

## CONSERVATION 3.0 – CULTURAL HERITAGE AS A DRIVER FOR REGIONAL GROWTH

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### Abstract

Cultural heritage as well as its interpretation are in constant flux. Conservation principles and praxes have also been changed according to new challenges and opportunities which have occurred in times of sustainable development and smart specialisation strategies. This study discusses the development of the cultural heritage sector since the 1960s. Pier Luigi Sacco's concept, Culture 3.0, is used as a point of departure to understand the development from a supply-driven conservation praxis, Conservation 1.0 (with focus on protection), via Conservation 2.0 (with conservation and restoration in focus), to a demand-driven conservation praxis, Conservation 3.0, with focus on adaptive re-use and spill-over effects in connection with sustainable development and regional growth. Going from protection to pro-action, cultural heritage advocates need to leave their comfort zone and enter the trading zone.

### Keywords

Conservation, cultural heritage, smart specialisation strategies, regional growth, trading zone

*“Old ideas can sometimes use new buildings.  
New ideas must use old buildings.” (Jane Jacobs 1916-2006)*

### 1. Background

“Job creation – it is all about job creation. If you cannot show how cultural heritage contributes to create new jobs, we cannot give preservation ambitions a priority”. This was the clear answer from the political leadership to the conservation officer in the UNESCO World Heritage Site Hanseatic Town of Visby in Sweden when she proposed giving priority to heritage in regional development strategies<sup>1</sup>.

Today all societies, including their tangible and intangible elements, all over the world, are facing climate change, social exclusion, and global competition. To these challenges, global megatrends such as urbanisation, digitalisation, individualisation, and a threatened freedom of speech could be added. Cultural heritage can be understood as traces and expressions of the past attributed value and use in present time (Regeringens proposition 2016/2017:116). Cultural heritage maintains collective memories

and provides an inexhaustible resource concerning identity, group affiliation and development of the society in general (Bauer 1966, Lowenthal 1985).

Interpretation and re-interpretation of cultural heritage is constant. People's individual, as well as common, interpretation and experiences or the understanding of heritage are of decisive importance. Moreover, interpretations of them are constantly changing according to the change of 'heritage' itself. Nothing is heritage in itself, unless it becomes perceived and used as such. Cultural heritage could be regarded as the only legacy that cannot be inherited, instead it must constantly be acquired (Regeringens proposition 2016/2017:116). In 2015, the United Nations adopted the 2030 Agenda: seventeen global goals for sustainable development (United Nations 2015). Within Objective 11, *Making cities and settlements inclusive, safe, resilient and sustainable*, preservation of cultural heritage is mentioned for the first time in these contexts. Even if cultural heritage is mentioned only in Target 11.4 with the aim of strengthening efforts

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to protect and safeguard the world's cultural and natural heritage, it plays an important role in achieving most of the goals: for example, as an enabler of social cohesion and inclusion and as a driver for equity and inclusive economic development. Additionally, in historic environments it can improve the liveability, resilience and sustainability of both older and newer areas.

The New Urban Agenda (NUA), which was adopted in 2016, highlights the role tangible and intangible heritage plays in strengthening social participation and the exercise of citizenship. The agenda also provides for vibrant, sustainable, and inclusive urban economies, building on endogenous potentials, competitive advantages, cultural heritage and local resources NUA also calls for the sustaining and supporting of urban economies through the promotion of cultural and creative industries, sustainable tourism, the performing arts and heritage conservation activities, among others. The agenda calls upon interested parties to support leveraging cultural heritage for sustainable urban development and to recognize its role in stimulating participation and responsibility (United Nation 2017). In the UNESCO Recommendation on Historic Urban Landscape, cultural heritage is also linked to creativity and development (UNESCO 2013).

