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STOCKTAKING OF BEST MANAGEMENT AND TOURISM PRACTICES OF COASTAL CULTURAL WORLD HERITAGE SITES

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Approved:

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Cover photo: Relics of the Catholic Cathedral in Macao, a coastal cultural UNESCO World Heritage site, People's Republic of China (photo: Ramunas Povilanskas)

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EXECUTIVE SUMMARY

As of 2018, there are 258 coastal and hinterland cultural UNESCO World Heritage sites: 127 – in Europe, 52 – in Asia, 47 – in the Americas, and 32 – in the rest of the World. The vast Eurasian continuum of maritime civilizations, crafts, industries, trade, commerce, warfare and other sea-related activities – from Europe to the Far East – had engendered the largest number of coastal cultural UNESCO World Heritage sites. It comes as no surprise that almost half of all coastal cultural World Heritage sites are in Europe. bearing in mind a long cultural tradition of coastal and maritime economy and a very indented coastline of Europe.

We distinguish 11 different types of coastal cultural World Heritage which, based on their occurrence, are further grouped into major and minor ones. The classical cultural heritage of Europe at the seaside is not only the largest group of coastal UNESCO World Heritage sites, but also the most popular one among tourists of various interests. With few exceptions, the coastal cultural World Heritage sites belonging to this group are well preserved and properly restored. Particularly notable are the historic port cities of Europe that belonged to the Venetian Republic or the Hanseatic League. The vicinity of the historic city core to the water's edge also provides both good conditions for water tourism and attractive historic waterfronts, especially, if amplified by the beauty of architecture and urbanism in a sloping townscape. These heritage sites are used for art and entertainment, very often for international artistic events that are also very attractive for tourists.

Although closely linked in historical terms, the coastal cultural UNESCO World Heritage properties that are attributed to the heritage of the European naval history and colonial expansion significantly differ from each other in the Outstanding Universal Value, their importance in affirming national identity of the countries they are located, as well as their preservation conditions and the role in tourism development, both domestic and from overseas. The four European military heritage sites are well preserved, appealing for tourists, and appreciated by local communities whilst many of the World Heritage sites of European colonial expansion are not properly managed. Yet they are appealing for tourists for their vibrant local communities, cultural diversity and cherished traditions in the coastal World Heritage settings.

The 32 coastal cultural World Heritage landscapes at the seaside feature a broad spectrum of uses for traditional local economy and for tourism. 19 of the 32 coastal World Heritage cultural landscapes are located in 9 coastal countries of Europe, and only 9 of these landscapes are directly related to the traditional maritime economy: pearling, fishing and shellfish gathering, and hunting of marine mammals whilst the descriptions of the Outstanding Universal Value of 8 more landscapes explicitly mention the sea and the marine elements (waves, winds, coastal erosion, tides, and floods) as driving forces in their formation.

The main distinctive feature of this large group of coastal UNESCO World Heritage is that these sites are created by human activity, and, as a result, their maintenance and conservation is dependent upon the human activity which had created the landscape. Hence the acute need for a broader scope in coastal cultural heritage landscape conservation which should include not only the upkeep of the economic activities maintaining the landscape *per se*, but also of all those supportive facilities generating revenues, not least from tourism, that can deteriorate as rapidly as the heritage landscape itself if not in regular and lucrative use.

Since the classical cultural heritage of Asia and the Arab World at the seaside or in the hinterland is very varied, and the cultural geography of these countries is very diverse, there are only few common features of the heritage sites in this group. All these World Heritage properties pertain different non-European and highly advanced civilizations with well-developed maritime trade and commerce using the seaside and its immediate hinterland as priority development areas. Therefore, many of these coastal World Heritage properties being well-preserved testimonies of the sea-related authentic local culture, especially in the Far East and South-East Asia, today serve as attractive heritage tourist destinations.

Coastal cities with long waterfronts and vibrant economy and communities were attractive places for innovations in urban development, architecture and monumental art of the early 1900s (Müller 2016). Hence the abundance of the World Heritage properties from that period in coastal cities. In many cases, the modernist architecture became a national symbol of progress, innovation and creativity or a token of revival and peace. There is a big challenge of matching the necessity to maintain the inherent economic vitality rooted in the modernist concept of urban fabric, and the need for sustainable preservation of the 'modernist heritage' which is an oxymoron in itself. The modernist structures are appreciated for their singularity of the idea and form and uniqueness in architectural expression which makes it complicated to apply conventional conservation tactics in the context of never ceasing waterfront development and constant urbanistic changes.

'Peripherality', in terms of governance and connectivity, and socioeconomic and financial imbalances, are the main structural problems facing the UNESCO-listed small islands (Povilanskas et al. 2016a). Kerr (2005) identifies and analyses two types of limitation placed on the small islands and their economies: issues of scale and issues of isolation. A combination of both problems results in out-migration and depopulation. Typically, solutions for overcoming problems of small peripheral islands are associated with heritage tourism, leisure fishing or ecotourism development. Yet in many instances, low connectivity poses a significant barrier for the development of tourism, which is difficult to overcome.

Only five pre-Columbian coastal cultural heritage sites are UNESCO-listed in spite of well-documented pre-Columbian heritage sites scattered along a very long coastline of the Americas. Such a disproportionate distribution of coastal cultural World Heritage properties between Europe and the rest of the World indicates a bias in the selection of non-European sites by UNESCO or the interest of governments outside developed countries to put a greater emphasis on the colonial cultural heritage instead of the pre-colonial one since the former one is more picturesque, easier perceivable and, therefore, more attractive for lay visitors from the North American and European metropoles (Evans 2004).

As of 2018, 9 out of total 36 sites on the List of World Heritage in Danger are coastal ones. The following dangers are specific and more pertinent to coastal cultural World Heritage sites: port, tourism and urban development, housing modernization, natural hazards like storms, coastal erosion and tsunamis, as well as armed conflicts. The expansion of port areas and facilities might significantly damage architectural and/or urban coherence or maintenance of the historical skyline of UNESCO-listed heritage port cities. However, If not properly controlled, urban tourism development might pose even a worse threat to the integrity of coastal cultural World Heritage sites, especially in the case when tourism is the dominant land use for many European World Heritage port cities where recently a negative view on local effects of tourism has started to surface.

The threat posed by urban development and housing modernization to the integrity and authenticity of World Heritage is not specific for coastal port cities but is common for many urban UNESCO-listed properties causing serious deterioration of materials, structure and/or ornamental features, loss of historical authenticity and cultural significance. The dilemma is the following one: are we supposed to leave any modernization inside the core zone of UNESCO-listed heritage cities for the sake of authenticity and integrity or can we consider the efforts of urban gentrification as a natural evolution of 'living heritage'? The challenge is especially big in the Global South where rapid urbanization and population growth concentrates in coastal cities.

The coastal World Heritage sites are exposed to natural hazards that are specific to the coast like coastal erosion, siltation, tsunamis and devastating hurricanes. The risk of natural hazards and their possible negative impact on the authenticity and integrity of coastal World Heritage is ever increasing due to climate change. The coastal hazards might not only have a direct effect on World Heritage properties but also an indirect one. That a World Heritage site is prone to natural hazards might lead to its depopulation or mismanagement.

Armed conflicts and terrorism pose particularly severe problems to cultural World Heritage sites around the World. High destructive power of modern weaponry used in the conflicts can cause damage or irreversible loss of historic buildings and other cultural World Heritage properties during unintentional attacks even in local or short-term armed conflicts and terrorist attacks. This threat might especially severely affect coastal cultural World Heritage sites in the Middle East where most of the sites are located at the seaside whilst it is the most politically unstable region in the World.

There are cases when areas featured by outstanding values prefer not to be included into the prestigious list of UNESCO World Heritage sites. Remarkably, as of 2018, just 258 coastal cultural heritage properties out of many hundreds or thousands, are enlisted into the UNESCO World Heritage list. The most important reason for scepticism about the World Heritage list is the fear that the UNESCO label may turn the area into an "open-air museum", a sort of touristic product with huge restrictions. It is ever more recognized worldwide, that local communities have to play the lead role in the process of designating their sites as World Heritage properties.

Hence scepticism from a broader array of local stakeholders towards the top down World Heritage designation process backed up by fears to lose control in decision making on area governance.

Active community involvement into World Heritage conservation is probably the biggest and, definitely, a recurrent challenge: to help stakeholders understand the obligations of living and doing business in a World Heritage site, the responsibilities that come with it, as well as demonstrating the opportunities that accompany the designation. A narrow stakeholder representation is the main problem with a small group of stakeholders, which is more active or better positioned, participating in and benefiting from the involvement in the decision-making over the heritage designation and management with a key role played by the conservation authorities. There is no ready recipe for ensuring community participation, but most experts agree that some structure to manage the issues and resolve conflicts on a heritage property scale is required.

