

THE ROLE OF STAKEHOLDER FOR LOCAL DEVELOPMENT



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Aim & objectives

The topic of this presentation is the **role of stakeholders in culture-based local development projects** and the aim is to define and analyse the relevant stakeholders usually involved: institutions, DMOs and profit and non-profit organizations.



What will you learn (Learning outcomes)

At the end of this presentation, you will be able to:

- Be more aware of the level of complexity in every local development project.
- Identify the main typologies of players, how they should be involved and how they usually interact with each other.
- Know and use possible approaches, methodologies and procedures to improve collaboration between the local territories and stakeholders.
- Interpret varying stakeholder needs and describe how these impact a project, and describe the divergent interests of multiple stakeholders and their competing priorities.

Keywords & terms

Local development process

“A comprehensive and integrated vision and action which leads to the resolution of problems in a territory and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change” (Roberts, Peter 2000).

General users

Professionals, companies or firms which contribute to the overall enhancement of a territory providing useful services and facilities but considering Cultural Heritage mainly as an asset for commercial exploitation.



Keywords & terms

General enhancers

Companies using culture to establish or strengthen their overall reputations even if their business is not culture-related.

Cultural enhancers

Profit organisations making business in the cultural sectors.



Background

The lack of awareness about the **intrinsic complexity** of every local development project or policy is always a **threat** for the success of the interventions set up in the territory, no matter what the intentions were, or the amount of financial resources invested.

How local players operate, what are their needs and expectations, the reasons why they could be motivated to invest on the making of some local development projects is the right starting point to set up a strategy and to involve actively all the key local players.



SECTION 1

**Key stakeholders in
local development
projects**



A matter of complexity and conflicts

Local development projects encompasses a variety of activities potentially in conflict with each other because they have to relate both to heritage protection and heritage enhancement. The cultural economics literature refers to as the “tension between culture and commerce”:



- “protection” ensures that cultural and natural heritage is kept for future generations and is not destroyed for economic (or ideological) reasons;
- “enhancement” activities are aimed at ensuring that heritage can be appreciated and “used” by as many people as possible, risking the safety and the preservation of Cultural Heritage.

A matter of complexity and conflicts

Some categories of local operators play a crucial role as stakeholders because of the centrality of their contribution for the success of any local development interventions, but we should be aware of the fact that:

- stakeholders are never acting as isolated players
- stakeholders are more likely to interact with each other bringing their own needs, expectations, visions, ideas, prejudices, etc.



The key players in local development



INSTITUTIONS



NOT FOR PROFIT



FOR PROFIT



The key players in local development

Institutions

Public institution such as Municipal authorities can assume a variety of roles in relation with local development processes:

- **in charge of defining policies** at the broadest level;
- **owners of buildings or sites** of cultural interest;
- **provide incentives** such as by fiscal and tax benefits connected with restoration and re-use of their private properties, especially for empty or underused sites.

Enhancing Cultural Heritage sites usually exceeds the financial and managerial capabilities of single municipalities, making the case for the involvement of private players – either for-profit or non-profit - interested in using heritage for their own aims and purposes.



The key players in local development

Not for profit organizations

Non-profit social and cultural organisation are of the utmost importance for turning Cultural Heritage into a driver for local development, cultural participation and social inclusion.

In fact, non-profit organisations are able to:

- **reach new audiences** (yet not customers)
- **engage** audiences through cultural, artistic and educational activities
- **promote community development** through the revitalisation of abandoned or underused historical buildings or sites.

Institutional involvement of non-profit operators looks easy at a distance as the social and cultural purposes and aims pursued by such organisations are usually aligned with the missions driving public institutions through public policies.

Nevertheless, there exist potential threats that might undermine the overall sustainability of the involvement of non-profit players.



The key players in local development

Profit organizations

The revitalisation of territories implies the involvement of a wider range of different economic activities. For a part of these activities, cultural heritage is a fundamental asset to deliver quality products or services.

Successful regeneration processes therefore rest on the involvement of different kind of private organisations, each characterised by different needs, aims and approaches. Depending on their vision and on the type of business led, profit organizations (firms, companies, enterprises, industries) could be interested in working in a specific territory:

- only to benefit from economic incentives or to reach a specific target;
- to improve their brand reputation or better enhance their corporate social responsibility, etc..

The key players in local development

Policy makers and institutions should be aware of such heterogeneity of different players to better address their interventions and identify the clusters better fitting the purposes and goals of the regeneration initiative.

In relation with their interest and relation with Cultural Heritage, there are **three main typologies of profit players**:



General users



General enhancers



Cultural enhancers



Three main typologies of profit players

General users: Privates with little or no specific interest but motivated by other factors such as the presence of economic benefits, financial opportunities for real estate purchase or rental; This category encompasses all the companies considering territories only/mainly as an asset for business exploitation.