In Europe, the establishment of specific regional innovation strategies for smart specialisations is an important political response to the challenges of cities and regions. Every region in Europe works with strategies aimed at innovation-driven development, strengthening each region's competitive advantage, as well as increasing the system's assets and the capability to learn (European Commission 2014a). Smart specialisation is an approach that aims to boost growth and jobs in Europe by enabling each region to identify and develop its own competitive advantages (Capello & Kroll 2016). Through its partnership and bottom-up perspectives, smart specialisation brings together local authorities, academia, business spheres and the civil society, working for the implementation of long-term growth strategies supported by EU funds. Within the member states, over 120 smart specialisation strategies have been developed. More than EUR 67 billion is available to support these strategies, under the European Structural and Investment Funds and national/regional funding. The expected achievements by 2020 are

to bring 15,000 new products to market, to create 140,000 new start-ups and 350,000 new jobs.

Regional growth policy takes as its starting point potentials for growth, development and employment and includes, for example, regional development strategies and EU Regional Development Funds. Each member state has a national strategy for sustainable regional growth and attractiveness, with the aim of strengthening the ability of a region to offer an appealing and sustainable environment for firms and residents to live and work in (Regeringskansliet 2015).

Cultural heritage has been given a stronger political position at European level recently. In the communication *Towards an integrated approach to cultural heritage for Europe*, cultural heritage is regarded as a shared resource and a common good (European Commission 2014b). The Communication underlines the importance of maximising the intrinsic, economic, and societal value of cultural heritage, in promoting cultural diversity and inter-cultural dialogue.

In the EU agenda for cultural heritage research and innovation, *Getting Cultural Heritage to Work for Europe*, cultural heritage is understood as a production factor and, therefore, as an important resource for innovation, social inclusion and sustainability (Brandt-Grau et al 2015).

The focus is on the adaptive re-use of historic buildings and locations, and conservation of constructions and their surfaces is often replaced by the transmission of intangible values. Another important objective expressed is research in cultural heritage as a driver for sustainable growth and innovation-driven development. The overall objective is to develop new models for cultural heritage policies with a view to integrating them in smart specialisation strategies. Thus, cultural heritage could better express its potential as driver and enabler for sustainable and cohesive growth at local/regional levels.

Another European cultural heritage initiative is the *European Heritage Label* which brings to life the European narrative and the history behind it (European Heritage Label 2017). The 38 designated label sites (for example: Heart of Athens, Leipzig's Musical Heritage Sites, General Library of the University of Coimbra, Imperial Palace in Vienna, Peace Palace in Hague, Historic Gdansk Shipyard, and Pan-European Picnic Park in Sopron, Hungary) have the objective of

symbolising European values, history and integration and are about much more than just aesthetics. The focus is not only on re-active preservation but also on the implementation of pro-active projects aimed at the promotion of the European dimension of the sites and the providing of access to them. This includes organising a wide range of educational activities, especially for young people.

In the New Agenda for Culture, focus is on the contribution that culture makes to Europe's societies, economies and international relations and proposals (European Commission 2018). The Agenda continues to support regions implementing smart specialisation and macro-regional strategies focused on culture. Another proposal is for a new Innovation Community dedicated to cultural heritage and creative industries for which European Institute of Innovation and Technology would be responsible. 2018 was the European Year of Cultural Heritage with ten initiatives responding to four objectives - engagement, sustainability, protection and innovation - with an overall objective of testing integrated and participatory approaches at European level. Thousands of events all over Europe celebrated tangible, intangible, natural, and digital cultural heritage and engaged millions of people. The year ended with the adoption of the 2019-2022 Work Plan for Europe which sets out five main priorities: sustainability in cultural heritage, cohesion and well-being, a cultural ecosystem, gender equality, and international cultural relations.

### *1.1 Objectives*

In connection to all the above-mentioned policy documents, it has become of highest priority to clarify cultural heritage's contribution to sustainable development in general and to job creation in particular as well as to understand the new role for cultural heritage in a post-industrial scenario.