It is advisable to promote the heritage site as a 'dream' place for living thus attracting new residents and businesses to the area by emphasizing the exclusiveness of the place and associating the quality of life of local inhabitants to the World Heritage status, albeit not necessarily through a quantitative growth of tourism. Heritage 'liveability' is the main keyword in this respect. The aim of community involvement is to cherish 'living heritage', which needs constant and active human care or the cohabitation in harmony with carefully planned measures of adaptation of the heritage property for development without compromising the Outstanding Universal Value. It is hard, albeit possible, to combine conflicting interests of various stakeholders in a coherent and sustainable way, not in the least way by developing heritage and creative tourism clusters.

Also, the native locals should benefit from the process of gentrification. For that aim, it is important to introduce socially equitable economic incentives and levers. The shift from mass tourism to a more diverse and fragmented post-mass tourism in many seaside destinations have shaped coastal management and cultural World Heritage conservation in recent decades. This 'new' tourism demands a wider range of experiences, knowledge-based narratives, and a creative interaction with the destination. To become attractive for visitors who might not be aware about the Outstanding Universal Value, World Heritage managers should focus on five Is: Information, Innovation, Interaction, Impression and Identity.

Land value finance (LVF), also called land value capture finance, is one of key public-private partnership instruments for historic city core regeneration. The financial support could also help mitigating depopulation and conversion of coastal heritage landscapes, appreciated for their beauty, into second-home areas. For the maintenance and sustainable conservation of the coastal and island World Heritage landscapes, the main focus is on 'conservation through use' approach to rural development in the World Heritage peripheries. This win-win-win discourse prioritises conservation over intensive economic development. It sees an integration of local people in the conservation effort as the best way to achieve it.

Different societies have differing ideas of what good heritage management looks like, and how different people and organisations work together. These differences are often overlooked while pursuing good site governance and proper conservation policy. Most of the World Heritage sites in countries of the continental European tradition are managed prescriptively, with emphasis on restrictions and regulations whilst the management of the World Heritage sites in countries of the British cultural and legal tradition relies on the negotiative approach through a consensus building among all stakeholders (Povilanskas et al. 2016a).

The key issues of commodification and hybridization raise many debates in the heritage management theory and practice. Commodification is the process of turning a World Heritage property into a 'commodity' offered customers, in other words, it means adapting or fitting it for tourist consumption needs. Hybridization is the process of supplementing a World Heritage property with other, non-typical functions and utility values to make it better integrated into a regional tourism system. Heritage hybridization, along with stakeholder engagement, is an effective lever to be used in heritage management activities from renovation or restoration to adaptive reuse while maintaining close links with a heritage site's authenticity and a symbolic value.

Both processes – commodification and hybridization – seem to be inevitable in the contemporary society. The challenge is to establish knowledge-based limits so that none of them could compromise the Outstanding Universal Value and essential authentic features of World Heritage sites. This caution is especially pertinent when considering marketing of World Heritage properties for tourism purposes. One can barely find a non-commodified traditional domestic production for souvenirs or a festival which is not 'hybridized' with the Outstanding Universal Value of the World Heritage site that is popular among tourists.

For turning a World Heritage site, especially a heritage city, into a tourist unique selling proposition (USP), a 'halo effect' might be also important. In heritage tourism, it means the appealing image of a cultural World Heritage site created by the synergy between the site and its broader cultural context (e.g. a network of coastal World Heritage port cities that once belonged to the Hanseatic League). The 'halo effect' of a successful event, e.g., the European Capital of Culture award implying a year with a series of international cultural events, might create a 'wow-factor' and contribute to a World Heritage city in becoming the USP on a regional tourism scale.

Rather than concentrating on marketing of a World Heritage site *per se,* it is more important to use the World Heritage property as an asset for building a comprehensive image of an interesting, creative, attractive, and vibrant tourist destination. An effective marketing of cultural World Heritage sites for tourism is best realized by combining four tenets: raising knowledge of authentic cultural heritage among tourists; placement of the heritage in fiction: literature, cinema, visual media, video games; reconstructing the historical past with the help of augmented reality tools, and by relishing the imagination of the visitors. The marketing of World Heritage sites, cultural landscapes in particular, can also effectively utilize the 'territory of origin' label of local heritage-related products as a branding tool.

The symbolic and scenic value of coastal landscapes is also important for branding the World Heritage sites as attractive tourist destinations providing an opportunity for tourists to co-experience the World Heritage symbolism with locals. Cultural landscapes of three types are deemed worthy of the UNESCO-listing: (1) the clearly defined landscapes designed and/or created intentionally; (2) agricultural landscapes of exceptional harmony of works of man with nature; (3) associative cultural landscapes which can be designated for their symbolic, spiritual, aesthetic, historic, and other outstanding associative values. This third category is often overlooked when considering the Outstanding Universal Values of coastal cultural landscapes, which is pity.

However, as mentioned, criteria and guidelines for cultural landscape designation suggested by UNESCO have some negative implications. It is presumed that the relationship between the society and the landscape will remain largely unchanging into the future. Yet like cultures and societies, landscapes tend to evolve over time. They also experience constant transformations of their symbolic values and aesthetic appeal, shifting interpretation of the historical background of their formation, and, as a result, changing appreciation of the Outstanding Universal Value and the motivation to maintain the integrity. This can make the concept of cultural World Heritage landscapes and their conservation values even fuzzier.

It is important to take efforts to find out, how the World Heritage site is seen by various target groups and how it relates to the Outstanding Universal Value. Then the message addressing the main tourist target groups must be developed and agreed with the key tourism service providers. The message must be clear, concise, and accessible. It should not be too academic, technical, and obtuse, neither it should be overly simplistic. A comprehensive interpretation approach is helpful to guide visitors through the heritage site and encourage them to learn about the Outstanding Universal Value. It is also required to make sure that visitation restrictions are made clear. The Outstanding Universal Value narrative should rely on iconic images and visual channels.

World Heritage as a brand has a particular appeal for attracting cultural tourists, including people who might otherwise have ignored the destination. These cultural tourists spend more, stay longer, and are more likely to care about sustainability, the Outstanding Universal Value, and the host culture. Segmentation of the visitor market must lead to a dedicated communication with the segments that embrace the Outstanding Universal Value of the site thereby increasing the added value of the visit. This may mean fewer visitors, but with greater economic benefit for the World Heritage site and for local business. It is vital to make sure tourism businesses understand the potential value of highlighting World Heritage status in their marketing as they are the true communicators and promotors of the World Heritage brand.

The durable and efficient tackling of environmental problems at the coastal cultural World Heritage sites like waste management, provision of clean air and water, 'green' transport solutions are the key criteria of tourism sustainability. Additionally, there are several other main issues specifically pertinent to sustainable tourism at coastal cultural World Heritage sites: learning about the true heritage conservation needs, local community interests and visitor desires; providing integrated management of broader environment, including coastal and maritime spatial planning; caring that the development of tourism infrastructure is in accordance with the conservation requirements of the World Heritage site.

Regarding the control of visitor flows at coastal cultural World Heritage sites and limiting their impact on the integrity of the sites and their environment the Limits of Acceptable Change is the most commonly used system. It is pertinent not only to heritage tourism management, but also to the management of heritage sites or their environment, of cultural landscapes in particular. In applying the LAC system for tourism-related cases, standards describing acceptable conditions and monitoring are used to assess when a management intervention is needed. In this respect, benchmarking of coastal cultural World Heritage sites in terms of tourism sustainability using certification programmes like The Blue Flag, The Green Key, Green Destinations, and, in particular, QualityCoast can be a good measure of success.

In spite of dedicated efforts by heritage destination marketing organizations to extend the tourism season and to direct more visitors from the seaside to coastal and hinterland World Heritage sites, the disproportions between the numbers of seaside mass-tourists in a high season and those visiting the heritage hinterland are still huge. Even the best practice sites are susceptible to these challenges enhanced by climate change and by wrong social media promotion. Therefore, the challenge of achieving a more equal distribution of visitors among the seaside resorts and the adjacent heritage sites is increasing rather than declining.

The shoulder seasons might be attractive as they extend the tourism season from three months to almost half a year since in fall, coastal and island destinations enjoy warmer temperatures than inland ones due to a moderating effect of the maritime climate. Particularly, the World Heritage-themed ‘hallmark events’ might be useful in prolonging the tourism season at coastal World Heritage sites if held in spring to kick-start the season or in fall to close it. Considering the context of heritage-related hallmark events at the coastal cultural World Heritage sites, two types of events can be distinguished: the events of the first type, heritage-branded events, use the World Heritage property as a principal theme. Meanwhile, the hallmark events of the second type, i.e., the heritage-backdropped events, use the World Heritage just as a backdrop for an event on another, at times vaguely related, theme (Smith et al. 2006).

