is a list of these common denominators, identified by the students:



Following an intensive week of site visits and conversation, students broke out into four, smaller groups, a mix of students from the University of Pennsylvania and the University of Belgrade, each group devoted to a specific site of varying scopes. Summarized below, the four studies include a spatial analysis of creative industry and industrial heritage in Belgrade, two economic feasibility plans for rehabilitation of industrial buildings, and a site management plan for leveraging a recognized historic site.



## GIS MAPPING OF RELATIONSHIPS BETWEEN CULTURAL HERITAGE AND CREATIVE INDUSTRIES\*

Belgrade's rich and diverse past is reflected in its architecture, as the widespread presence of historic buildings takes part in sharing the city's narrative. The protection of historic fabric however, is problematic and challenging for heritage professionals in the region. The protection, in the form of regulations, serves as a deterrent for the investment and use of older properties. Adaptive reuse of these buildings shows great promise, as it creates a purpose for otherwise unused structures while protecting historic fabric. Belgrade's built heritage holds substantial developmental and artistic potential, both of which can only serve to benefit the city. The reuse of historic buildings is critical for economic development in such urban centers as it serves to bolster the real estate market, stimulate tourism, and nurture the creative class. A cycle of inopportunity and migration has impacted Serbia's creative class as individuals relocate elsewhere in pursuit of employment, thereby draining the country of youth and innovation over time. The establishment of cultural and built infrastructure serves to draw talented individuals to a location where they can establish a creative hub. The clusters of talent within a location serve to attract industry, thereby stimulating economic growth.

In order to identify the most prominent of these creative hubs the mapping of heritage monuments and economic monuments was undertaken by using GIS (Geographic Information System). It was used to store, visualize, interpret and present spatial data in order to understand relationships, patterns, and trends between creative industries and cultural heritage in Belgrade. The mapping of locations of designers and historic buildings near the design district indicated the proximity of historic fabric to creative clusters. Through the mapping of historic fabric density there is evidence of clusters of historic buildings around the city. The size of these clusters allows for speculation regarding potential historic districts. With an understanding of other cultural aspects and economic factors, an analysis of the creative economy is instrumental in understanding historic patterns, analyzing contemporary issues, and predicting future outcomes associated with urban change.

Spatial analysis of Belgrade through ArcGIS indicates that great deals of monuments are central to Belgrade. Therefore, as populations gravitate toward urban hubs in pursuit of employment and greater opportunities for stability, the study of the intersection of cultural and economic monuments and their coexistence with one another grows increasingly vital to the development of a creative economy, paving the way for the creation of tangible connections between industry, heritage and economy, before embarking upon strategic planning and partnerships to this end. The presence of a vast inventory of historic buildings that are officially recognized, and a much larger array of those that are maintain historic integrity without designation, cities such as Belgrade are capable of acting as incubators for creative economies. The economic gains from this can perhaps facilitate the revitalization of abandoned projects and other historic fabric, while serving to create employment opportunities, thereby serving to benefit both the creative economy and historic fabric.



Spatial analysis of Belgrade's creative economy and historic fabric indicates a symbiotic relationship between the two, whereby the city's past and future serve to benefit one another, while furthering economic development within the city. Concurrently, the growth of a creative class that consistently engages with structures from the past maintains use-value, and prevents such fabric from growing obsolete and disappearing.

The presence of innovation and talent has wide-reaching economic advantages through the growth of secondary industries associated the creative class, while serving to stimulate the local economy through the circulation of money. The use of protected buildings too, has potential, owing to the specialized needs of historic fabric for repair, rehabilitation and continued maintenance. This further allows for engagement with cultural infrastructure through historic tradition and future-oriented innovation, simultaneously. As the intersection of the city's rich past and promising future, culture serves to anchor the city in a myriad of ways. Creative hubs are advantageous, as higher employment, innovation, and economic stimulation make for more stable, viable neighborhoods and subsequently, a more empowered city.

