

HERITAGE 2018

Proceedings of the 6th International Conference
on Heritage and Sustainable Development
10th Anniversary Edition

VOLUME 1

Edited by

Rogério Amoêda

Sérgio Lira

Cristina Pinheiro

Juan M. Santiago Zaragoza

Julio Calvo Serrano

Fabián García Carrillo



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In Memoriam
Professor Gregory Ashworth
(1941-2016)

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Foreword

Heritage 2018 - 6th International Conference on Heritage and Sustainable Development celebrates the 10th anniversary of Heritage Conferences. As the previous editions *HERITAGE 2018* aimed at maintaining a state of the art event regarding the relationships between forms and kinds of heritage and the framework of sustainable development concepts, namely the framework of the 2030 Agenda for Sustainable Development.

However, the four dimensions of sustainable development (environment, economics, society and culture) are, as in the past, the pillars of this event defining an approach on how to deal with the specific subject of heritage sustainability. Furthermore, beyond the traditional aspects of heritage preservation and safeguarding the relevance and significance of the sustainable development concept was to be discussed and scrutinised by some of the most eminent worldwide experts.

For a long time now, heritage is no longer considered as a mere memory or a cultural reference, or even a place or an object. As the previous editions of “Heritage” (2008, 2010, 2012, 2014 and 2016) have proven, heritage is moving towards broader and wider scenarios, where it often becomes the driven forces for commerce, business, leisure and politics. The Proceedings of the previous editions of this conference are the “living” proof of this trend.

As stated by some the Sustainable Development Goals of the 2030 Agenda, the role of cultural and social issues keeps enlarging the statement where environment and economics had initial the main role. The environmentalist approach (conceiving the world as an ecological system) enhanced the idea of a globalised world, where different geographic dimensions of actions, both local and global, emerged as the main relationships between producers, consumers and cultural specificities of peoples, philosophies and religions. In such a global context heritage became one of the key aspects for the enlargement of sustainable development concepts. Heritage is often seen through its cultural definition and no further discussion seems to be appropriate. However, sustainable development brings heritage concepts to another dimension, as it establishes profound relationships with economics, environment, and social aspects.

Nowadays, heritage preservation and safeguarding is constantly facing new and complex problems. Degradation of Heritage sites is not any more just a result of materials ageing or environmental actions. Factors such as global and local pollution, climate change, poverty, religion, tourism, commodification, ideologies and war (among others) are now in the cutting edge for the emerging of new approaches, concerns and visions about heritage. Recent events in the Middle-East and other parts of the World are saddling proving the rightness of these assertions and deserve our attention.

Thus, *HERITAGE 2018 - 6th International Conference on Heritage and Sustainable Development* proposed a global view on how heritage is being contextualised in relation with the four dimensions of sustainable development. What is being done in terms of research, future directions, methodologies, working tools and other significant aspects of both theoretical and fieldwork approaches were the aims of this International Conference. Furthermore, heritage governance, and education were brought into discussion as key factors for enlightenment of future global strategies for heritage preservation and safeguarding.

A special chapter on Preservation of Muslim heritage was included in this edition because of its singular and utmost significance and because the Venue of this edition was the city of Granada, one of the most extraordinary places to understand and feel the merging of cultures, arts and traditions. When religious and cultural issues are raising significant misunderstandings Heritage 2018 aimed at contributing to a valid, peaceful and fruitful discussion under the broad umbrella of sustainable development goals.

Authors submitting papers to Heritage 2018 were encouraged to address one of the topics of the Conference by providing evidence on past experience and ongoing research work. As a result, Heritage 2018 welcomed a significant number of papers and presentations addressing field work and case studies but also theoretical approaches on a diversity of thematic. As in the previous editions Early Stage Researchers were welcome to share the results of their research projects, namely post-graduation projects and doctoral projects, among others.

The Organising Committee also expresses its gratitude to all Members of the Scientific Committee who reviewed the papers and made suggestions that improved the quality of individual work and the over-all quality of the event.