Modern conservation and interpretation of World Heritage sites is unimaginable without wide application of digital technologies for facilitating visitor experiences of World Heritage throughout the travel cycle (before, during, and after the journey). The best market penetration is achieved when a mix of online marketing tools is applied: a website, social media promotion, search engine optimization, virtual reality applications. Online networking, posting and sharing opinions and images on social media, and all kinds of ‘influencing’ become key for decision-making regarding the choice of destinations, including coastal cultural World Heritage sites.

Off-site applications of ICT have a double purpose: first, to market the destination online and facilitate the travel planning *before* the journey by using websites, special apps, and social media, and, second, to provide a platform for sharing feedback – posts, photos and videos – *after* the journey. The key challenges for heritage destination marketing organizations regarding the travel planning process are how to generate useful content focused on the demands and needs of visitors, how to manage search engine optimisation, and how to access relevant online communities. Considering the physical visiting of World Heritage sites, virtual environments are also suitable for smart heritage experiences *on site*. For this aim, an array of augmented reality (AR) applications with various levels of immersion and interaction – is currently being developed.

A key measure of AR systems applied at the World Heritage sites is how accurately in scientific terms they recreate the authentic original features of the Outstanding Universal Value and how aptly they integrate augmentations with the real world. The cutting-edge technologies for digital 3D rendering of heritage sites are able to deliver accurate virtual reconstruction and a fully representative AR experience to enhance visitor's perception of the heritage property. Even if it is implausible to get an authentic 3D view of a long-lost heritage feature or its details, the most possibly accurate reconstruction and visually meticulous 3D AR representation of the heritage site in its structure and texture must be pursued to stimulate the user's imagination.

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1. INTRODUCTION

DUNC (Development of UNESCO Natural and Cultural assets) is a three-year project of the 2014-2020 Interreg South Baltic Programme, part-financed by the European Union (European Regional Development Fund). It is a cross-border cooperation effort of seven partners located in Germany, Lithuania and Sweden. Five of the project partners – Municipality of Karlskrona (Lead Partner, Sweden), Municipality of Mörbylanga (Sweden), Curonian Spit National Park Administration (Lithuania), Hanseatic City of Stralsund (Germany), and Hanseatic City of Wismar (Germany), and associated project partner, the Malbork Castle Museum (Poland) – represent five South Baltic coastal cultural UNESCO World Heritage sites: the Naval Port of Karlskrona, the Agricultural Landscape of Southern Öland (both in Sweden), the Curonian Spit (Lithuania/Russia), the Historic Centres of Stralsund and Wismar (Germany) and the Malbork Castle (Poland). The other two project partners, EUCC Germany and EUCC Baltic Office (Lithuania), represent EUCC – Coastal and Marine Union, which is the Europe's largest coastal and marine conservation network.

The overall objective of the DUNC project is to achieve that these coastal cultural UNESCO World Heritage sites in the South Baltic Area jointly develop a concept which makes use of the World Heritage sites and their Outstanding Universal Values as catalysts for developing sustainable tourist destinations. To achieve the main objective of the DUNC project, altogether there are over 30 activities planned throughout the three-year project implementation period. All the activities within the DUNC project are divided among six work-packages: WP1 is dedicated to Management and Coordination, WP2 – Communication and Dissemination, WP3 – Joint Quality Management, WP4 deals with Identification of synergies and collaboration on development and provision of products/services, WP5 – Stakeholder involvement, and WP6 – Long-Term Governance.

The main objective of WP3 is to jointly form strategies and action plans for sustainable tourism through exchanging good practice, learning from other South Baltic coastal cultural UNESCO World Heritage sites and cross-border sharing of best expertise. It is directly linked to the Main Output 1 of the DUNC project: *Strategies for sustainable tourism and accompanying action plans jointly produced and integrated in or added to management plans.* Relying on the definition of main output provided in the Interreg South Baltic Programme Manual, the Main Output 1 of the DUNC project represents the main achievement of the WP3 activities: its main product and the main contribution of the product in achieving the overall DUNC project results and objectives.

Referring to the Main Output 1, and to the WP3 of DUNC, the project description explicitly states, that *there should be site-specific sustainable tourism strategies and action plans jointly developed for all the five target coastal cultural UNESCO World Heritage sites of the DUNC project, and those should be integrated into the management plans or added to existing UNESCO-implied management plans of the target sites*. The cross-border priorities and activities will be identified and implemented. The strategies and action plans, as well as the cross-border activities, will be partly tested and implemented during the project lifetime and there will be a follow-up workshop on the implementation of those.

To achieve the main objective of WP3, as well as the main project objective, two project deliverables (intermediate steps of the project that can be both tangible and intangible) are to be delivered in WP3:

- Deliverable 3.1. Producing a baseline for the partners in the project.
- Deliverable 3.2. A cross-border framework for sustainable tourism strategy implementation in the South Baltic Region.

These deliverables are set in the work plan and contribute to the delivery of the Main Output 1 and hence to the achievement of the results and objectives. They will be used to assess how the DUNC project will deliver its outputs and results and whether it is progressing according to the work plan.

A more thorough analysis of the DUNC project and, specifically, of the WP3 description allows us to elicit additional internal tangible deliverables within the WP3 that can be instrumental in ensuring a smooth flow of project activities of WP3 and timely achieving of project results and outputs:

- Deliverable 3.3. Joint cross-border strategies for sustainable tourism development.
- Deliverable 3.4. Local action plans: one for each of the five World Heritage sites.

It is clear from what is said above, that delivering the Deliverable 3.1 (Producing a baseline) is the pivotal project activity in the opening phase of the DUNC project implementation providing a solid basis for further project workpackages, activities and deliverables, The main objective of this Baseline Study, as it is derived from the DUNC project description, provided in the Terms of Reference, and agreed upon by all DUNC project partners, is to give an overview of the current situation at coastal cultural UNESCO World Heritage sites – both worldwide and at the five DUNC project target sites – for the assessment of the progress with the development and implementation of the sustainable tourism strategies thus providing the quantitative and qualitative milestones to measure the project results. The overview of the current situation should be done regarding the two aspects: multi-level governance and tourism sustainability of the five target World Heritage destinations.

This main objective of the Baseline Study can be broken down into several sub-objectives:

1. Collect and collate the best worldwide practice on coastal cultural World Heritage site management and local community involvement.
2. Elicit and exchange the best site management practices regarding the multi-level governance and sustainable tourism among the five World Heritage sites of the DUNC project.
3. Develop and test a coherent methodology of easily measurable but representative indicators and tools enabling the sites to monitor and assess the progress with the implementation of the action plan for each site.

In order to achieve the aforementioned main objective and its sub-objectives set for the Baseline Study and provided in the Terms of Reference, the suggested Contents of the Baseline Study is outlined in the following way:

Part I:

- Coastal cultural World Heritage sites worldwide: typology and dangers.
- Best worldwide practices of the multi-level governance of coastal and hinterland cultural World Heritage sites.
- Best worldwide practice of the sustainable tourism development at coastal and hinterland cultural World Heritage sites.

Part II:

- Good practices of the five South Baltic coastal cultural UNESCO World Heritage sites in multi-level governance and respecting both World Heritage regulations and local community interests.
- Good practices of the five South Baltic coastal UNESCO World Heritage sites in promoting World Heritage, sustainable tourism development and overcoming seasonality.
- Quantitative and qualitative assessment of the baseline situation as of 2018 in the five South Baltic coastal cultural UNESCO World Heritage sites.

Hence, the main objective set for the Part I of the Baseline Study as agreed in the Terms of Reference for this Contract is to provide stocktaking and eliciting of the best worldwide practice of the multi-level governance of and sustainable tourism development at coastal and hinterland cultural World Heritage sites with specific focus on Europe.

The aforementioned main objective can be split into the following concrete tasks set for completing the Part I of the Baseline Study:

1. To make an inventory of coastal and hinterland cultural World Heritage sites worldwide, including the latest ones designated in 2018.
2. To develop a typology of coastal and hinterland cultural World Heritage sites catering to specific needs of the DUNC project.
3. To analyse dangers specifically threatening the integrity and coherence of coastal and hinterland cultural World Heritage sites.
4. To elicit and analyse the best worldwide practices of multi-level governance of coastal and hinterland cultural World Heritage sites.
5. To elicit and analyse the best worldwide practices of sustainable tourism development at coastal and hinterland cultural World Heritage sites.

2. STUDY METHODS

In order to accomplish the aforementioned main tasks set for completing the Part I of the Baseline Study, the following methods have been applied:

1. Inventory and typology of coastal and hinterland cultural UNESCO World Heritage sites worldwide.
2. Stocktaking and content analysis of various documents highlighting good multi-level governance and sustainable tourism development practices at coastal and hinterland cultural World Heritage sites.
3. Analysis of differences and similarities and eliciting of the good practices in multi-level governance and sustainable tourism development at the coastal and hinterland cultural World Heritage sites worldwide.