*\*This case study is based on the report entitled „A Geospatial Analysis of the Intersection between Historic Fabric and the Creative Economy in Belgrade, Serbia” written by Anmaar Javed Habib (US) and Joshua D. Bevan (US).*

## The Military Institute in Kragujevac\*

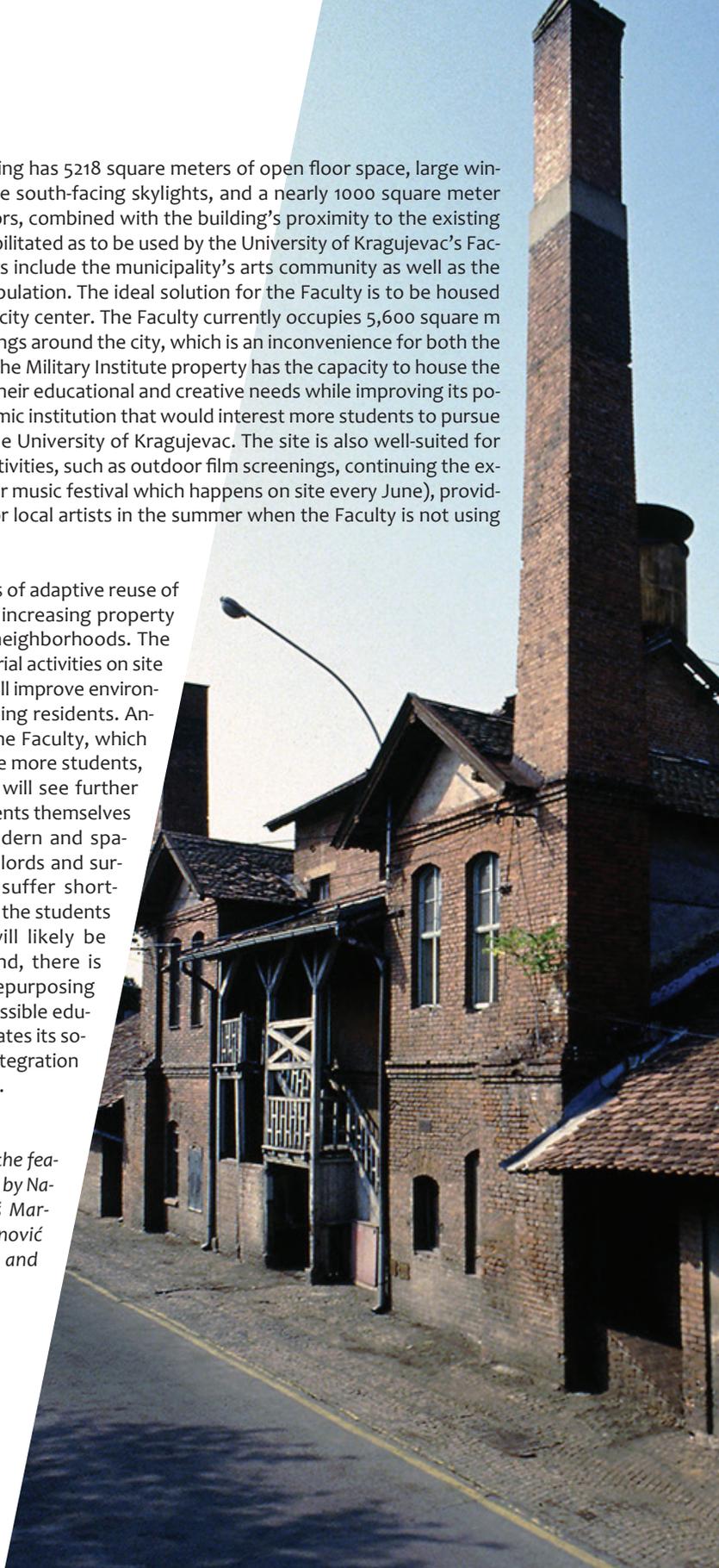
Kragujevac is known as the birthplace of industrialization in Serbia. The mid-19th century factory for production of military weapons – Military Technical Institute (Zastava Arms) is remembered in Serbian history as a factory that modernized and strengthened the national economy and improved the quality of life of its inhabitants. Serbia's gun foundry was relocated from Belgrade to Kragujevac in the early 1850s, due to Austrian concerns about growing artillery power in such close range to its borders. The Mechanical Workshop was constructed in circa 1885, during the growth of administrative, residential, and productive facilities within the complex. The Military Institute was southeastern Europe's most important manufacturer of arms and technical innovator through World War II. Over the course of the mid-to-late 20th century, many of the production centers closed down, and others changed uses. The Mechanical Workshop in particular is significant for its modern architectural style; it became the prevailing style for construction of industrial buildings in the early 20th-century Yugoslavia. The oldest structure within the complex is the cannon foundry built in circa 1853, which is now a place holding an impressive collection of arms and weaponry that reflect the technological development and production of weapons by the Military Institute from the 19th to the late 20th century. The Military Institute is owned by the city of Kragujevac, which aims at preserving it as an important cultural heritage site whereas the State objectives are to improve the educational facilities of the University of Kragujevac while preserving the site as an industrial heritage landmark. The aim of the project of rehabilitation is to provide the community with a new destination, a place for cultural events, and eventually increase the property value in the area. The art community will be re-energized through new opportunities presented by this space, which would improve the quality of life among younger generations living in Kragujevac.