The editors would like to express their gratefulness to all the partners and sponsors of this edition of Heritage who joined the effort to make a significant Conference. Our special word or recognition to the University of Granada that joined efforts with Green Lines Institute to make this event. Also to the Municipality of Granada, to the Bureau of Tourism of Granada and to the Council of the Alhambra and Generalife our recognition for their participation.

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Reviewing the definition of museum. The not for profit statement in Catalonian museums¹

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ABSTRACT: According to ICOM, a museum is a non-profit, permanent institution in the service of society and its development. The non-profit aim of the museum is an aspect currently under debate. Thus, new private for-profit players have been setting up and managing new museums, which certainly calls into question the non-profit aim of museums in the 21st century. One of the projects of the OPPCC (Observatory of Audiences of the Cultural Heritage of Catalonia) consists of counting visitors to museums and heritage centres. In the 2016 survey, a question on the ownership of these institutions was included. Even though private ownership also includes non-profit entities, in recent years privately owned museums have been set up that also consider heritage from a commercial perspective and as a source of revenues. The aim of this paper is to present empirical evidence on indicators that clearly distinguish the performance of privately owned museums from publicly owned ones.

1 REVISION ON THE DEFINITION OF MUSEUM

The definition of museum proposed by ICOM is the following:

*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*²

The need to adapt this definition to the increasingly more diverse and changing society of the 21st century has led ICOM to initiate a reflection process on it, suggesting that any definition can limit more than foster the expression of diversity of the different social and regional contexts where it is used as reference³.

One of the controversial concepts is the ‘not-for-profit’ nature of museums. An aspect of the declaration by museums as to the absence of profit-making has to do with the confidence in the museum and how this is guaranteed to citizens by this absence⁴. What about museums that need to hold profit-making activities to stay afloat? Are they in an inferior category to that of non-profit museums? Is it possible or advisable to decide the maximum level admissible for self-financing? Is self-financing and profit-seeking comparable?

Some studies question the connection between confidence and the absence of profit-seeking. For one thing, how many people know if the museum they are visiting seeks profit or not? According to the National Awareness, Attitude and Usage Study of Visitor-Serving Organizations (NAAU) carried out each year among adults in USA, less than half the visitors to a museum know if they are visiting a museum that is a non-profit organization: 47% of the adult population in the case of history museums, 44% in the case of art museums and 38% in the case of science museums. Thus, from society's point of view this doesn't appear to be a relevant attribute for creating an image of confidence for museums.

The 'not-for-profit' concept is considered irrelevant by some museums, whilst for others it is essential given that their survival is based on their commercial activity, without necessarily neglecting the core functions developed by a museum⁵.

This dichotomy becomes clear when analysing the definitions of museum by the British Museums Association, which is made up of the majority of museum institutions in the country, and the Association of Independent Museums, which is also British and is formed by museums managed by private and non-profit organizations.

Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society. Museums Association⁶.

Independent museums are long-standing, successful social enterprises, run on a business-like basis and playing valuable roles in their communities, contributing to a sense of place and making up an important part of the tourism economy. Association of Independent Museums⁷.

The first definition makes no mention whatsoever to the form of management, as in profit-seeking or not, focusing on aspects related to its nature as a place that holds collections that are the heritage of society. This lack of reference may be because the members of the association belong to a wide range of museum centres, whose only connection to each other is the collections they hold. In a way, this definition is similar to that of ICOM's definition, which is now being called into question.

However, the second definition includes concepts that are relatively uncommon regarding museums: social enterprise, run on a business-like basis and the tourism economy. In this case, the fact that the association's member museums are run by private charitable organisations must be taken into consideration. They receive no direct public funds, meaning that they seek alternative forms of financing to ensure survival.

We therefore find ourselves before the review of a very diverse reality, which leads us to contemplate the not-for-profit objective of museums as one of their distinctive and defining elements.