The inventory of coastal and hinterland cultural UNESCO World Heritage sites worldwide is based on the latest version of the UNESCO World Heritage List (UNESCO 2018a). We have defined UNESCO World Heritage cultural sites as coastal ones primarily regarding the main criterion if they had been established or flourished thanks to the sea, maritime trade, coastal processes or maritime climate, even though today they might be further away from the sea (e.g. Ostia Antica, Bruges, Vanha Rauma etc.). This criterion applies to any coast of the World Ocean, its seas and estuaries, and also includes the coast of the Caspian Sea. However, we have not included into the consideration any other large inland water bodies (e.g. the Great Lakes) since historically, they were not as important for international maritime trade and culture, as the Caspian Sea although we admit certain ambivalence of such an approach (Zimnitskaya & von Geldern 2011).

We have also classified as coastal those cultural World Heritage sites, which are located in the immediate geographical and functional hinterland of the coast (e.g. Himeji-jo and Malbork castles, historical heritage of London and Rome, coastal architectural ensembles of Maritime Greenwich and Sintra, etc.). Regarding the hinterland, we have arbitrarily chosen the distance of 30km from the seacoast to draw the limit. Again, we have to admit the fuzziness of such a delimitation. In some instances, a vast terrestrial, even mountainous, hinterland extending further than 30km from the seacoast forms the core area of the World Heritage cultural landscape property whilst including a strip of the coast (e.g. the English Lake District in the United Kingdom), or a tidal estuary (the Jurisdiction of Saint-Emilion in France).

The typology of the coastal cultural UNESCO World Heritage sites provided in Part I of the Baseline Study was specially designed for the purposes of the WP3 of DUNC project, i.e., with the transferability of the best worldwide conservation and management practices to the South Baltic coastal cultural World Heritage site management in mind. Therefore, the developed typology might have only a limited applicability for any other purposes beyond the present study. It is aimed to typify and group the coastal and hinterland cultural World Heritage sites according to their origin, the features of Outstanding Universal Values, a historical and cultural context of their development, and the current character of the sites.

The stocktaking of various documents highlighting good multi-level governance and sustainable tourism development practices at coastal and hinterland cultural World Heritage sites is the pivotal activity in Phase I of the Baseline Study. The aim of the stocktaking was to create a comprehensive knowledge base containing as many documents in English as possible that are dedicated to the management of coastal and hinterland cultural World Heritage sites worlwide. For this purpose, we have applied a simplified, manual version of the cascaded filtering technique of topic-driven multi-document summarization (Filippova et al. 2007). As these authors observe, reducing the number of documents to be processed in future steps enables performing deeper semantic analysis, which otherwise would be extremely time consuming.

The first filtering step was at the specialized academic web search engine (ScholarGoogle) level, where from the entire set of available online documents in English on each World Heritage site, we downloaded those documents that appeared in the first 100 positions of the search engine when the set of words '{site name}+ "World Heritage" + community + sustainable + tourism' was quarried, The application of the first filtering step has yielded a vast knowledge base of 1408 pdf documents, i.e. from 2 to 10 documents per each of the coastal cultural World Heritage sites, It became clear that such a huge set of documents was beyond any realistic possibility for eliciting and analysing of good practices or any other practical knowledge.

Therefore, the next filtering stage was applied using the Advanced Search tool of Adobe Reader DC acting at the document level. From the entire knowledge base of 1408 pdf documents, we selected the documents containing the keywords: 'added value', 'augmented reality', 'commodification', 'climate change', 'conservation regulation', 'creative industry', 'cluster', 'digital', 'experience', 'heritage event/festival', 'heritage interpretation', 'hybridization', 'knowledge-based', 'limits of acceptable change', 'off-season', 'outstanding universal value', 'scenic value', 'seasonality', 'shoulder season', 'symbolic value', 'tourism threat', 'unique selling', 'win-win'. The keywords have not been decided in advance but identified incrementally, according to emerging directions of the heritage studies and depending on how these directions relate to the needs of analysis. This filtering stage has enabled us to narrow the list of the documents for further content analysis down to 217.

Content analysis of the selected 217 documents was done using an approach elaborated by Bowen (2009). The essential principle of this method was to combine skimming (superficial examination), reading (thorough examination), and interpretation of a set of documents done in an iterative way and aimed at eliciting each of different aspects of interest and the ways they are dealt with in the documents. This is a very time-consuming procedure indeed, which requires a permanently fresh and attentive look into the documents. According to Bowen (2009, p. 32): 'The process involves a careful, more focused re-reading and review of the data. The reviewer takes a closer look at the selected data and performs coding and category construction, based on the data's characteristics, to uncover themes pertinent to a phenomenon.'

It is necessary to review line, phrase, sentence, and paragraph segments from the documents and other sources to code the data. It is also important to take into consideration the original purpose of the document (the reason it was produced) and the target audience. Information about the author of the document and the original sources of information are also important in the assessment of a document (Bowen 2009). Done in this way, the content analysis yields the filtered knowledge base adequately describing the key tenets of the conservation and management practices of coastal cultural World Heritage sites according to different aspects of interest. Yet as with any other kind of semantic analysis, the validity of the picture depends on the alertness of the researcher (Roepstorff & Povilanskas 1995).

Content analysis enabled us to identify twelve main aspects of interest in conservation and management practices of coastal cultural World Heritage sites for further comparative analysis:

Good practices in multi-level governance of coastal cultural World Heritage sites

- Raising local awareness and ensuring acceptance of conservation regulations
- Providing conditions for knowledge-based and creative use of World Heritage assets
- Dedicated approaches to World Heritage commodification and adaptation to modern requirements and uses
- Success in marketing of coastal cultural World Heritage as the Unique Selling Proposition
- Cherishing symbolic values of coastal cultural World Heritage sites
- Public resistance to development projects threatening the integrity of coastal World Heritage sites

Good practices in sustainable tourism at coastal cultural World Heritage sites

- Reconciling coastal cultural World Heritage conservation, cherishing the local lifestyle, and tourism interests
- Integration of coastal cultural World Heritage sites into regional tourism clusters based on value chains
- Educating tourists in the Outstanding Universal Value of coastal cultural World Heritage sites
- Promotion of sustainable tourism at coastal cultural World Heritage sites
- Shoulder- and off-season festivals at coastal cultural World Heritage sites
- Application of advanced ICT tools off-site (online) and on-site

Comparative analysis of the conservation and management differences and similarities at the identified coastal cultural World Heritage sites was done for each of the twelve aspects using the relative score method and relying on the information provided in the elicited documents. The scores from 1 to 5 were given according to the tourism planning sustainability criteria (Padin 2012): i) durability of the practice; ii) resource efficiency; iii) economic sustainability; iv) environmental sustainability; v) cultural sustainability.

3. TYPOLOGY OF COASTAL CULTURAL WORLD HERITAGE SITES

3.1. TYPES OF COASTAL CULTURAL WORLD HERITAGE SITES

As mentioned above, the typology provided in Part I of the Baseline Study was specially designed for the purposes of the DUNC project. According to this typology, as of 2018, there are 258 coastal and hinterland cultural UNESCO World Heritage sites: 127 – in Europe, 52 – in Asia, 47 – in the Americas, and 32 – in the rest of the World. Although the designation of cultural UNESCO World Heritage sites as coastal (and, even more so, hinterland) ones might be arbitrary, but it is evident, that almost half of all such World Heritage sites are found in Europe. It comes as no surprise bearing in mind both long cultural tradition of coastal and maritime economy in Europe as well as a very indented coastline of the continent.

We distinguished 11 different types of coastal cultural World Heritage which, based on their occurrence, could be further grouped into major and minor ones (Table 1). From the Table 1, we see that the vast Eurasian continuum of civilizations, crafts, industries, trade, commerce, warfare and other sea-related activities – from Europe to the Far East – has engendered the largest number of cultural sites deemed to be worthy of enlisting into the UNESCO World Heritage property list. Complex coastal and hinterland cultural UNESCO World Heritage sites are those that could be attributed to more than one group (e.g. Venice and its Lagoon in Italy or Rabat, Modern Capital and Historic City: a Shared Heritage in Morocco).

Table 1. Different types of coastal cultural World Heritage sites

World Heritage site type	Number of sites	Number of countries	Time span of UNESCO-listing
Major groups			
Classical cultural heritage of Europe at the seaside	71	29	1979-2016
Heritage of European naval history and colonial expansion	54	41	1978-2018
Cultural landscapes and botanical gardens at the seaside	35	23	1979-2018
Classical heritage of Asia and the Arab World at the seaside	29	20	1979-2018
Minor groups			
Modern architecture and monuments in coastal cities	14	13	1984-2018
Prehistoric cultural World Heritage at the seaside	13	11	1980-2016
Small island heritage	11	9	1981-2017
Other types of coastal cultural World Heritage sites	26	21	1978-2015
Complex coastal cultural World Heritage sites	5	5	1987-2012

Six of the coastal and hinterland cultural UNESCO World Heritage sites are either transboundary ones or listed in more than one country (Table 2). We can see from the Table 2 that only the Historic Centre of Rome and the Properties of the Holy See, as well as the Curonian Spit, are transboundary UNESCO World Heritage sites shared by two countries. The other four coastal and hinterland cultural UNESCO World Heritage sites that belong to this category are non-contiguous ones listed in more than one country. Most of these properties are located not only on the seacoast or in the hinterland but also found much further off the coast (therefore not included into the present study).