Mechanical Workshop building has 5218 square meters of open floor space, large windows lining every wall, large south-facing skylights, and a nearly 1000 square meter large courtyard. These factors, combined with the building's proximity to the existing center of town, can be rehabilitated as to be used by the University of Kragujevac's Faculty of Arts. Secondary users include the municipality's arts community as well as the greater region's general population. The ideal solution for the Faculty is to be housed in a single building near the city center. The Faculty currently occupies 5,600 square m in various educational buildings around the city, which is an inconvenience for both the teachers and the students. The Military Institute property has the capacity to house the entire Faculty and meet all their educational and creative needs while improving its position as an attractive academic institution that would interest more students to pursue their academic studies at the University of Kragujevac. The site is also well-suited for other cultural events and activities, such as outdoor film screenings, continuing the existing Arsenal Fest (a popular music festival which happens on site every June), providing cafe space, and space for local artists in the summer when the Faculty is not using the space at full capacity.

The most significant impacts of adaptive reuse of this industrial site could be increasing property values in the surrounding neighborhoods. The removal of remaining industrial activities on site to the outskirts of the city will improve environmental quality for surrounding residents. Another impact could be on the Faculty, which will be able to accommodate more students, and the community, which will see further growth as a result. The students themselves will benefit from more modern and spacious facilities. Former landlords and surrounding businesses may suffer short-term negative impacts after the students are relocated, but they will likely be quickly replaced. At the end, there is also a social impact – by repurposing the facility as a publicly accessible educational institute, it perpetuates its social standing and boosts reintegration into the narrative of the city.

*\*This case study is based on the feasibility study report prepared by Nathaniel Hammit (US), Miloš Marjanović (SER), Mladen Marjanović (SER), Sanjana Muthe (US) and Jessica Neubelt (US)*





## Red Depot - Pančevo

For its geographic position, near the confluence of two rivers the Tamiš and Danube, and in near proximity to Belgrade, the town of Pančevo served as an important economic and trade center as the first industries were located by the Tamiš river bank. Today, this part of the city is characterized as the old industrial zone of Pančevo. One of the oldest preserved industrial heritage structures in Pančevo is the Red Depot. The monument was built in the second half of the 18th century – from 1785-1787. It was erected by the military governor of the Austro-Hungarian Empire to store and preserve grain. In 1788 the Ottoman Empire invaded Pančevo, and many parts of the city were burned, but the Red Depot survived the attack. After the Ottoman occupation had ended, the Austrian military once again took control of the Depot as its location provided the military to ship grains to distant Austro-Hungarian bases located by the Danube riverbank. In the beginning of the 20th century, the Red Depot was under jurisdiction of a local bank, which rented it to interested parties. During World War II, the Red Depot was occupied by the German military, which used the building for grain storage, while after the war the use of the building changed its purposes and most of the time it was closed and inaccessible for the public. The building is protected by the Institute for the protection of cultural monuments in Pančevo and is registered as a cultural monument.