2 DATA ABOUT THE SITUATION OF MUSEUMS IN CATALONIA

This paper provides information about two aspects of the management of museums in Catalonia related to their profit motive: the volume of visitors and financing. The information originates from the OPPCC (Observatory of Audiences of the Cultural Heritage of Catalonia) and from the Regional Government of Catalonia's Museums Registry.

The aim of the OPPCC is to serve museums and heritage centres, as well as the administrations and owners of such heritage, by helping to plan, programme and assess their relationships with their audiences.

To achieve this objective, one of the OPPCC's programmes provides statistics and reports based on quantitative data previously submitted by the heritage centres themselves.

In 2015, the OPPCC created a model for visitor quantification⁸ that allows the standardised measurement of data corresponding to visitor traffic at heritage centres in Catalonia. An important component of the model is the glossary of terms (visitor, use, temporary exhibition, etc.) shared by all the heritage centres.

The visitor count model not only applies to museums but to all the region's heritage centres: registered museums, collections⁹, monuments and interpretation centres. In 2016, Catalonia had 790 registered heritage centres.

In the 2016 visitor count, ownership of the centres was requested for the first time and the heritage centres have been divided into 2 categories: public and private.

In reference to museum financing, the data presented is taken from the Regional Government of Catalonia's Museum Registry¹⁰. This registry is the official catalogue of museums in Catalonia and includes those accredited with the label of 'Museum'. Other heritage centres that have collections but are not accredited are given the administrative qualification of 'Collection'.

3 HERITAGE CENTRES IN CATALONIA ACCORDING TO OWNERSHIP

Of the 337 heritage centres that took part in the visitor count of 2016, 70% are publicly owned and 30% are private. Private ownership covers various situations. They can be diocesan (church museums) or private foundations. In these two cases they are not profit-seeking. However, there are cases, such as that of Gaudí's heritage in Barcelona, which have seen the arrival of private operators in their ownership and management model. This is the case of Casa Batlló¹¹, and of the recently inaugurated Casa Vicens, acquired and restored by a bank based in Andorra, as explained on the website¹².

In the distribution of heritage centres according to region and ownership, the city of Barcelona is the only area where the number of privately owned (55%) heritage centres is higher than the number of publicly owned ones (45%). In the rest of Catalonia, most of the heritage centres are publicly owned, accounting for 75%, with the exceptions of the rest of the Metropolitan Region of Barcelona (83% public centres) and the Terres de Lleida i Aran region (66% public).

These data can be explained by the fact that private operators appear where the size of a sufficiently large market allows an economic return. The city of Barcelona, for population volume (1,608,746 in Barcelona city¹³; 3,213,775 inhabitants in the Metropolitan Area¹⁴) and volume of tourists¹⁵ (9,861,671 tourists and 21,424,117 overnight stays), is a very attractive market. Private operators consider cultural heritage to be an economic sector worth investing in.

The OPPCC also asked the centres about their contents. In this sense, it is worth noting that those dedicated to art show equal numbers between publicly and privately owned centres. For all other themes, publicly owned centres show vastly higher numbers than those of private ones, with percentages exceeding 90% among those focused on history and archaeology and those of a local multi-disciplinary nature. It is worth mentioning that 40% of the monographic museums are in fact privately owned, most probably due to the activity of private collectors who have traditionally focused on very specific themes.

4 VISITORS TO HERITAGE CENTRES ACCORDING TO OWNERSHIP

In 2016, heritage centres in Catalonia received more than 25.3 million visitors.

In 2016, privately owned heritage centres attracted nearly 60% of the total number of visitors, although they only accounted for 29% of the total number of centres. The publicly owned centres captured 41% of the visitors and accounted for 71% of all centres.