Table 2. Coastal and hinterland cultural UNESCO World Heritage sites in more than one country

Heritage site name	Heritage site type	Countries
Historic Centre of Rome and the properties of the Holy See	European classical cultural heritage at the seaside	Italy, Vatican
The architectural work of Le Corbusier	Modern architecture and monuments in coastal cities	Argentina, France, Japan
The Curonian Spit	Coastal cultural landscape	Lithuania, Russian Federation
The routes of Santiago de Compostela	European classical cultural heritage at the seaside	France, Spain
The Venetian 16th and 17th c. works of defence	European classical cultural heritage at the seaside	Croatia, Italy, Montenegro
Two coastal points of the Struve Geodetic Arc	Other coastal heritage sites	Norway, Russian Federation

3.2. CLASSICAL CULTURAL HERITAGE OF EUROPE AT THE SEASIDE

The classical cultural heritage of Europe at the seaside or in the hinterland is not only the most abundant group of coastal cultural UNESCO World Heritage sites, but also the most favourite one among tourists of various interests. Five subgroups of classical cultural heritage of Europe at the seaside can be distinguished: i) archaeological sites of classical antiquity at the seaside (25 UNESCO World Heritage properties); ii) historic port cities of Europe, mainly those that in the Middle Ages and Renaissance belonged to the Venetian Republic or the Hanseatic League (16 properties); iii) European and Mediterranean religious heritage sites at the seaside (13 properties); iv) capital cities or royal heritage sites at the seaside (10 properties); v) medieval castles and fortified towns (7 properties), including Durham and Gwynedd (both in the United Kingdom), Malbork (Poland), La Valetta (Malta) (Fig. 3.1), Rhodes (Greece), Arab-Norman Palermo and Val di Noto (both in Italy).

It is noteworthy, that although this group is labelled as classical cultural heritage of Europe, but the sites of classical antiquity can also be found beyond the European continent being scattered all over the Central and Eastern Mediterranean: Italy (five UNESCO cultural World Heritage properties), Greece (four properties), Libya, Tunis and Turkey (three properties in each country), Lebanon (two properties), Cyprus and Israel (one property in each country), Just one UNESCO site of classical antiquity is located at the Western Mediterranean seaside (Archaeological Ensemble of Tárraco in Spain), and yet another is situated on the Black Sea coast (Ancient City of Tauric Chersonese and its Chora in Ukraine).

Yet another important feature of this group is that UNESCO World Heritage properties preserving historic features of capital cities or royal heritage are situated on the seacoast or in its immediate hinterland just in seven countries with four sites being located in the United Kingdom (in and around London and Edinburgh) whereas the other six sites are found in Denmark, Italy/Vatican, the Russian Federation, Spain, Sweden and Turkey. All other UNESCO World Heritage properties belonging to the group of classical cultural heritage are scattered rather evenly along the coast of Europe and its hinterland.

Fig. 3.1: The City of Valetta, capital of Malta, a coastal cultural World Heritage site
(photo: Ramunas Povilanskas)

In spite of significant differences regarding the origin, the Outstanding Universal Value, or preservation conditions of the heritage properties, there are several main common features typical to this group of coastal cultural UNESCO World Heritage. The most important common feature is that, except of the sites of classical antiquity on the Mediterranean coast of Libya and Egypt, the coastal World Heritage sites belonging to this group are well preserved, and properly restored. Therefore, the UNESCO World Heritage properties of this group are better adapted and much more appealing to multiple tourism purposes than coastal or hinterland cultural UNESCO World Heritage sites belonging to any other group – from heritage to urban and cultural, to maritime and seaside tourism (Ashworth & Tunbridge 2004, 2005).

It is contended that cultural sites on the World Heritage List often become 'honey pot' tourist destinations (Smith 2013), albeit some studies contest this argument (Poria et al. 2011). 'Honey pots' are usually interpreted as heritage locations attracting the largest volumes of visitors (Mason & Kuo 2006). In the case of coastal and hinterland heritage sites, the coastal geographical location can indeed enhance their touristic appeal and the 'honey pot' role on a regional scale, particularly if they are located in the vicinity of popular seaside resorts (Povilanskas & Armaitiene 2011). And vice versa, in peripheral coastal regions, the classical cultural heritage of Europe at the seaside, or in its hinterland, can serve as a Unique Selling Proposition for the whole region ensuring its competitive advantage over better positioned coastal destinations (Boniface 2000).

Among many examples proving the above statement, particularly notable are the historic port cities of Europe that in the Middle Ages and Renaissance belonged to the Venetian Republic or the Hanseatic League (Bruges, Corfu, Trogir, Visby). These once rich and prosperous hubs of maritime trade commerce had suffered a downturn in the fortune in Modernity and therefore had been left largely intact by modernization or any other large-scale later transformations. They are manifestations of the 'gem city' model of arrested development, leaving 'fossilised townscapes' (Bruce & Creighton 2006). The vicinity of the old town to the water's edge also provides both good conditions for water tourism and attractive historic waterfronts, particularly if amplified by the beauty of architecture and urbanism in a sloping townscape (Fig. 3.1). The sites of classical cultural heritage of Europe at the seaside are commonly used for art and entertainment, very often for international artistic events that are also very attractive for tourists.

3.3. HERITAGE OF THE EUROPEAN NAVAL HISTORY AND COLONIAL EXPANSION

The coastal cultural UNESCO World Heritage properties that are attributed to the heritage of the European naval history and colonial expansion can be divided into three subgroups: i) sites of European military heritage; ii) European colonial port cities worldwide and iii) other sites associated with the European colonial expansion. Although closely linked together in historical terms, these 54 UNESCO World Heritage properties significantly differ from each other in the Outstanding Universal Value, their importance in affirming national identity of the countries they are located, as well as their preservation conditions and the role in tourism development, both domestic and, particularly, from overseas.

Just four sites are attributed to the subgroup of UNESCO World Heritage properties of European coastal military (and naval) heritage: a) the Defence Line of Amsterdam (the Netherlands) built between 1883 and 1920, which is a unique example of a fortification based on the principle of controlling the waters; two heritage sites that are the landmarks of the Swedish naval power: b) the Naval Port of Karlskrona (Sweden) from 17th c. and c) the Fortress of Suomenlinna (Finland) from the 18th c., as well as d) the Venetian Works of Defence from the 16th c. to 17th c. scattered on the coast and in the hinterland of the Adriatic Sea in three countries (Šibenik and Zadar in Croatia, Palmanova in Italy, and Kotor in Montenegro).

The largest subgroup among the UNESCO World Heritage properties of the European naval history and colonial expansion is the one comprising 38 European colonial port cities worldwide. These heritage sites are scattered all over the World outside Europe: eleven UNESCO World Heritage properties of this subgroup are located in South America, ten sites are located on the Caribbean islands, six are in North America, five are in Africa, five are in Asia and one is in Oceania (Fiji). These all sites represent the colonial maritime heritage and port development traditions of five greatest European colonial empires: the Spanish Empire (17 UNESCO World Heritage properties), the Portuguese Empire (nine properties), the British Empire (seven properties), as well as the French (three properties) and the Dutch (two properties) colonial empires.

Finally, the remaining twelve coastal UNESCO World Heritage properties associated with the European colonial expansion include such diverse properties as colonial fortifications in Latin America (Spanish coastal fortifications of Portobelo-San Lorenzo in Panama) and Africa (Portuguese fortifications in Ghana, Kenya and Morocco), sites related with the Transatlantic slave trade (Valongo Wharf in Brazil, James Island in the Gambia, Brimstone Hill Fortress National Park in Saint Kitts and Navis, and the island of Gorée off the coast of Senegal).

It is difficult to attribute to any subgroup such properties as Red Bay Basque Whaling Station in Canada, the monuments related to the proclamation of Haiti independence, the ruins of León Viejo in Nicaragua, or Hidden Christian Sites in the Nagasaki Region (Japan).