The Red Depot lies on a rectangular masonry base. The four floors are timber framed, with a unique structural system. There is a tall gabled roof and one chimney. The Depot is named after the massive buttresses on the exterior, which are painted red. Small rectangular windows and undecorated iron doors emphasize the military origins of the Depot. It is one of the oldest surviving buildings in Pančevo. The monument is unique in the whole Serbia and the Balkans, with no known examples of this system for grain storage at the time of its construction. Currently, the building is slowly deteriorating as only small improvements were made so as to physically preserve and stabilize the building. However, it can be used as in the last decade it hosted traditional and international events – most prominently the Expo of Feathered and Small Animals which is annually organized by the Local Association of Bird owners. The building has also been used for sports and recreation, and hosted local archery tournaments. During the Pancevo Biennales of art, the building was used as an exhibition space, which is the beginning in terms of this space being slowly recognized as one of the available cultural spots in the city. Today, the kayaks of the neighboring Rowing Club are stored on the ground floor. However, the architectural, historical and geographical value of the building reflects the need in transforming the space so as to have day-to-day use and benefit for cultural stakeholders in Pančevo.



Since the town is situated near Belgrade, the capital city influenced culture and cultural life in Pančevo where artists, creative and active citizens developed numerous traditional events, movements, manifestations and festivals which helped Pančevo place itself on the cultural map of Serbia. The town and its inhabitants are in constant need of an accessible space that is not institutionalized that can support their creative and socially engaged projects. The development and adaptive reuse of the monument is aimed at converting the Red Depot into a space that can host artistic activities and workshops, youth programs, community gatherings while supporting local production of food and small businesses. The rehabilitation process would initially establish short-term pop-up spaces for temporary programming and raising awareness of the rehabilitation potential of the Red Depot and benefits for Pančevo and its inhabitants. With continuous physical adaptation and preservation of the building, the long-term process of the rehabilitation would be carried out so as to develop co-working and art studio spaces in order for the Red Depot to become a creative entrepreneurial hub which can be of service to local artists, NGOs, start-ups, socially-engaged actors and entrepreneurs.

Through phased development, the overall reuse of the site will stay consistent, but there is flexibility in the future phases of the project to allow for adaptation since new needs of the region are identified. The rehabilitation project would transform the 19th century grain storage into a place that stores human creativity, cognitive innovation, activism and entrepreneurship and it would provide enough physical space that meets the needs of its users while supporting their creative work.

*\*This case study is based on the feasibility study report prepared by Andrea Haley (US), Yimei Zhang (US), Ivana Samardžić (SER), Mirjana Rikalo (SER) and Vanja Karajlović (SER)*



## DRY MILL – KIKINDA\*

The Northern Banat District, including Kikinda, has been a predominantly manufacturing region since the Second World War. Prior to that, the region was originally an agriculturally-driven economy boasting of high quality grain production. It is in this period that the Kikinda Dry Mill came into existence. It was built in 1899 when a co-operative of thirty farmers purchased the milling mechanism from Padej, a neighboring town in Vojvodina and the Northern Banat District, and placed it in the already-built mill in Kikinda. Ethnographic studies of the Dry Mill's neighborhood revealed that it was very popular in the community and there was always a queue of people trying to mill their grain despite a mill-by-appointment system. The taste of bread prepared from the flour milled in a horse-powered mill was incomparable to others. Furthermore, the use of this mill was consistent with the geographical trends: dry mills were prevalent in areas without a strong, regular source of water.

While this dry mill was merely one of more than fifty of its kind in the Kikinda region in the late 19th and early 20th century, it is now the only surviving structure in Serbia and one of the three in all of Europe. Due to its distinctiveness, it was enlisted as a cultural heritage monument of outstanding importance. The mill is regarded as significant by community members because it represents the agricultural history of the town, and it served as a place for townspeople to informally convene and socialize. The rehabilitation project of the dry mill is planned to be carried out so as to preserve the tangible and intangible values of the monument while considering its societal context within the local community, as the heritage site is a symbol of their collective memory.

The adaptive reuse of the monument is oriented toward introducing new educational, crafts and community programs for the local community and tourists in collaboration with the National museum in Kikinda. One of the priorities is to physically secure the building so as to be able to demonstrate traditional flour production in the dry mill. The authentic demonstration of a horse-powered mill would definitely increase tourist visits as it would offer a specific tourist experience in Serbia. However, in order to attract more visitors and to culturally and socially rehabilitate the mill it is planned to create programs and events aimed at supporting local entrepreneurs, especially women and their home-made food, ceramic, and textile products by providing them exhibition/selling spaces. To maximize their productivity and provide additional assistance and support for these women, the mill could be used as a gathering and work space for the exchange of skills and information. The mill can offer a place of formal training, both in craft and other vocational skills refining them into a more marketable asset as well as a means to increase employment opportunities. On the other hand, the mill can host youth programs that would transfer knowledge regarding the tangible and intangible characteristics thereof, and how it shaped their history and local cultural identities to younger generations and raise awareness among them. Workshops, exhibitions, film screenings, and art/culinary programs prepared by local artists, residents, and professionals would teach children of their heritage in the context of a community environment.