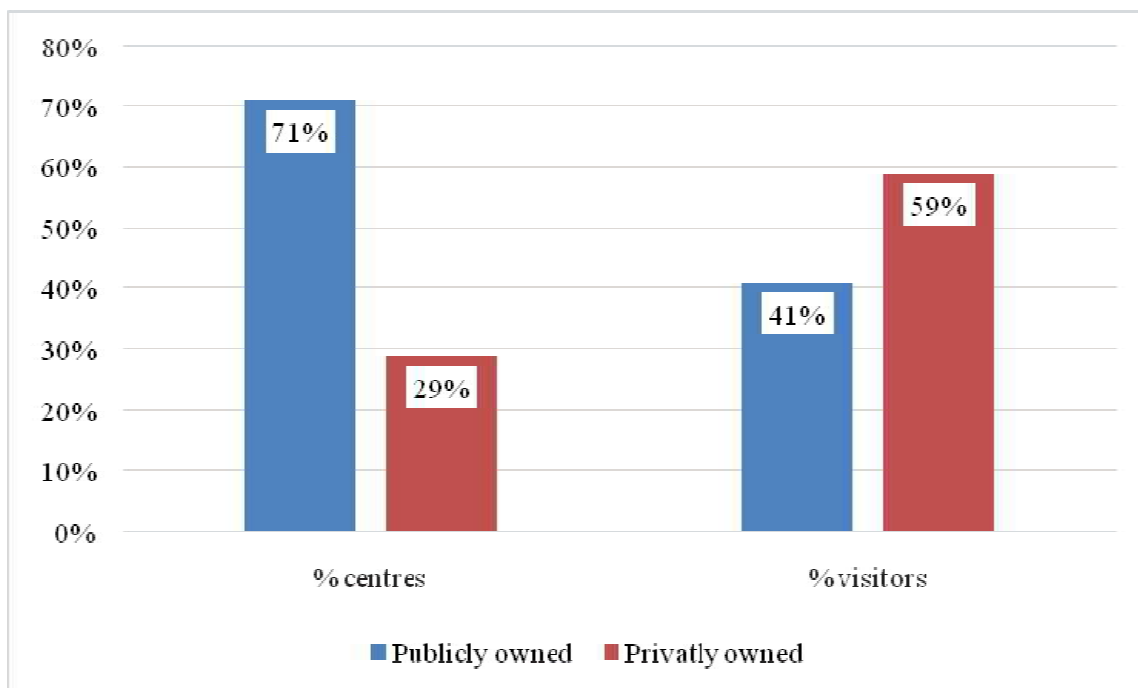


Figure 1. Distribution of heritage centres and visitors in Catalonia according to ownership. 2016.

The following graphs show the average and median – two measurements of central tendency – of visitors to heritage centres in Catalonia in 2016.