A general objective for the cultural heritage sector is to strengthen cultural policy, not least within regional political programmes and action plans.

It is of great value and importance to evaluate the impact of the European Year of Cultural Heritage 2018 (EYCH2018) and how its legacy can be improved. One objective with this paper is to discuss new opportunities for cultural heritage management after the EYCH2018.

The focus for regions on development, competitive advantages, assets and capability to learn should not be regarded as a threat to, or in conflict with, the preservation of cultural heritage. Instead, it opens up new opportunities for the preservation of built cultural heritage. This paper will give an overview of experience for the cultural heritage sector following the introduction of the Venice Charter more than fifty years ago (ICOMOS 1964).

Even if cultural heritage has been given a stronger position in several political documents as seen above, studies show that there are few regions in Europe that highlight cultural heritage in their regional smart specialisation strategies (Stanojev & Gustafsson 2019a). This means that there is a risk that the cultural heritage projects will lose hundreds of millions of euros annually in EU support just in a member state such as Sweden, besides having often been given weak political support. Whose fault is that? Policy-makers or decision-makers who do not understand nor appreciate the value of cultural heritage? Probably it is not a single actor who can be charged with being responsible for that. However, it clearly shows the great need for cultural heritage advocates to be better at clarifying and communicating how conservation of cultural heritage contributes to sustainable development and regional growth, and this in collaboration with other actors' values, resources, regulations and strategies.

An aim of this paper is to discuss cultural heritage as a resource for the future and to the economy as a whole, not only in connection with tourism and the creative industries but also how non-profit cultural activities can contribute to sustainable and inclusive economic growth. The overall objective is to promote heritage institutions to take actions and clarify for themselves how they can contribute to sustainable development and regional growth and to encourage cross-sectoral and system-wide cooperation among policy-makers, decision-makers, practitioners, professionals, scholars and citizens in the sustainable management of cultural heritage.

### *1.2 Research question*

This paper discusses the new opportunities for cultural heritage policies in times of smart specialisation strategies. What are the next steps which it is possible to take after the EYCH2018?

How can conditions be created that serve as an important basis for regional planning documents such as cultural plans, action plans for the creative industries, innovation strategies and smart specialisation strategies? Concrete projects on the development of platforms for cultural clusters and research and training initiatives are additional concerns.

The study is a compilation of existing documents and based on bibliographical research and desk study.

### 1.3 Theoretical Framework

Several policy-makers, scholars, and stakeholders regard cultural heritage nowadays not as an obstacle to economic growth or as a luxury but as a crucial resource for citizens and key to competitive advantage (Rypkema 1994, Throsby 2001, KEA 2006, Fusco Girard 2011). Cultural heritage is increasingly regarded as a positive contributor to a nation's gross domestic product. Historic parts of cities are powerful magnets for attracting talent, tourists and investment (Gustafsson & Mellar 2018). This opens up new opportunities for the preservation of built cultural heritage.

Historic buildings and environments are today acknowledged as important factors in developing dynamic territories and innovation-led development, which attract talented and creative people and processes and consequently increase capacity (Cooke & De Propris 2011). This has significant bearing on economic benefits, creativity and innovation, growth and jobs, to spur investments as well as a vital resource for the competitiveness of cities and regions (Gustafsson & Lazzaro 2017). Cultural heritage has become more and more understood as a cultural capital and the market creates economic returns on investments which could be recognised within, for example, the property market, tourist industry, refurbishment projects and the cultural and creative industries (Nypan 2015). Hence, cultural heritage contributes to increasing the populated capacity as well as the competitiveness of regions. Both tangible and intangible cultural heritage are closely linked to creativity and often important starting points for innovation and start-ups in the cultural and creative industries. New ideas and problem solutions can be an effect of active participation in cultural heritage and a source for creativity. This

is of importance for job creation not only for people with higher education in knowledge-driven companies but also for those with lower levels of educations in other industries. On behalf of the European Network on Culture, Professor Pier Luigi Sacco presented Culture 3.0: theories on the role of culture in an advanced, knowledge-based economy as found in Europe (Sacco 2011).