*\*This case study is based on the management plan report prepared by Sang Bae (US), Madeleine Helmer (US), Marija Indin (SER) and Jovan Kolaković (SER).*



## OLD WORKERS' COLONY – KRAGUJEVAC

The Military Technical Institute in Kragujevac employed a high number of workers and experts dealing with the production of military arms and equipment. It was after the World War I when the military officials proposed to build settlements for workers operating at the Military Technical Institute. This idea established a complete new neighborhood in the factory proximity, while secured living grounds for nearly 3,000 people of various nationalities. The industrial quarter – “Old Workers’ Colony” was erected from 1924 to 1930 and it represents a unique and innovative example of well-preserved post-war architecture in southeastern Europe which was built by the German company “Hentch”. The characteristic of these dwellings is how they are integrated within the natural setting though usage of wood as the primary building material of that time. The Old Workers’ Colony consisted of dwellings, school for 500 pupils, kindergarten, ambulance, pharmacy, firehouse, library, shops and house for cultural venues and recreational space (Sokolana).

The significance of the Old Workers’ Colony is both for its architectural and social values which form a specific and realistic image on the societal conditions, and way of life of the working class and their families from the third decade of the 20th century. The Workers’ Colony is directly associated with the Military Technical Institute and together they can be seen as inseparable industrial heritage sites that narrate industrial history of Kragujevac and Serbia through preserved architecture. There are in total six buildings of post-war architecture named “Sokolana” that are protected as a cultural-historic unit by the government of Serbia. Each of these six dwellings have individual architectural characteristics which offer possibilities for the site long-term rehabilitation (Sokolana, the Director’s House, The house of the school intendant, Firehouse, Pavilion, Shop-store).



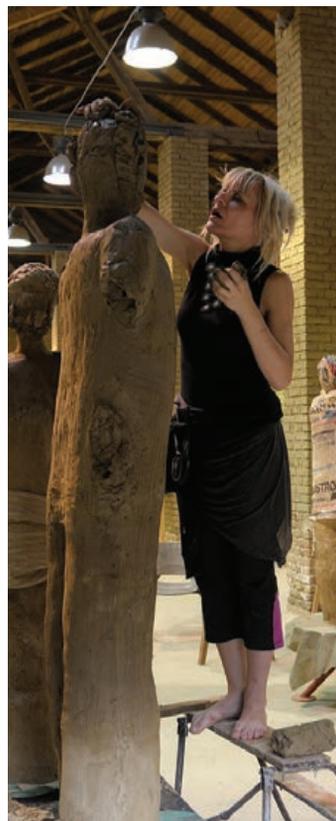
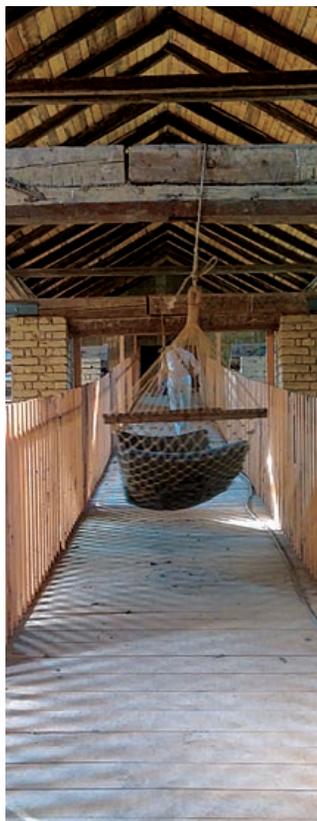
The Old Workers' Colony in Kragujevac was reused for recreational and commercial purposes by private individuals, companies and organizations, whereas nowadays it is used as a film location. Unfortunately, the wood houses are currently in an alarming physical condition due to the fragility and decay caused by atmospheric effects on the organic material.