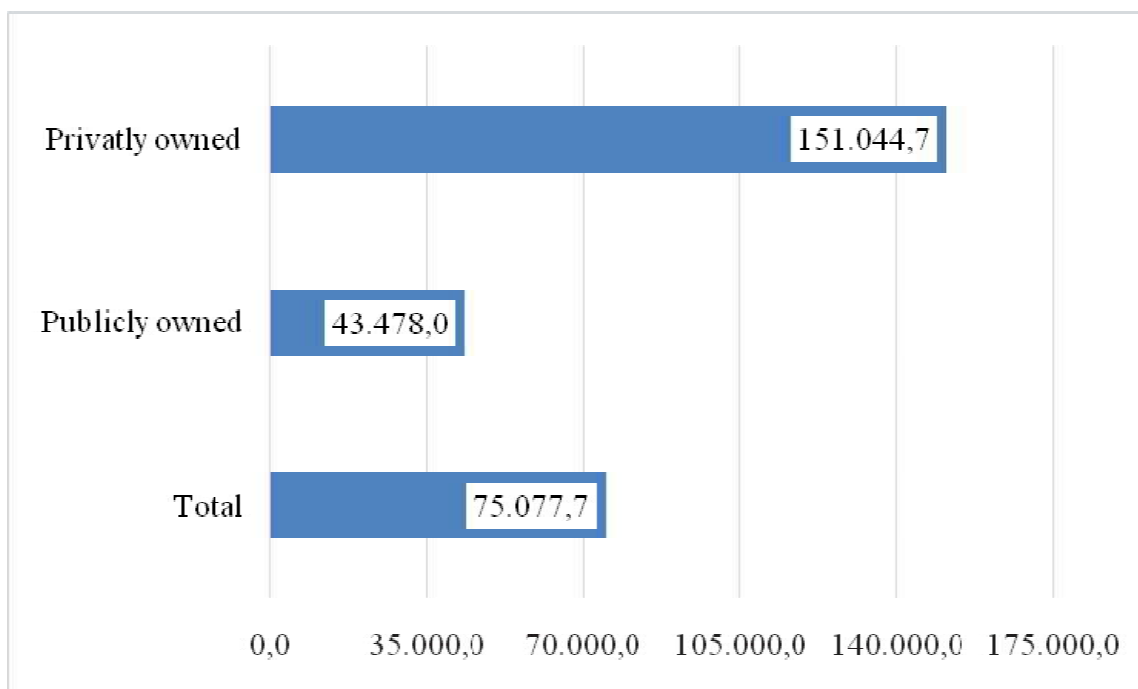


Figure 2. Average number of visitors to heritage centres of Catalonia according to ownership. 2016.

The previous graph shows how privately owned museums have an average of visitors that is three times higher than that of publicly owned heritage centres.

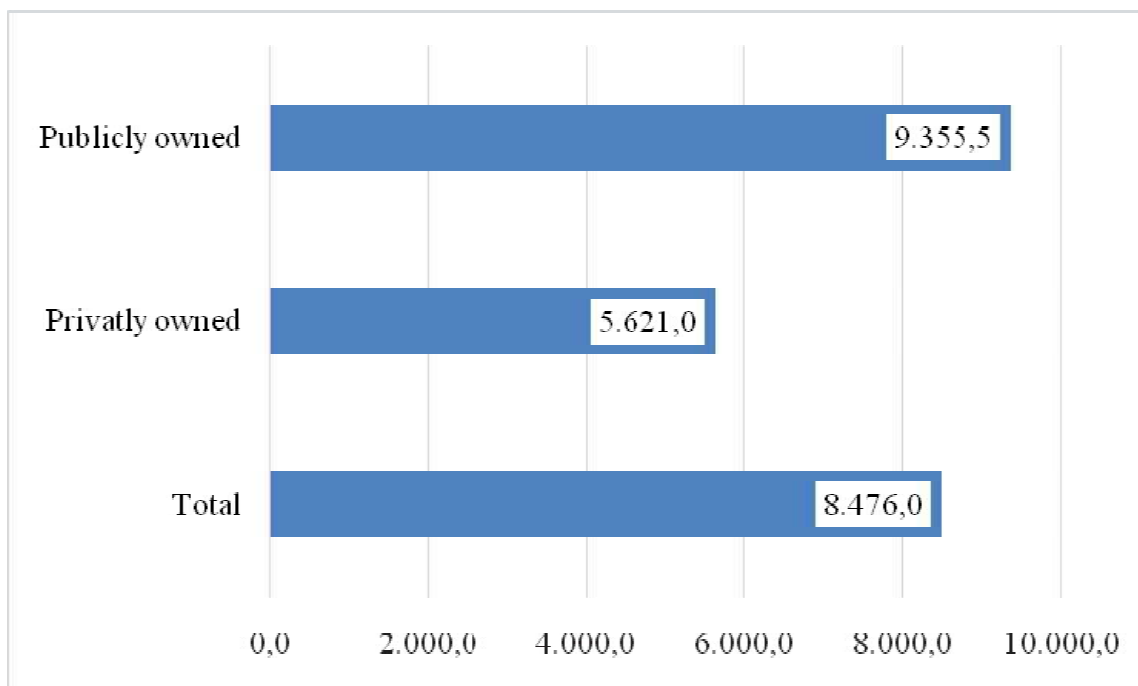


Figure 3. Median number of visitors to heritage centres in Catalonia according to ownership. 2016.