The main feature of this very diverse group of coastal cultural UNESCO World Heritage sites is a rather stark contrast between the four European military heritage sites and the colonial expansion sites worldwide in many aspects both regarding heritage conservation, its use for tourism and local community interests. The former ones are well preserved, appealing for tourists, and appreciated by local communities whereas the latter ones are usually neglected, one of these sites (Portobelo-San Lorenzo in Panama) is on the List of World Heritage in Danger. But in spite of the neglect, many of the coastal World Heritage sites showcasing European colonial expansion attract tourists for reasons other than well-preserved heritage. These coastal destinations are interesting for their vibrant local communities, cultural diversity and valued traditions in the coastal World Heritage settings (e.g. the Stone Town of Zanzibar in Tanzania, Fig. 3.2).

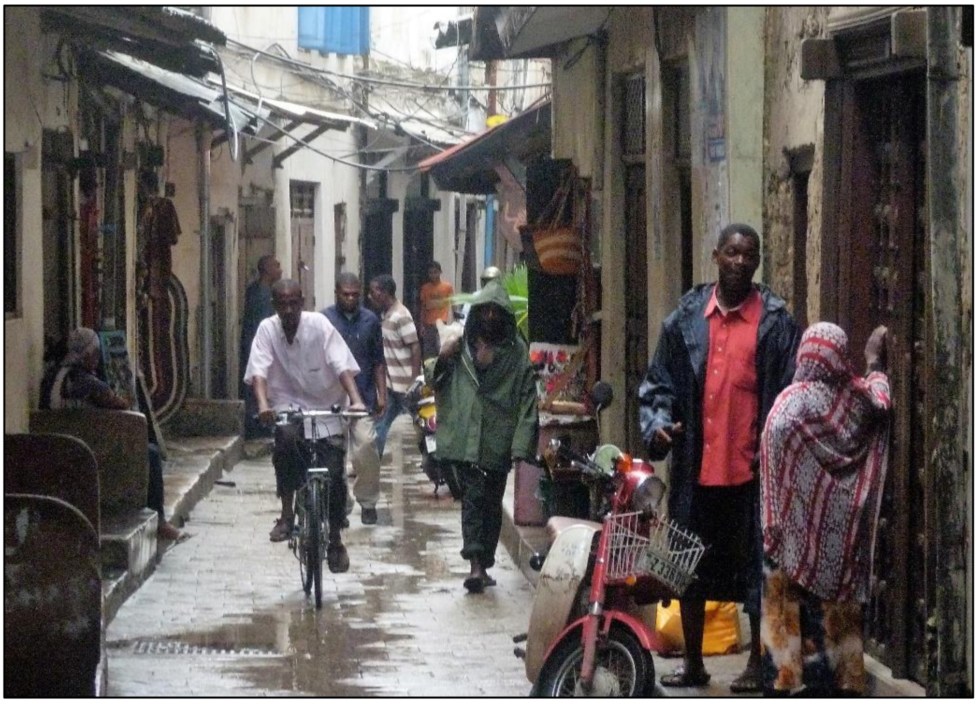

Fig. 3.2: The Stone Town of Zanzibar in Tanzania, a coastal cultural World Heritage site (photo: Ramunas Povilanskas)

3.4. CULTURAL LANDSCAPES AT THE SEASIDE

In a concise interpretation, a cultural landscape is 'a combined work of nature and of men and its public space considered the product of the creative genius of different generations' (Sacchi 2013, p. 55). Apart from three botanic gardens listed among the coastal World Heritage cultural sites – Padua (Italy), Singapore and the Royal Botanic Gardens at Kew (UK), the other 32 World Heritage sites in this group feature a wide variety of cultural heritage landscapes at the seaside with a rather broad spectrum of uses for tourism and traditional local economy: i) eight traditional World Heritage coastal agricultural landscapes; ii) eight World Heritage landscapes of other traditional land and sea uses; iii) six cultural and historical coastal and hinterland World Heritage landscapes; iv) four coastal and hinterland landscapes of outstanding scenic beauty; v) four industrial and mining World Heritage landscapes; vi) one traditional port city landscape, and vii) one World Heritage archaeological landscape at the seaside.

An absolute majority (19) of the 32 coastal World Heritage cultural landscapes are located in nine coastal countries of Europe (Croatia, Denmark, France, Italy, Lithuania, Montenegro, the Netherlands, Portugal, the Russian Federation, Spain, Sweden and the United Kingdom). As it is mentioned above, the Curonian Spit is a transboundary World Heritage coastal cultural landscape shared by Lithuania and the Russian Federation.

Five coastal cultural World Heritage landscapes are in Asia, whilst the remaining eight landscapes are distributed rather evenly around the World: three coastal World Heritage cultural landscapes are located in North America, two landscapes are in Central America and the Caribbean (Cuba), two are in Africa, and one is in South America. It is notable, that small island landscapes are distinguished into a separate group of the coastal UNESCO World Heritage highlighted further in this study.

The main distinctive feature of this large group of coastal UNESCO World Heritage is that these sites are created by human activity, with or without any relation to the adjacent sea, and, as a result, their maintenance and conservation is dependent upon the continuation of the human activity which had created the landscape. Remarkably, just three of the coastal World Heritage cultural landscapes – Pearling, Testimony of an Island Economy in Bahrain, the Saloum Delta in Senegal, and Aasivissuit–Nipisat (Inuit Hunting Ground between Ice and Sea) in Greenland are directly related to the traditional maritime economy: pearling, fishing and shellfish gathering, and hunting of marine mammals whilst the descriptions of the Outstanding Universal Value of eight more World Heritage cultural landscapes explicitly mention the sea and the marine elements (waves, winds, tides, floods, and coastal erosion) as driving forces in their development.

Beside the main economic activities being the reason for the Outstanding Universal Value and UNESCO listing, coastal cultural heritage landscapes usually feature 'a combination of dwellings, economy buildings, wharfs, boathouses and shanties with a series of local particularities' (Swensen & Haupt 2010, p. 61). Hence the need for a broader scope in coastal cultural heritage landscape conservation which should include not only the upkeep of the economic activities maintaining the landscape *per se*, but also of all those supportive facilities generating revenues, not least from tourism, that can deteriorate as rapidly as the heritage landscape itself if not in regular use. Swensen & Haupt (2010, p. 63) further argue that: 'an "aura of authenticity" and "the experience of the unique and exotic" represent the core [of coastal cultural heritage landscape conservation] that this niche of [cultural heritage] tourists gets attracted by.'

3.5. CLASSICAL CULTURAL HERITAGE OF ASIA AND THE ARAB WORLD AT THE SEASIDE

This diverse group of coastal cultural World Heritage sites could be divided into the following subgroups: i) 15 cultural World Heritage properties represent urban and sacred heritage of the Middle East at the seaside or in its hinterland; ii) six World Heritage properties pertain the Far East and South-East Asian urban heritage; iii) four World Heritage sites signify Hindu religious architecture; and iv) three properties represent temples and castles of the Far East. The geography of the classical cultural heritage of Asia and the Arab World at the seaside or hinterland is broad: Apart from India hosting four World Heritage properties representing Hindu religious architecture at the seaside, and Vietnam containing three of South-East Asian urban World Heritage properties, there are three other countries each hosting two World Heritage properties of this group (China, South Korea and Tunisia). The remaining 15 cultural World Heritage properties of this group are scattered in 15 countries (one World Heritage property per each country: Algeria, Azerbaijan, Bahrain, Bangladesh, Israel, Japan, Kenya, Morocco, North Korea, Oman, Qatar, Russia, Saudi Arabia, Tanzania, Yemen).

Since this group is very varied and the cultural geography of the countries of Asia and the Arab World is very diverse, there are only few common features among the subgroups apart from representing the classical cultural heritage of the largest and most populous continent, and the countries of the Arab World along the northern and eastern coasts of Africa. All these World Heritage properties pertain different non-European and highly advanced civilizations with well-developed maritime trade that used – and still use – the seaside and its immediate hinterland as priority areas for societal and economic development. Therefore, many of these coastal World Heritage properties being well-preserved testimonies of the millennia-long sea-related authentic local culture, especially in the Far East and South-East Asia, today serve as attractive heritage tourist destinations.

Having said that, we must emphasize the main differences in features and perceptions of the Outstanding Universal Value, as well as conservation tactics and community involvement between the Arab World, India, the Far East and South-East Asia. For instance, the Islamic walled cities present a particular issue in heritage conservation and use for tourism, as do Indian, Chinese and other non-European World Heritage cities distinct from the specifically colonial fortified port cities in South-East Asia and the Americas (Bruce & Creighton 2006).

Most of the heritage cities represent 'living heritage', which means that they are inhabited or otherwise used by growing population that, in its majority, is unaware of the Outstanding Universal Value of the place. In Asia, particularly in South-East Asia, even archaeological sites are often also home to living religious faiths and practices (Lisitzin & Stovel 2003). As it is said in the Far East, it doesn't matter if the materials of which a shrine was built are authentic or not, what matters is the significance of the site (Fig. 3.3).