The rehabilitation vision for the Old Workers' Colony is to preserve the buildings' primary function as the Pavilion can still host concerts and entertaining venues on Sundays, and Sokolana can host cultural and sport events and provide additional office and co-working spaces. Director's house and its apartments can be reused as a unique museum-hostel for tourists to have an authentic living experience as the interior of the hostel would be decorated with images and archived data regarding the post-war period in Kragujevac. The Shop-Store could sell local souvenirs and products, and the house of the school intendant can be a place for workshops, seminars. The sustainable rehabilitation of the preserved buildings within the colony is to reuse their interior and exterior spaces to integrate artistic, cultural, educational and tourism-related content.



## Terra – Center for Fine and Applied Arts

The municipality of Kikinda is located in northern Serbia, in the area bordering Hungary and Romania. Despite various cultural influences, the identity elements of Kikinda are closely related to terracotta, which has affected the development of the city of Kikinda itself ever since the 19th century. Firstly, economic history of Kikinda began when the family Bon established the leading brickyard in Kikinda in 1867, as well as other brickyards in a wider territory of the then Austria-Hungary. The company “Toza Marković” was built on the foundations of the Bon family’s brickyard in 1905. In Serbia’s national economic history this company is remembered as the national leader in production of brick products between the two world wars, thus placing Kikinda on the throne of brick and ceramics manufacturing industries. Kikinda-based sculptor Slobodan Kojić has recognized the potential of the abandoned so-called Plant II erected in 1895 as an ideal place to establish a studio where terracotta sculptures come to life. Ever since 1982, the newly-established studio has become a place where local and foreign sculptors meet gathered around the international terracotta symposium “Terra”. Over time, this festival has become the internationally recognized Center for fine and applied arts “Terra”. The adapted industrial space of the studio has enabled continued development of contemporary creative production thereby positioning Kikinda as one of the capitals where contemporary creativity is nurtured through applied and fine arts.





The international symposium is designed as a 30-day art colony aimed at gathering sculptors from Serbia and around the globe in need of space and quality materials to create their sculptures. For the past thirty years, the former industry plant has been used as a studio and exhibition space where terracotta sculptures are made and presented during the art colony. What distinguishes this colony is the freedom to express creativity unconstrained in terms of space, monuments and ideas, which rather tends to meet the needs of the artist himself so as to articulate his individual creative expression through natural clay. The international symposium has largely contributed to international networking as well as to local improvement of theoretical and practical thought on terracotta sculpture in Serbia in addition to generating new knowledge of clay and its use throughout arts etc. “Terra” has been recognized as a leading center for education about terracotta sculpting and understanding thereof, as well as a place containing an impressive collection of about 1,000 terracotta sculptures of various shapes and sizes. The very collection was created based on the mandatory donation of each participating sculptor in the art colony in the form of one monumental and two gallery-size sculptures. Part of the collection is exhibited both in and outside the “Terra” studio whereas many sculptures have found their place in museums and on squares throughout Serbia and Europe. Owing to the recognizable potentials and internationally acknowledged importance of the “Terra” center in terms of understanding applied arts, it is planned to establish a scientific-education center for specialist studies of sculpting and terracotta sculpting, as well as to found a museum wherein original work of renowned sculptors would be kept and exhibited. In addition to nurturing applied and fine arts, the “Terra” center supports solo and group music concerts by allowing un-established musicians to use their spacious studio. In this regard, the “Terra” center has introduced a traditional manifestation entitled “Contemporary acoustic music festival – Terra Acustica”, which has for the last four years marked the ending of the art colony. The intention of the festival is to present various original music genres performed on acoustic wood instruments. In this way the festival is establishing a connection between fine and music arts through natural materials used for the make of instruments that reflect both spatial and ambience attributes of the “Terra” center.

## Gallery 12 HUB

Construction of trade buildings and the arrival of traders in the territory of Belgrade-based Savamala began in the second half of the 19th century. Due to its favorable location by the river Sava, Savamala has attracted merchant families who built their houses, stores and shops in the 1870s on the right bank of the river. The early 1900s marked the time when Savamala became the center of economic power of Belgrade, with the primacy of the brothers Krsmanović who are credited for the construction of the landmark buildings still stretching along the Sava bank even nowadays. Their family residence was built in what is today known as Karadjordjeva St and this is one of the first two-storey residential buildings with domes in this part of Belgrade. It is a witness of the wealth the brothers had, as well as of the former glory of Savamala early in the 20th century. Although brothers Krsmanović's building has lost its former appeal in terms of external aesthetics, it hasn't lost its functionality therefore a part of it has assumed a brand new role in the domain of culture and arts. The adaptive reuse of the ground floor in 2012 included adaptation of the space for purposes of the multi-media showroom – Gallery 12 HUB (G12 HUB).