Culture 1.0 is recognized as typical of a pre-industrial economy and basically revolves around the concept of patronage. Technological conditions for cheap reproducibility and circulation are not yet in existence and therefore there are no structured cultural markets. There is a limited audience for cultural activities and patronage choices are determined by the patron's tastes and interests, mainly for spiritual cultivation and social promotion. In Culture 1.0, culture does not generate value but only absorbs value produced elsewhere in the economy.

Culture 2.0 appears in connection with the massive social changes produced by the industrial and political revolutions that led to the birth of modern states more than a century ago. In Culture 2.0, culture develops, together with technical evolution, the role as proto-entertainment and explores and defines the grammar of the new media. The audience is gradually expanded, business models for culture are developed, the concept of the "star" is created and of huge importance: culture bridges the industrial and commercial worlds. Culture 2.0 is, according to Sacco, a new form of the relationship between cultural production and the generation of economic value that is dominated by the expansion of the cultural and creative industries.

The next phase, Culture 3.0, still in its very preliminary stage, is characterized by innovations that not only cause an expansion of the demand possibilities, but also an expansion of those of production. It becomes increasingly difficult to distinguish between cultural producer and user and there is a blurred distinction between producers and users of content: cultural access and production of new contents are two phases of the same process. Culture can also be widely produced and distributed outside market channels, for example by uploaded videos to YouTube. Economic and social value is produced not only through priced content, but also through generic participation. Culture increasingly becomes a precondition for all kinds of economic value generation processes (the 'culturalization'



of the economy). Culture is no longer an aspect of free time use but is entrenched in the fabric of daily life.

## 2. Conservation 1.0 - Protection of Historic Monuments

Let us assume that the contemporary cultural heritage praxis began 40-50 years ago with the Venice Charter in 1964, the formation of ICOMOS in 1965, the UNESCO World Heritage Convention 1972 and the European Architectural Heritage Year of 1975. The first years were largely dedicated to the identification of cultural and historical values followed by the protection of selected historic buildings through stronger legislation. Focus was on tangible heritage and often on single monuments. A clear tendency was to regard cultural heritage as an asset that testifies to and preserves historic remains.

In a first stage, which we can call *Conservation 1.0* according to Sacco's Culture 3.0 concept, the most important task of cultural conservation was to translate cultural and historical values into urban and spatial planning. The first objective for the modern cultural heritage sector was to develop methodologies for cultural analyses, historic valuations and selection for preservation. The value assessment implied that a cultural heritage sector was established with a focus on protection and collection (Janssen et al 2017).

Cultural heritage sites were accordingly recognised as places that did not have, with a few exceptions, directly generated, measurable economic advantage. Preservation of cultural heritage was considered a cost to society; a financial burden tolerated, principally, as a moral duty (Brandt-Grau et al 2015). Within this discourse, historic buildings were regarded as an obstacle to economic growth and development in general. The built cultural heritage devoured financial resources but did not contribute any economic return. Conservation projects were dependent on public financial support and preservation was more or less only possible through legal acts and urban planning.

The focus in these supply-driven conservation principles was on defining historic values. Here the cultural heritage sector maintains a position outside mainstreamed political questions and tries to convince the rest of the society of its importance without taking into consideration other factors and values. The most important

research was sector-oriented and conducted in the humanities (Brandt 1996).

Spatial planning became the main arena for decisions. The cultural heritage policies were therefore mostly re-active and left any initiative to others. The practice used by the cultural heritage advocates might be described in three steps (Fig. 1): first, gathering knowledge through collections of data including mappings, surveys, inventories, literature studies, interviews, documentations and surveys; second, cultural and historic analyses based on conservation theories and principles where prioritization, selection and classification were made; and finally, a third step: preservation through protection according to legal frameworks, urban planning, and political decisions. The sector also provided information about built cultural heritage through networking, exhibitions, printed matter and, nowadays, social media etc., and, together with craftsmen, the conservation officers provided the expertise in building conservation issues.

