

FACT SHEET

Revitalisation of Cultural Heritage

The EEA Grants is Norway, Iceland, and Liechtenstein's contribution to reducing economic and social disparities in the European Economic Area and to strengthening bilateral relations with 15 EU states in Central and Southern Europe and the Baltic states.

EEA and Norway Grants 2014-2021:

Total: € 2.8 billion
To culture: € 177 million



Students from Norway and Latvia took part in the restoration of the Green Synagogue in Rezekne. Photo: Ingrid Aas

The Directorate for Cultural Heritage is responsible for the management of all archaeological and architectural monuments and sites and cultural environments in accordance with relevant legislation.

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The EEA and Norway Grants are Norway, Iceland and Liechtenstein's contribution to reducing economic and social disparities in Europe and to strengthen bilateral relations with 15 countries in Central and Southern Europe. One of the programme areas covered by the Grants is "Cultural Entrepreneurship, Cultural Heritage and Cultural Cooperation". The EEA and Norway Grants recognizes that the cultural heritage sector has an important role in local and regional development. It has great potential as a driver of economic growth, job development and social inclusion and is therefore an important contributor to reaching the overall objectives of the EEA Grants.

The Norwegian Directorate for Cultural Heritage (Riksantikvaren) is a Donor Programme Partner in the EEA Grants. In this capacity, we advise on the preparation and implemen-

tation of programmes in several countries, and facilitates bilateral cooperation under the EEA Grants. As part of the national strategy (2017-2021), the Directorate shall manage Norway's cultural heritage as a valuable resource and part of the solution to the challenges society is facing today. The Directorate documents and communicates facts about the benefits society derives from the immovable cultural heritage and how Norway can use its heritage to promote sustainable development. We believe that to make the most of the potential that lies in our cultural heritage, restoration and revitalisation of cultural heritage must go hand in hand.

Revitalisation of cultural heritage gives new activity and functions to immovable cultural heritage, thereby contributing to local and regional development. This document aims to give suggestions and inspiration on how



Programme Operators and Project Promoters can develop projects on cultural heritage combining restoration and revitalisation under the EEA Grants.

The report from the Horizon 2020 Expert Group on Cultural Heritage, “Getting Cultural Heritage to Work for Europe”, sets out three objectives that should be reached to fully develop the potential that cultural heritage holds for Europe, and argues in favour of promoting innovative use of cultural heritage for economic growth, social cohesion and environmental sustainability. These areas are often overlapping. All areas have great potential for bilateral cooperation which is illustrated in some of the examples presented below. Bilateral cooperation may also include the exchange of knowledge on a multitude of issues related to restoration and revitalisation of cultural heritage not covered in this document. The project examples have all been supported by the EEA Grants. The list of possible topics is not exhaustive.

ECONOMIC DEVELOPMENT AND GROWTH

Objective: Promoting innovative finance, investment, governance, management and business models to increase the effectiveness of cultural heritage as an economic production factor.

• Tourism development

The development of tourism could be fostered through project activities by including an expert on tourism development in the project team, cooperate with a local/regional tourist board, creating and developing tourism attractions and other tourism necessities (tourist trails, cultural heritage routes etc.).

• Employment training

Employment training can be an integrated part of the restoration of cultural heritage by including trainees in the daily work. This could also be broadened to cross border cooperation between vocational schools. Training centres for vocational handcraft can be established to create a more sustainable impact.

Project example: The green synagogue in Rezekne

When the Green synagogue in Rezekne, Latvia, was restored, 60 students from Sam Eyde Upper Secondary Vocational School in Norway cooperated with students from two schools in Rezekne as well as with the local entrepreneur responsible for the restoration. By including students, traditional restoration skills were transferred to new generations. Through cooperation with professional craftsmen, Norwegian and Latvian students got practical experience in restoring a heritage building, cultural understanding as well as international work experience. All factors that will contribute to making them more attractive in the labour market.

Project example: Young Guardians of Heritage

Young Guardians of Heritage is an educational programme



The project Open Heritage at Astra Museum in Sibiu focussed on documentation and valorisation of Roma culture and tradition. Photo: Astra Museum in Sibiu



In Young Guardians of Heritage, traditional skills were transferred to new generations. Photo: Ingrid Aas

in Slovenia that seeks to spread knowledge on traditional handicraft and the relevance it has for society today. The Museum Centre in Hordaland, Norway, worked with students and bearers of traditional skills in activities such as blacksmithing, boat building, linen production and storytelling. The aim was to safeguard knowledge on traditional craftsmanship and explore how it can be used to create sustainable employment.

• Re-use and promotion of public-private partnerships

The development of new models of financing for cultural heritage can be linked to the promotion of re-use and business development in renovated heritage buildings. If the private sector gets more involved in cultural heritage, they can optimise its use for own business models. Both public and privately-owned heritage buildings can be used as accommodation, offices and other businesses and/or filled with cultural, social

or educational activities that contribute to creating employment. The function and use should be reached by consulting the local community through a bottom-up approach to assure sustainability and public support. Future function and use should, as far as possible, be decided prior to the restoration.