Over a very short period of time, the Gallery has imposed itself as a leading institution tending to bring engaged art closer – with a particular emphasis on performance, digital technologies and science. The purpose is to use new media so as to achieve the interactivity of the audience, space and showroom where the art itself becomes an experiment without pre-determined constraints and creative possibilities. Gallery Curator and Director Ms. Milica Pekić has recognized the potential to establish a gallery that nurtures the inter-disciplinary approach to artistic production and interpretation therefore the gallery itself is a unique concept in the territory of both Belgrade and Serbia. Throughout its three-year long existence, the Gallery has been invested in bringing closer the latest trends in contemporary art and in particular the performance as the most challenging form thereof both for the artist and for the audience while also applying state-of-the-art technologies that are currently an inseparable part of everyday life. The Gallery has successfully strived to overcome certain stereotypes while de-mystifying contemporary artistic trends, educating and empowering young people on their way to the freedom of speech and production of creativity through live performance and practical implementation of digital tools.



Exhibitions, performances of both local and foreign artists, workshops, presentations and educational courses are regularly held in this space. Gallery 12 HUB actively cooperates with other leading cultural institutions, artists from Serbia and from around the world and the civil sector, but what makes it distinctive is the support effectuated through biz&art cooperation with Serbia-based companies (Nelt, Raiffeissen bank, ELL), which provide support to the programs organized by the Gallery.

The Gallery is focused on constantly improving and developing its audience therefore its programs are thus of varied contents. The Gallery largely directs its offer toward young artists and younger audiences while inviting them to create engaged artistic works that are far from indulging traditional visual presentations, but rather require an experimental approach so as to prove its capabilities. Innovativeness and the primary vision of the Gallery are to lead by example while pointing to the necessities and advantages that intermediary cooperation and performances have, which is at the same time the future of contemporary art and the times we live in.



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<http://terra.rs/>  
<http://www.g12hub.com/sh>

**GUIDELINES FOR THE DEVELOPMENT  
OF LOCAL ACTION PLANS  
FOR CULTURAL HERITAGE MANAGEMENT**

## LOCAL PLAN FOR CULTURAL HERITAGE MANAGEMENT

### Summary

This is a part in which an overview of the entire cultural heritage management plan is presented and main elements of the process are emphasized. The summary should not be longer than 2 pages. It is drafted at the end, upon the completion of a preliminary version of the cultural heritage management plan.

### Report on Heritage Assessment

This is a part which implies drafting of a list of cultural heritage sites and status assessment of the listed heritage sites. This report can be drafted by local community in collaboration with competent and professional service responsible for protection matters. This part should include the following:

- Identification of sites and cadastre plots;
- Inventory and list of cultural monuments (protected cultural monuments, cultural monuments under prior protection and unprotected cultural monuments which should be placed under protection);
- Description of cultural monuments;
- Legal status and ownership;
- Value of the cultural monument and categories of significance;
- General status of the cultural good, rough assessment of status quality, the so far interventions, causes of dilapidation, access infrastructure, etc.;
- Protection and use-related measures and regime (evaluation and review of standards and measures applied for the protection according to the protection level – first, second and third protection level), definition of specific protection measures – conservation, legal, administrative and other measures of protective, preventive and corrective nature;
- Graphic layout;
- Documentation (technical, photo-documentation, cartographic documents, etc.).

### List of Priority Interventions (LPI)

This part is drafted based on the Report on Heritage Assessment. The list presents prioritized cultural monuments which require urgent conservation interventions and rehabilitation. This List should provide the following information about each and every monument: general information, information about ownership, rough assessment of the current property status (excellent, good, very good, poor, very poor), assessment of the property endangerment and endangerment conditions.

This part also includes the estimation of value of interventions which are to be applied to the monument, identifying the documents which must be produced for each and every cultural monument (preliminary design, preliminary technical assessment, feasibility study, business plan).