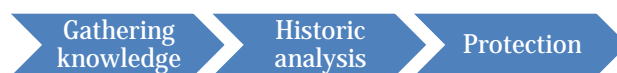


Fig. 1: Supply-driven cultural heritage praxis

Historic analyses, interpretation and re-interpretation of cultural heritage is of importance in understanding contemporary phenomena and is an endless process. Today, in many ways, the interpretations focus on different topics to those of 50 years ago, mostly on intangible aspects, but they often continue to be the starting point for supply-driven cultural heritage practice.

## 3. Conservation 2.0 - Conservation and Restoration

After successful preservation through legal framework and spatial planning, the protected historic buildings needed to be maintained but often also to be conserved and restored. In many countries in Europe, the knowledge of and experience from traditional building techniques as well as the local production of building material were almost lost by the 1990s. The construction industry had, since the introduction of the modern movement, mostly used industrialized construction methods where building materials could be transported across continents before being assembled at construction sites. However, the need for

maintenance, conservation and restoration of protected buildings led to an increased demand from property-owners, professionals and practitioners for traditional building techniques and materials. The most important research in this phase was conducted in technology and the natural sciences. The conservation projects implied the production of values, including economic values. Cultural heritage became more and more understood as a cultural capital where the market creates economic returns on investments which could be recognised within, for example, the property market, tourist industry, refurbishment projects and the cultural and creative industries (Throsby 2001).

*Conservation 2.0* assumes integrated actions based on the understanding of conservation as a dynamic management of change in order to reduce the rate of decay (Feilden 2003). In parallel to the public sector, a private market is being developed, perhaps first recognised within the tourism industry with increased number of visitors to historic places, especially to the UNESCO World Heritage Sites. At the same time, this private market also developed for consultants, craftsmen, the construction industry, property developers as well as within the cultural and creative industries.

The need for revitalizing traditional construction methods led to several activities in Europe. In projects in Sweden and in the Baltic Sea area, the cultural heritage sector, in concert with labour market policy and the construction industry, tried not just to create training programmes in traditional building techniques but a cross-sectoral cooperation with a multi-problem-oriented approach where different actors' various challenges and problems were solved within one single project.

The overall aim was to work in open-minded collaborations to strengthen the region's competitiveness as well as to establish cultural heritage as a catalyst for regional sustainable development. This project, the Halland Model, could be described as an application-oriented theoretical platform, providing approaches to solving boundary-spanning challenges for using building conservation as a catalyst for strengthening regional competitiveness, and as a driver for sustainable development and regional growth (Gustafsson 2009, Ferilli et al 2017). Here, tailor-made multi-stakeholder networks were operating pro-actively with a jointly organized

formula of the historic environment sector together with the construction industry, property and estate owners and regional and local authorities. In the Halland Model, building construction workers and apprentices were trained in traditional building techniques and then worked on historic buildings at risk, under the supervision of skilled craftsmen and conservation officers.

Since the conservation projects were completed, the premises were used in a way that can be considered as contributing to sustainable development and regional growth. In this manner, historic buildings at risk would be saved from demolition, which implies that craftsmanship was learned by a younger generation while new jobs were created. This regional cooperation demonstrated win-win situations for the historic environment sector, as well as for other partners and for regional sustainable development in general, and this approach was later exported to many other countries in Europe. More than 1,100 jobs were created in the construction industry in Halland alone, together with approximately 300 new jobs in the 100 conserved historic buildings. After a while, the priority for selecting a conservation project shifted from a building's historic values towards the contribution of its adaptive re-use for sustainable development and regional growth.