In contrast, this second graph shows that publicly owned heritage centres have a median number of visitors that almost doubles that of privately owned centres. This disparity between the two statistics is an indicator of the extreme imbalance in the distribution of visitor numbers to privately owned centres: a handful of centres receive the majority of visitors, whilst among those publicly owned this imbalance is smaller.

The privately owned heritage centres were open more days of the year than the publicly owned ones. A comparison of their averages reveals that the private centres were open 20 days more a year than the public centres.

In 2016, heritage centres in Catalonia received an average of 291.7 visitors each day. Those privately owned presented the highest ratio of all, with as many as 556.9 visitors each day, followed by publicly owned centres, with 172.8 visitors a day. Therefore, privately owned centres received 3.2 times more visitors a day than publicly owned centres.

5 TYPES OF VISITORS AND OWNERSHIP

Heritage centres in Catalonia received more than 1,900,000 school group visitors in 2016. The publicly owned centres received 62% of all the school group visitors, although they only received 41% of the total number of visitors. Conversely, the private centres received 38% of the school group visitors and 59% of the total number of visitors.

In percentage terms, school groups accounted for 10% of the visitors received by heritage centres in Catalonia during 2016. The public centres received the greatest relative proportion of school group visitors, accounting for 12%, whilst the private centres received 8%.

The OPPCC also asked about the uses carried out by the visitors whilst at the heritage centre, whether the visit was made to one or more exhibits and whether it involved attendance to cultural activities or the use of a museum service (library, consultation, etc.). Each visitor can make one or more uses of the heritage centre during their visit.

As seen previously, the publicly owned centres are used more by schools than those privately owned. In contrast, the situation is different regarding the activities conceived for families. In fact, of the 345,000 family uses registered by heritage centres in Catalonia, the figure for those privately owned (26%) was patently higher than publicly owned centres (10%).

6 RATES, FREE ADMISSION AND OWNERSHIP OF HERITAGE CENTRES

With regard to admission payments, of the 25.3 million visitors received by heritage centres in Catalonia, 47% paid the full admission price – of which 75% were paid at privately owned centres –, 22% paid discounted admission prices and 31% accessed the centres free of charge.

Two thirds of the visitors who entered free of charge accessed publicly owned heritage centres. This represents 5,320,000 people. All the same, it must be noted that more than 2.5 million visitors accessed privately owned centres free of charge.

In 2016, free admissions represented 33%¹⁶. Public centres had the highest level of free admissions, reaching 52%, nearly three times higher than the free admissions figure for private centres (19%).

7 FINANCING OF MUSEUMS ACCORDING TO OWNERSHIP

According to Museum Registry data, in 2015, there were 114 registered museums in Catalonia.

Of these 114 museums, economic data for 2015 is available for 104 of them, of which 88 are publicly owned (state, autonomous region, local, etc.) and 16 are privately owned (church and foundations with private funding).

The 104 registered museums for which information is available, obtained an income of €137,748,467.69 in 2015.

The following graph shows that whilst privately owned museums represent 15% of the total, they generate 42% of the total income of museums in Catalonia. In other words, whilst publicly owned museums registered an average of €907,000, privately owned museums registered an average of €3,624,000 in 2015.