Another notable feature, which particularly distinguishes coastal cultural World Heritage in the Far East, is the special role of nature. It is argued, that in cultures where cities play a more important role, the link to nature may be indirect and has taken different forms in the Middle East, in India, in the Far East or in Europe (Mitchell et al. 2009). On the other hand, small World Heritage port towns and coastal villages in the Far East are directly being managed by grass-root preservation societies composed of local residents. They take active part in decision-taking and preserving heritage values of their owned World Heritage sites actively sharing sustainable management approaches (e.g. between Japan and South Korea, cf. Kim 2016).

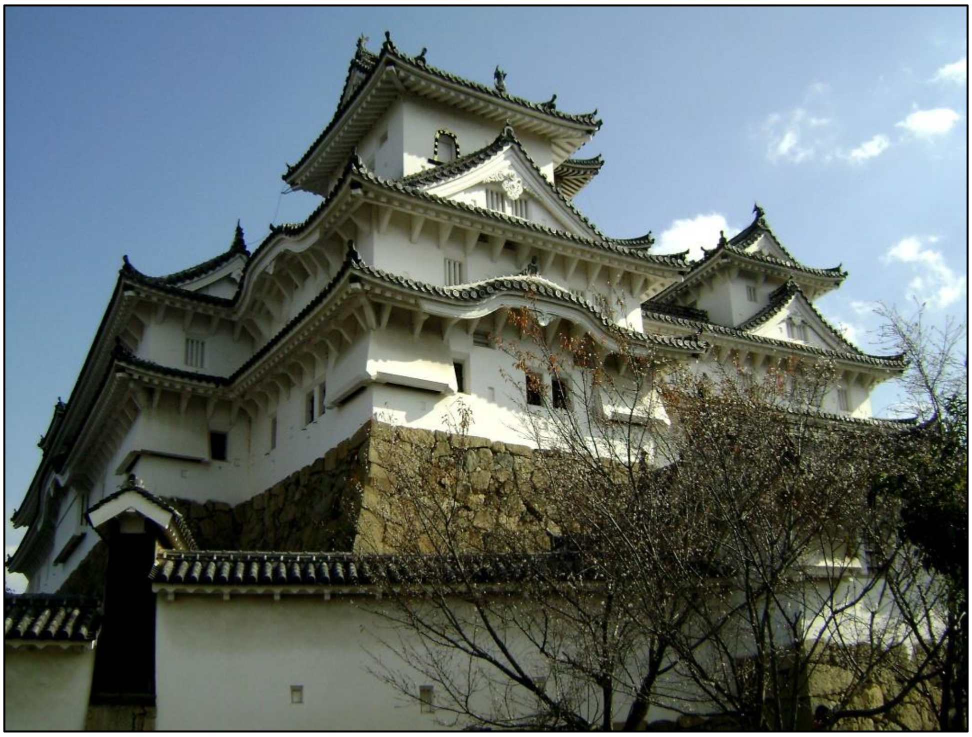

Fig. 3.3: Himeji castle in Japan, a cultural World Heritage site in the coastal hinterland
(photo: Ramunas Povilanskas)

Meanwhile, residents in Islamic walled cities typically more care about the lack of social infrastructure than losing the authenticity of the urban heritage (Khirfan 2010). Because of their limited economic means, the residents of the historic quarters are unable to maintain their houses in their original condition. They subdivide and add to historic structures, often using contemporary materials such as reinforced concrete that interact negatively with traditional stone construction. Neglect by the local authorities also contribute to the spatial and the social decline of the historic districts and often result in ongoing problems. World Heritage cities in the Middle East, particularly large port and capital cities (Tunis or Algiers), suffer from congested and deteriorating residences that frequently collapse. E.g. in Algiers, out of 1,200 historic dwellings only 800 have survived and this number is continuously decreasing (Boussaa 2010). There is a need to shift an emphasis of the authorities from tourism promotion to sustainable development of Islamic walled cities in order to establish a deeper perception of them as attractive living places rather than touristic 'honey pots', i.e. to balance the preservation of heritage elements, unique spatial organization, with socio-cultural and economic welfare (Khirfan 2010).

3.6. PREHISTORIC CULTURAL WORLD HERITAGE AT THE SEASIDE

This group of coastal cultural World Heritage sites comprises 16 heritage properties located mainly in Europe and Western Asia: Azerbaijan, Bahrain, Finland, Ireland, Israel, Malta (two sites), Norway, Spain, Sweden and the United Kingdom (two sites). Just one prehistoric coastal cultural World Heritage site is designated elsewhere – in Australia. The time span of these testimonies of prehistoric habitation and art stretches from over 100,000 years of Neanderthal occupation in Gorham's Cave Complex (Gibraltar, UK) and 40,000 years of human habitation in Kakadu National Park (Australia) and Gobustan Cultural Landscape (Azerbaijan) to 500 B.C. years of Rock Art of Alta in Norway. This group includes such impressive coastal cultural World Heritage sites as Megalithic Temples and Hal Saflieni Hypogeum in Malta (Fig. 3.4), three prehistoric sites of the Brú na Bóinne Complex in Ireland and Cave of Altamira and Paleolithic Cave Art of Northern Spain. Three of the sites are in the Nordic countries: the Rock Art of Alta in Norway, the Bronze Age Burial Site of Sammallahdenmäki in Finland and the Rock Carvings in Tanum (Sweden).

One of the most important common features of prehistoric cultural World Heritage at the seaside is their vulnerability to human impact. For several or even many millennia throughout the evolution of the civilization these sites have remained unearthed or overlooked and hence, mostly intact. However, in Modernity, as the result of the development of archaeology, and with increasing interest in prehistoric art and heritage tourism, they became popular destinations and very quickly reached the tipping point in terms of visitation numbers. In a few prehistoric World Heritage destinations already, limits to the tourist numbers have been adopted, mainly because of substantial environmental impact to attractions (the Hypogeum in Malta, or the Paleolithic Cave Art sites in Spain) (Johnson & Snepenger 2005). Some sites (Kakadu National Park in northern Australia or Rock Art of Alta in Norway) have been hitherto spared from any significant human impact simply due to the remoteness of the area.

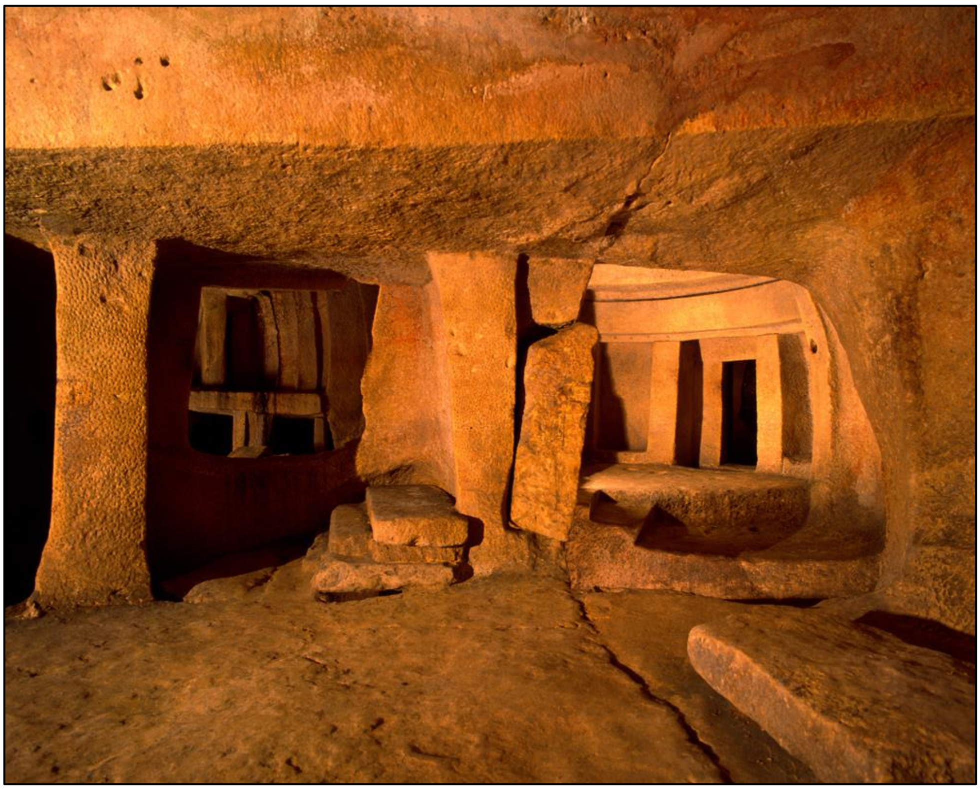

Fig. 3.4: Hal Saflieni Hypogeum in Malta – a prehistoric subterranean heritage site in the coastal hinterland (photo: Ramunas Povilanskas)

3.7. MODERN ARCHITECTURE AND MONUMENTS IN COASTAL CITIES

The group of modern architecture and monuments comprises 14 World Heritage sites in seaside and port cities in thirteen countries scattered over all continents of the World – from the Statue of Liberty in New York (USA) to architectural works of Antoni Gaudí within and around Barcelona (Spain), to the works of Le Corbusier in Argentina, France and Japan. Along with the visionary architecture created by Gaudi and Le Corbusier, the World Heritage properties of modern architecture showcase its evolution from 1880s to 1970s:

from Revivalism architecture of the Royal Exhibition Building and surrounding Carlton Gardens built in 1880 in Melbourne (Australia) to Victorian Gothic and Art Deco Ensembles of Mumbai (India), Art Nouveau buildings of the Palau de la Música Catalana and the Hospital de Sant Pau in Barcelona (Spain) constructed from 1880 to 1930 to the modernist White City of Tel Aviv (Israel) constructed from 1930 until the 1950s and the university campus of Caracas (Venezuela) built from 1940 to 1960 to the Sydney Opera House (Australia), a masterpiece of modern expressionism opened in 1973 (Fig. 3.5).