#### 4. *Conservation 3.0 – Adaptive re-use*

Cultural heritage can be described as a process of change. Historic environments are no longer considered merely as obstacles to economic growth. Instead, they are increasingly considered as contributing to economic added value, increased resilience, the reduction of ecological problems, the upgrade of neighbourhoods and increased property values. They stimulate investments and create new jobs and act as an important part of a region's competitive advantage with the rest of the world (Licciardi & Amirtahmasebi 2012, UNESCO 2013, European Commission 2014a, CHCFE Consortium 2015, Fusco Girard 2005, 2011). Historic parts of cities are considered to be powerful magnets, attracting talent, tourists and investments.

In the next stage, *Conservation 3.0*, conservation of historic environments is regarded as a resource for development, what we can consider as production factors, and as investments that are expected to lead to future

returns (Ost 2009). Followed by that, increased interest has been demonstrated in analysing social, environmental, and economic spill-over effects of cultural heritage projects. Heritage could be understood as a vector with focus on development and continuity (Janssen et al 2017). This implies that the outcome, or spill-over effects, from investments in cultural heritage are understood as *contributors* to sustainable development and are used as starting points for planning the priorities for cultural heritage management. The focus for the cultural heritage sector is no longer merely on preservation and protection of monuments: to be able to find new activities to take place in historic buildings and landscape has become more important. Adaptive re-use is defined as “any building work and intervention aimed at changing its capacity, function or performance to adjust, re-use or upgrade a building to suit new conditions or requirements” (Douglas 2006).

Today, cultural heritage is increasingly regarded as a dynamic force that drives social, cultural and economic changes and thereby strengthens societies by starting from a rich cultural heritage consisting of knowledge and ideas, stories and opportunities for social exchange transferred over generations. Three “spaces” have been described in management theories (Stacy 1992; Flood 1999).

These are also of interest for cultural heritage management, and especially for the possibilities for it to act as a driver for regional growth. Within the *known space*, research focuses on known circumstances and institutionalized conditions. In the business world, this means that the focus is on how various prerequisites could be recognised as aiming at budget optimization.

Research on collaboration is targeted on improving planning methodologies and avoiding deviation from the plan. The idea is that all the involved may agree upon presumptions set, with the keyword ‘risk-minimizing’. For cultural heritage, we can find similarities in Conservation 1.0 and the focus on protection within legal frameworks. In the *unknown space*, the aim is making prognoses of the probability for something to occur. The keyword is ‘risk-optimizing’, aiming at reasonable returns. In Conservation 2.0 a specific cultural heritage market could be recognized. Public administrators are educated to act in the known (e.g. authorities, bureaucrats) and unknown (e.g.

planners) spaces. Finally, increased interest has been shown in the third space: the *unknowable space*. Here, real entrepreneurship is found, as in the business world venture capitalist and in boundary-spanning activities.

In a system-wide perspective, each actor, individual sector or industry has its own goals as well as its own resources, values, needs, politics, networks and regulations and also, frequently, its own lingua and culture. Such diverse relationships - between different systems of politics and values - are linked to discourses that deal with sustainable development, where so-called “trading zones” are defined as active arenas or fields that correspond to the actors’ different policies, values, facts and resources (Gustafsson 2009). To leave the comfort zone and enter the trading zone could, for the cultural heritage sector, be similar to entering the *unknowable space*. The decision to conserve a historic building is a complex process based on cultural, historical and political aspects - an articulation of meanings and values. The complexity lies in the decision’s position as a fulcrum: as an instrument for understanding innovation processes in various fields of research; as an interaction between groups belonging to different disciplinary fields; in building an intermediate language, which allows them to communicate and create new cooperation. An innovation or paradigm change does not require all the participants to share the objectives of the action.

The actors in conservation projects are operating simultaneously on several levels, trying to solve specific conservation matters according to conservation principles, as well as designing conservation projects according to all-embracing regional development policy. Operative issues of concern in this dissertation are related to policies, values, facts, resources and legal frameworks (Galison 1997, Gustafsson 2009, Sörlin 2001, Muñoz Viñas 2005).