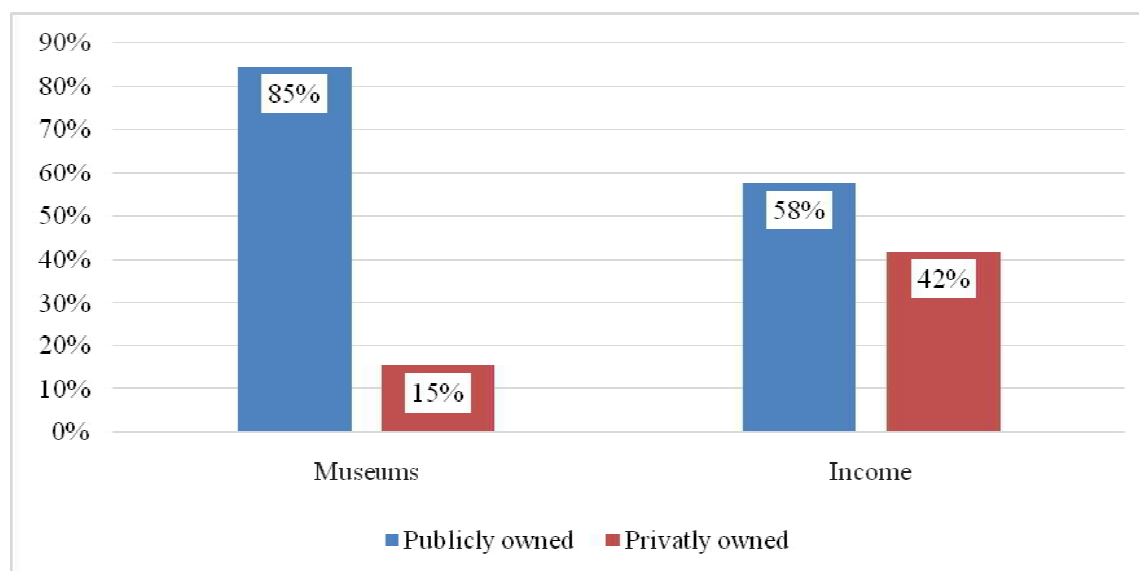


Figure 4. Distribution of museums in Catalonia according to ownership and income. 2015.

Lastly, the following graph shows the financing structure of museums in Catalonia according to their ownership.

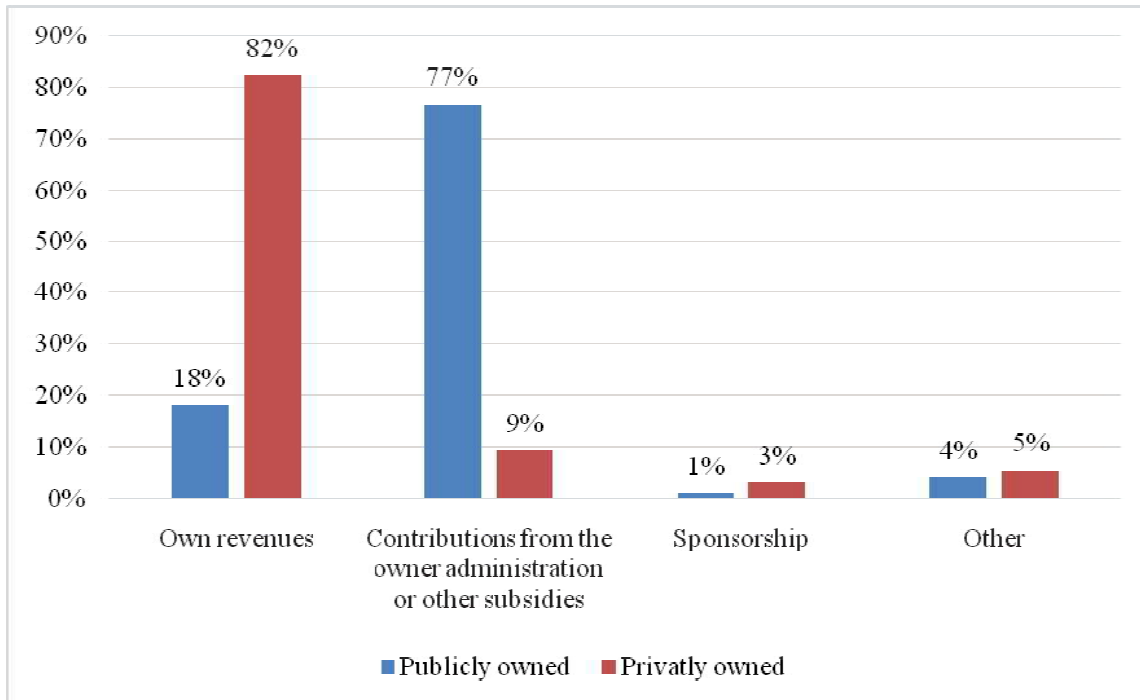


Figure 5. Distribution of the income of museums in Catalonia according to type and ownership. 2015.