General enhancers: Companies using culture to establish or strengthen their overall reputations as a tool for ends of communication, marketing or Corporate Social Responsibility even if their business is not culture-related.

Cultural enhancers: Profit organisations making business in the cultural sectors. For this cluster, those territories rich in history, culture and arts are often a natural habitat, completely aligned with their business approach, their activities, products and services. This cluster also includes those cultural and social non-profit organizations more likely to manage revitalised buildings and sites.

SECTION 2

Case studies





List of case study

This section will provide the description of **two interesting examples of stakeholder involvement** with the aim to engage a wide range of local players in local development projects.

The focus of these short descriptions is on the «**role of engagement**» between public and profit sectors, which is one of the most complex issue to deal with in this kind of initiatives.

Case Study 1: “Urbino and Montefeltro” Cultural District

When they work together, local institutions can trigger effectively long-term local development projects involving a large number of different stakeholders. This is the case of the “Urbino and Montefeltro” Cultural District, launched in 2016 by the Mountain Community Alto and Medio Metauro, in the Region of Marche (Central Italy).

The aim of the District is to enhance local cultural heritage as the main driver for the development of slow tourism in an area very rich in terms of arts, history and landscape but not well connected with the rest of the region.

The list of potential facilities and benefits provided to engage local stakeholders is not intended as a mere hand-over of responsibilities from institutions towards private organisations. Instead, **agreements on facilities and benefits are themselves powerful leverage tools for local development as they found long-term collaboration between institutions and private players.**



URBINO · E · IL · MONTEFELTRO

DISTRETTO · CULTURALE · EVOLUTO

Case Study 1: “Urbino and Montefeltro” Cultural District

The facilities that the Mountain Community can provide to incentive private investments in Cultural heritage-led regeneration processes can be considered as directly belonging to three main categories:

1. **direct funding,**
2. **promotion of positioning and branding,**
3. **cost reduction and technical support.**



Case Study 1: “Urbino and Montefeltro” Cultural District

Here comes a list of such facilities:

- **Institutional endorsement** and technical support to help private operators interact with those institutions and agencies in charge for the protection of cultural heritage (National trusts, heritage departments, etc.);
- **Technical support** for the settlement of administrative and bureaucratic matters, with particular focus on the technicalities that come with restoration activities;
- **Institutional endorsement** to help privates look for economic support from the other institutions at local, national and international scales (e.g, EU Funding)
- **Reduction of rent** or the other running costs related to the management of the building or site;
- **Direct financial support;**
- **Support to the communication** and promotion of the interventions at local level;
- **Promotion of cultural activities** in the surroundings of the site, i.e. festivals, cultural or sporting events with the aim of increasing the visibility of the private occupants and of their reuse projects.



Case Study 2: Ecomuseo delle Miniere e della Val Germanasca

The role of an ecomuseum

Ecomuseum could play a crucial role in the engagement of different local players in the same local development strategy or projects, providing a link between public institutions and private organizations or companies.

An ecomuseum, infact, aims to support and empower a community to develop and manage its own heritage, helping it to conserve its resources and traditions, while encouraging tourists and community members alike to enjoy visiting and utilizing ecomuseum sites. Ecomuseums are focused on the identity of a place, based on participation, and strive to better the involved community and its heritage via an agreement. In other terms, Ecomuseum can be considered as a **tool for the participatory management of the natural and cultural heritage of a territory.**



Case Study 2: Ecomuseo delle Miniere e della Val Germanasca

An interesting experience is **the Ecomuseo delle Miniere e della Val Germanasca** which has been developed from 1998 in a small alpine valley west of Turin (Italy). It started from a Talcum mine, still partly active, which has been made visitable.

Over the years, the ecomuseum has produced a wide range of activities covering not only the mine itself, but the whole valley, its “Valdese” culture specific for this part of Piedmont and the surrounding mountains which contain many geological and biodiversity sites.

The governing structure of the ecomuseum is a public-private company, “La Tuno SRL” composed of **eight local or regional governments and seven private associations or enterprises of the valley**. Each activity is prepared and managed by the local people concerned.

ScopriMiniera



SECTION 3

Open questions
& hints



Open questions & reflections

How could institutions, profit and nonprofit organizations collaborate towards the implementation of cross sectorial policies regarding cultural heritage and tourism?

What different roles have profit and nonprofit organisations in local development process?

What kind of roles and responsibilities could have public institutions in processes of local development of cultural heritage?

Are there any virtuous case studies where DMOs have implemented territorial development processes directly involving communities?





Key takeaways

Now that you finished watching it, you should be able to:

- Be more aware of the level of complexity in every local development project
- Identify the main typologies of players, how they should be involved and how they usually interact with each other



Closing section



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