In the Horizon 2020 research project CLIC (Circular models Leveraging Investments in Cultural heritage adaptive reuse), case studies have been conducted on four industrial sites in West Sweden, focusing on the relationships between circular economy, business and governance models, entrepreneurship and the adaptive re-use of historic buildings (Stanojev & Gustafsson 2019b). To be able to implement a successful heritage-driven local development project, the interviewed stakeholders, policy- and

decision-makers highlight the importance of initially focusing on finding the entrepreneur and investor. Representatives from the cultural and creative sector express the need for finding cheap premises but, at the same time, underline the importance of finding areas with a strong social life that allow you to be free in your creativity but also containing what they called “old, beautiful houses”. However, there is a risk that the restored and conserved areas will be “too beautiful and too attractive”. Think about “The Golden Goose”: you cannot slaughter the goose that gives you golden eggs. An important issue for planners and conservation officers is to find the limit and not to do too much and not to plan too much in details. This also implies that the conservation officer cannot just act as a ‘gatekeeper’ focusing on preservation, he/she also needs to be pro-active in finding a new purpose, or adaptive re-use that can work as a driver for sustainable growth. The key phrase is *from protection to pro-action*.

Diversity is of great importance for urban development and different parts of a city need to have their own identity. In CLIC workshops and dialogue planning, important common and cross-sectoral perspectives based on trust between the different actors have been developed. Another important factor mentioned by many stakeholders is tolerance. The cases in West Sweden all show that a new group of people moved to an area, with the result that the area has been divided into two groups: the new ones and the old ones. They simply do not know each other and problems arise in social and territorial cohesion. One case represents a successful preservation of an industrial heritage site. However, it seems that the locals, after the completed conservation and restoration, regard the site as “the cultural heritage sector’s cultural heritage”. The case shows that it is important also for cultural heritage advocates to be tolerant and to meet the people with respect.

In the CLIC project, it is expressed that it is of importance to analyse or understand which kinds of cultural resource and creativity you can find in a place and then focus on improving these. In such fields of creative powers, complex dynamic evolution of cultural vibrancy could be found in a region (Sacco et al 2014; Ferilli et al 2019). The clarification of the relationship between cultural activities and cultural heritage facilities argues for a more systematic approach for evidence-based policy design and for more participatory, bottom-

up public decision-making. This encourages a completely new paradigm for the cultural heritage sector; from a supply-driven planning concept to demand-driven, heritage-led development where cultural heritage is understood as an infrastructure for innovative use and conservation as an investment. Cultural heritage planning could then be mainstreamed and clearly integrated into smart specialisation strategies which would focus not only on preservation, but on the adaptive re-use of historic buildings and how these activities could be linked to inclusive, sustainable and innovation-driven development.

In *Conservation 3.0*, investments in cultural heritage are not only planned out from heritage values. Instead, it has the demand from the society in general, as expressed in the sustainable development perspective and smart specialisation at regional level in particular, as a starting point (Fig. 2). Here a region’s specific needs, problems, opportunities, and challenges are presented and cultural heritage is mainstreamed into these. The spill-over effects from investments in cultural heritage as well as from the new activities in the historic buildings are understood as contributing to the aims presented in, for example, sustainable development goals and the smart specialisation strategies. The adaptive re-use could therefore be planned to also improve and strengthen innovation-driven growth in the fields of creative force and creative clusters, inclusiveness and social cohesion, as well as sustainability.



Fig. 2: Demand-driven cultural heritage praxis

*Conservation 3.0* is based on an integrated conservation approach in direct interface with citizens while respecting historic dimensions, together with a humanistic attitude to heritage, especially its intangible, multi-factor quality dimensions. In this system-wide perspective, each participating actor, separate sector or industry has its own objectives as well as its own resources, needs, policies, networks and regulations, but also its own vocabulary and mind-set. These manifold relationships and judgements involved – between different systems of policies and values – are connected to meta-modelling discourses dealing with sustainable



development. A generic, system-wide model is developed where the trading zone is defined as an active arena or a field of force corresponding to the actors' various policies, values, facts and resources.