The data is resounding with regard to the financing structure. Whilst publicly owned museums are 77% dependent on contributions from the owner administration or other public subsidies, this amount drops to 9% in the case of private museums.

Conversely, own revenues (ticket office, activities, shop, space rental, etc.) amount to 82% of the income for private museums and, in contrast, 18% in the case of publicly owned museums.

8 CONCLUSIONS

The data presented shows the relevance of public or private ownership in attendance numbers and economic performance.

The general conclusion is that the scenario of museums is changing. Although in Catalonia most museum centres are still publicly owned, there is an increasing presence of private players, some of them non-profit and others created with a business vision, which doesn't necessarily undervalue its cultural and social functions.

The need for economic sustainability has led many non-profit museums to set economic objectives. The economic crisis and the subsequent public budget reductions are possibly one of the causes.

Must we consider the public service vocation of museums, traditionally associated with the absence of profit-making, incompatible with their economic sustainability? An affirmative reply would deny the existence of many museums that, despite setting economic objectives, take into consideration principles of equity, excellence and satisfying the community's needs in the development of their functions.

We are therefore facing a paradigm change that must be considered by museum institutions, both public and private, during the process of redefining the museum of the 21st century.

ENDNOTES

¹ With support from Grup de Recerca en Patrimoni Cultural de Catalunya. Grup de Recerca preconsolidat (GRPRE) (2017 SGR 835) and CERCA Programme / Generalitat de Catalunya.

² 22nd ICOM General Assembly in Vienna (Austria), 24 August 2007.

- ³ *Defining the Museum of the 21st Century: Latin American Experiences*. 4th Seminar of Experimental Museology, Rio de Janeiro, November 2017.
- ⁴ *Définir le musée du XXIe siècle*. ICOFOM International Symposium, Paris, 2017.
- ⁵ Conference on *Defining the Museum of the 21st Century*. University of St Andrews, Scotland, 2017.
- ⁶ <https://www.museumsassociation.org/about/frequently-asked-questions> [consulted: 1-3-2018].
- ⁷ <https://www.aim-museums.co.uk/about-independent-museums/> [consulted: 1-3-2018].
- ⁸ Visitor count model for the museums and heritage centres of Catalonia, OPPCC, 2016.
- ⁹ The difference between registered museums and collections is administrative and depends on the classification used by the Department of Culture according to Catalan Law 17/1990 of 2 November, on Museums.
- ¹⁰ http://cultura.gencat.cat/ca/departament/estructura_i_adreces/organismes/dgpc/temes/museus/el_sistema_de_museus_de_catalunya/registre-de-museus-de-catalunya-00001/
- ¹¹ <https://www.casabatllo.es/sobre-nosotros/>
- ¹² <https://casavicens.org/es/casa-vicens/quienes-somos/>
- ¹³ <https://www.idescat.cat/?lang=en>
- ¹⁴ <http://www.amb.cat/en/web/area-metropolitana/dades-estadistiques/demografia/serie-historica>
- ¹⁵ <http://www.barcelonaturisme.com/uploads/web/estadistiques/2016OTB2.pdf>
- ¹⁶ This figure is slightly higher than the figure presented in a previous paragraph because in order to draw up this indicator, the 317 centres that presented data on the number of free-admission visitors was taken into account, whereas a smaller number of heritage centres (234) provided data on the number of visitors that had paid the general and discounted admission fees.