### **Incorporation of cultural heritage in development policies and other strategic documents at local self-government level**

This part comprises an overview of treatment of cultural heritage in development policies at local level, planned activities and projects in this area.

### **Analysis of rehabilitation potential of cultural heritage and wider inclusion thereof in development processes**

This is a part of the cultural heritage management programme addressing elements of economic valorisation of a cultural monument, which should serve for the assessment of its sustainability after the rehabilitation interventions. This part also contains the assessment of direct and indirect economic effects resulting from the investments into cultural heritage, as well as a cost-benefit analysis.

### **Financial framework and possible strategies of investments into rehabilitation of cultural heritage**

This part includes definition of a strategy of investments into rehabilitation of cultural monuments based on the List of Priority Interventions; identification of financial sources and duration of investment cycles are also required here.

### **Institutional framework for implementation, competences and responsibilities**

This part includes an overview of institutional activities for implementation of cultural heritage management plans, competences, provisional deadlines, indicators for monitoring and evaluation.



**GUIDELINES FOR THE DEVELOPMENT OF  
PRELIMINARY TECHNICAL ASSESSMENT  
FOR REHABILITATION  
OF CULTURAL MONUMENTS**

## PRELIMINARY TECHNICAL ASSESSMENT

### **Main data about the cultural property**

List main data about the property, geographic coordinates, site map, and so on.

### **Description and current status assessment**

Brief description of the property status and intervention priorities, ranking of risks influencing the property (according to methodology and risk scale explained in details in the book „Business plan for rehabilitation of cultural monuments: manual for the development and implementation“, Republic Institute for the Protection of Cultural Monuments, 2014).

### **Administrative information**

Position, name and address

Ownership

Geographic coordinates

Legal constraints

Summary of urbanistic conditions

Implemented field researches, projects (completed/in implementation/planned).

### **History and importance of the property**

Factual data about the property, historic context, determination of the importance, determination and explanation of the property values.

### **Description of the property technical status**

Description of the property technical status and explanation of major risks.

### **Description of necessary intervention on the property**

Explanation of conservation philosophy, listing and explanation of measures to be applied according to the protection level, listing and description of interventions that are to be applied to the property, identification of urgency of the planned interventions.

### **Wider vision of the property rehabilitation**

Framework vision of the property rehabilitation, possibilities for social use and sustainable development, public availability of the property, other benefits of the property.

### **Framework for financial estimation**

Wider estimation of necessary funds, phase-like implementation of rehabilitation interventions.

### **Property management**

Explanation of preliminary stakeholders, possible management models.

### **Documentation**

Technical documentation, photo documentation, maps of wider area with marked and valued properties, maps of specific sites.

**GUIDELINES FOR THE DEVELOPMENT OF  
FEASIBILITY STUDY FOR REHABILITATION  
OF CULTURAL MONUMENTS**

## FEASIBILITY STUDY

### Summary

This part contains presentation of the whole feasibility study, emphasizing its main elements. The summary should not be longer than 2 pages. It is drafted at the end, upon the completion of a preliminary version of the feasibility study.

### History and importance of the property

Factual data about the property, historic context of the property and importance thereof, determination and explanation of the property values.

### Technical status

Description of technical status of the property and explanation of major challenges of the cultural monument rehabilitation, listing and explanation of measures to be applied according to the protection level.

### Organizational structure of the project implementation

Description of technical and project team, division of responsibilities, specific knowledge and competences of team members.

### Organizational structure for long-term cultural monument management

Stakeholder analysis, identification of management structure, possible competences of different actors in cultural monument management.

### Assessment of rehabilitation potential and cost-benefit analysis

Analysis of rehabilitation potential of the property, possibilities for social use and sustainable development, cost-benefit analysis of different options for the property rehabilitation.

### Project goals and activities

Purpose of the rehabilitation project, goals of rehabilitation interventions and wider benefits of rehabilitation for social-economic development of local community, specification of project activities.

### Risk assessment of cultural monument rehabilitation

Identification of risks and preventive measures which are to be applied with regard to identified risks (according to methodology and risk scale explained in details in the book „Business plan for rehabilitation of cultural monuments: manual for the development and implementation“, Republic Institute for the Protection of Cultural Monuments, 2014).

### Cost assessment

Elaboration of broader assessment of necessary funds from the technical assessment, specification of rehabilitation costs per each project phase.



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