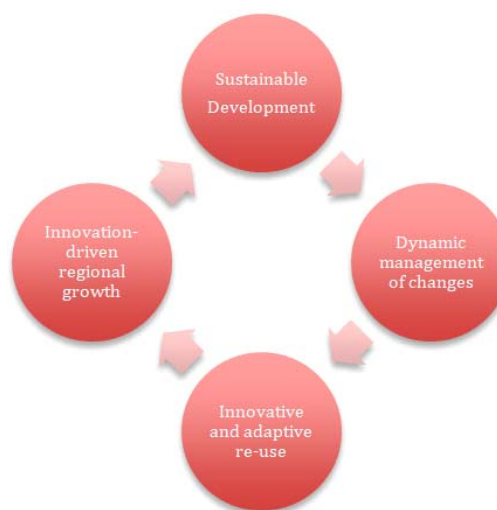
## 5. Conclusions

Preservation of built cultural heritage has become a pro-active process, or a production factor, where historic buildings and related activities can be used as an infrastructure for innovative initiative in the creative industries and in specific fields of creative powers or platforms of innovations. Targeting long-term benefits, the research will address non-use values and spill-overs which are not immediately related to the use of cultural properties but may give larger benefits to local systems in terms of increase of human and relational capital. With policy documents such as the United Nations' Sustainable Developments Goals and New Urban Agenda, the smart specialisation strategies, and EYCH2018 as starting points, the focus in Conservation 3.0 is on how new operations and activities could be strategically planned for regional and urban sustainable growth within innovative systems.

*Conservation 3.0* proposes how conservation of cultural heritage could work as a catalyst for sustainable growth (Fig. 3). Developing new strategic plans where historic environments attract talented people in the creative industries to develop new business will do this. Based on analyses of fields of creative power, areas can be identified that have the strongest social cohesion and highest potential for innovation-driven economic growth. The next step will be to see how heritage conservation could be an added value to this and how conservation can contribute to sustainable development and regional growth. A challenge will be how to develop smart specialisation strategies which combine innovative adaptive re-use to specific historic environments/buildings. Accordingly, the conservation sector needs to be more pro-active in using multi-problem-oriented approaches in cross-sectoral, system-wide and inter-disciplinary collaborations. 'From protection to pro-action' can be a new motto. Trading zone conservation activities can be part of the post-industrial economy and drivers for inclusive, sustainable and innovation-driven development.

In *Conservation 3.0*, the link Preservation –

Adaptive re-use – Sustainable Development is clearly argued, and tangible cultural heritage is considered to be the infrastructure for the inclusive, sustainable and innovation-driven use of historic environments. In such circumstances it is important not to restore or conserve more than necessary. This argues for a completely new paradigm for the cultural heritage sector: from a supply-driven planning concept to demand-driven, heritage-led development where cultural heritage is understood as an infrastructure for innovative use and conservation as an economic as well as social and cultural investment.



**Fig. 3:** Demand-driven cultural heritage management integrated in smart specialisation strategies

In a post-EYCH2018 scenario, cultural heritage planning could then be mainstreamed and clearly integrated into smart specialisation strategies which would focus not only on preservation but on the adaptive re-use of historic buildings and how these activities could be linked to inclusive, sustainable and innovation-driven development.

In *Conservation 3.0*, cultural heritage management is not simply focusing on preservation, protection or conservation of cultural heritage; instead it takes the spill-over effects or the return on investments in cultural heritage as a contribution to sustainable development. This means that the conservation officer in Visby, mentioned in the Introduction, can tell the politicians that cultural heritage, treated in a strategic way, can act as driver for job creation and regional growth.

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