Project example: Industrial Heritage in the Czech Republic and Norway

Many industrial heritage sites have lost their original use. The old industrial regions are often perceived negatively as unattractive and suffering from economic decline. However, there is a big potential in reutilization of industrial heritage as part of a sustainable development strategy. This was the topic for a joint publication by the National Heritage Institute in the Czech Republic and the Norwegian Directorate for Cultural Heritage.

Project example: Museikon

In the Romanian city of Alba Iulia, a former Military Hospital has been restored and turned into an icon museum – Museikon. The County Council has cooperated with the University Museum of Bergen in establishing a unique museum that broadens the cultural offer in the city and that will attract tourists from Romania and abroad.

Reinforcing cultural heritage planning for local and regional development

Project activities could include the development of cultural heritage plans in municipalities, strategies for urban planning or management plans for specific buildings. Such plans can be used in heritage-led local development strategies.

Project example: Heritage of my environment

The National Heritage Board in Poland cooperated with the Norwegian Directorate for Cultural Heritage on strengthening local heritage management. Polish and Norwegian municipalities cooperated in the project and investigated how heritage can be an asset in local and regional development. The project resulted in a joint publication, Heritage of My Environment (HoME), aiming to give inspiration for local action through examples from the two countries.

Project example: Restoration of wooden churches in Cluj
Cluj County Council cooperated with Nordic Urban Design Association (NUDA) in restoring and showcasing two wooden churches at the Transylvania Ethnographic Museum in Cluj-Napoca, Romania. The partnership derived from the need not only to restore the churches, but carrying it out as part of an urban planning for the area to attract more tourists and make it sustainable over time.

SOCIAL COHESION

Objective: Promoting the innovative use of cultural heritage to encourage integration, inclusiveness, cohesion and participation.



New technology can be used to make cultural heritage accessible to new audiences. Photo: Julie Lunde Lillesæter, Differ Media



In Home, Polish and Norwegian municipalities investigated how cultural heritage can be used in local development. Photo: Ellen Mauritzen, Riksantikvaren

• Making cultural heritage accessible to a broader audience

New technology and social media can be used to reach a broader audience. Project activities can include documentation, digitisation and dissemination of cultural works.

Project example: Discover Jewish Lithuania

Until World War II, many Lithuanian cities had a large Jewish population. A new mobile application shows Jewish history from five Lithuanian cities and makes memories and stories accessible to all. The app is based on the user's geographic location and displays images, video and text.

Project example: Minorities' heritage in Astra Museum

In the project Open Heritage, the ASTRA National Museum Complex in Romania cooperated with the Museum of South Trøndelag (MiST) in Norway to enhance large audiences' access to heritage-based lifelong education. The bilateral activities focused on documentation and the valorisation of ethnic minorities' cultural heritage.

• Local involvement and creating meeting places

It is important to raise awareness in local communities so that they feel responsible for their own cultural landscapes, monuments and collections. Active involvement can be achieved by improving community access through digitization, involving volunteers, youngsters and unemployed in cultural heritage related activities. Renovated heritage buildings can be used as meeting places for the local community. The active use and re-use of buildings can contribute to increase the knowledge and pride of the local heritage.

Project example: New use of manors

After the land reform in Estonia in 1919, more than 300 manors were converted to local schools. Today, Estonia has 65 remaining manor schools. Through various projects, selected schools have been restored and given supplementary functions in the local community, with the aim to make the manor schools an asset in the local communities by increasing local activity as well as tourism.

ENVIRONMENTAL SUSTAINABILITY

Objective: Promoting innovative and sustainable use of cultural heritage to enable it to realise its full potential in contributing to the sustainable development of European landscapes and environments.

• Management of cultural landscapes

This could be done by developing new tools, methods and approaches for planning and managing cultural landscapes that consist of a broad range of natural and cultural heritage.

Project example: Restoration of historical gardens

Koigi Manor in Estonia cooperated with the Museum of Gamle Hvam in Norway in restoring the historical gardens surrounding Koigi Manor to create a local brand for food, plants and the gardens themselves. Through presentations of the historic facilities, annual festivals and events, the aim of the project was to increase local employment and raise awareness on new use of historic environments. Both organisations face common challenges in their respective local community and had shared interest in exploring this subject.

• Energy-efficiency measures

Historic buildings can also be energy efficient. Most buildings can be significantly improved without destroying the building's character and history. It is also important to upgrade buildings deemed worthy of protection, to save the environment, reduce owners' costs and to give the inhabitants and users a good internal climate.

• Climate Change

Adapting to a changing climate and reducing climate change are two important tasks that are relevant for the protection of cultural heritage. A warmer and wetter climate will put more stress on cultural heritage. Rising sea levels, increasing erosion and the danger of floods and landslides can threaten cultural heritage in exposed areas. Strengthening research, strategies for green cities as well as predictive models and early warning devices to tackle climate changes, pollution etc. can be developed.



School children in front of Vasalemma Manor School. Estonian Manors were given new functions through the EEA Grants. Photo: Katrin Tang