Coastal cities with long waterfronts and vibrant economy and communities were attractive places for innovations in urban development, architecture and monumental art of the early 1900s (Müller 2016). Hence the abundance of the World Heritage properties from that period in coastal cities. In many cases, like Caracas, Rabat or Tel Aviv, the modernist architecture became a national symbol of progress, innovation and creativity (Fainholtz 2014), or a token of revival and peace (post-WWII regeneration of port districts in Hamburg, Germany and Le Havre, France). Yet the progressivist attitude towards architecture and city planning with prevalent dynamism, progress, and functionality is at odds with common notions of conservation aspiring to minimise changes that impair universal values (Mualam & Sybblis 2015). Hence the challenge of matching the necessity to maintain the inherent economic vitality rooted in the modernist concept of urban fabric, and the need for sustainable preservation through adaptation and change.

This challenge is difficult to meet. Regardless many successful examples of UNESCO-listed modernist seaside urban districts, according to Staiff (2015, p. 212), 'Within Western Modernism there was a focus on the object standing alone, marked out by its singularity and with an aesthetic appeal that was dependent not on a relationship to history and tradition but on the power of its own form. [...] The language and power of Modernism therefore consciously aimed to transcend, to a greater or lesser degree, local urban contexts because its meaning and significance were not deemed to wholly reside there.' The Sydney Opera House as well as seven UNESCO-listed properties built by the architect Antoni Gaudí rectify this notion. None of them refer to anything more than themselves. They are appreciated for their singularity of the idea and form and uniqueness in architectural expression which makes it complicated to apply conventional conservation tactics in the context of never ceasing waterfront development and constant changes in the urban fabric and cityscape. E.g. the Sydney Opera House nowadays looks tiny and barely noticeable in the portscape of Sydney being lost between huge cruise ships berthed in the Sydney Harbour and high-rise buildings lining the Circular Quay.

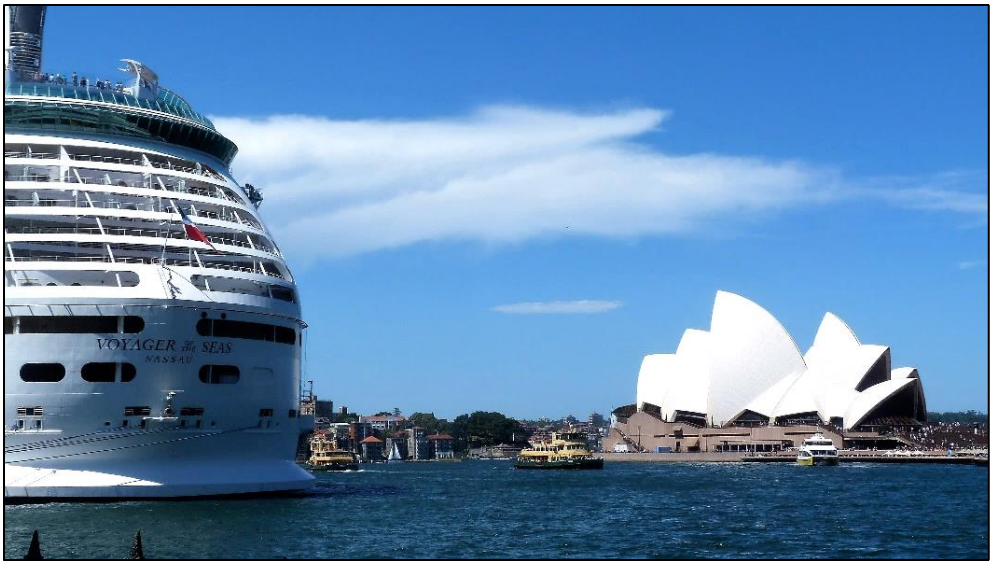

Fig. 3.5: Sydney Harbour (Australia) with the Opera House, a UNESCO World Heritage site, in the background (photo: Ramunas Povilanskas)

3.8. SMALL ISLAND CULTURAL HERITAGE

This very special type of the seaside cultural World Heritage properties comprises eleven sites in nine countries scattered over the World: Canada, Chile, France (French Polynesia), Japan (three sites), Micronesia, Norway, Palau, the United Kingdom and Vanuatu. In this group, a European island heritage is represented just by two sites: the Vega Archipelago in Norway and the St Kilda Archipelago in Scotland (United Kingdom). They bear a testimony of millennia-long Nordic traditions of withstanding a severe Boreal climate and maritime elements of the Northern Atlantic (Fleming 2016). Similarly, a small island of SGang Gwaay in British Columbia (Canada) commemorates the living culture of the Haida people, their relationship to the land and sea and local ways of surviving harsh conditions of the Northern Pacific.

Three cultural World Heritage properties on small islands in Japan are very important for preservation of the sacred sites of Shintoism dedicated to ancestor reverence. The three islands feature a millennia-long testimony to the rare survival of an ancient form of Shintoism into the modern age: the Gusuku shrine on the Ryukyu Islands; the Itsukushima island which is a sacred island with a 12th c. Shinto shrine with harmoniously arranged buildings revealing great artistic and technical skill being a place of worship since the earliest times; and Okinoshima with the Grand Shrine of Munakata, which is also an example of an island considered sacred by Shinto worshippers to this day.

The remaining five UNESCO-listed cultural properties on small islands are scattered over the vast space of the Pacific Ocean. A World Heritage property of Rock Islands Southern Lagoon in Palau contain traditional settlements inhabited over five millennia and recently abandoned due to climate change (Clark & Reepmeyer 2012). Another subgroup of UNESCO-listed cultural properties in the South Pacific Ocean represent traditional ceremonial centres of religious or secular power of the Micronesian (Nan Madol), Melanesian (Chief Roi Mata's Domain in Vanuatu) and Polynesian (Taputapuâtea in French Polynesia) societies in their development height, and, last not least, the Rapa Nui (Easter) Island cultural World Heritage site showcasing a solid, inspiring and unique Polynesian tradition of monumental sculpture, architecture and technology. The Rapa Nui Island also witnesses disastrous consequences of wasteful use of limited island's ecosystem resources combined with population growth (Foot 2004), although this notion has been contested recently (Jarman et al. 2017).

'Peripherality', in terms of governance and connectivity, and socioeconomic and financial imbalances, are the main structural problems facing the UNESCO-listed small islands (Povilanskas et al. 2016a). Kerr (2005) identifies and analyses two types of limitation placed on the small islands and their economies: issues of scale and issues of isolation. A combination of both problems results in out-migration and depopulation, particularly in isolated peripheries (Svels 2011, 2015). Typically, solutions for overcoming structural problems of small peripheral islands are associated with heritage tourism, recreational fishing, or ecotourism development. For instance, for the aforementioned UNESCO-listed Vega Archipelago (Norway), which suffers from depopulation and other structural problems, locals see tourism as the main asset for any future development scenarios (Kaltenborn et al. 2012).

In many instances, low connectivity poses a significant barrier for tourism development, which is difficult to overcome. Leask and Rihova (2010) observe in their study of the heritage tourism sector in Shetland that although most of the preconditions for sustainable development are in place, community integration remains a challenge because of the remoteness of some islands. A similar situation is in remote Pacific islands. In the case of the Marshall Islands, the low quality and reliability of inter-atoll air transport hinders heritage tourism development on the UNESCO-listed Bikini atoll which had to suspend its entire 2009 tourism programme due to airline service problems (Collison & Spears,2010). Croes et al. (2013) argue that authenticity is the key in the efforts of small island destinations to reinvent themselves as tourist destinations. The more attached residents are to their local community, the more supportive they are of heritage and sustainable tourism development, referring to results of enquiry of the residents in areas adjacent to the UNESCO listed Pitons volcanic area in Saint Lucia (Nicholas et al. 2009).

3.9. OTHER TYPES OF COASTAL CULTURAL WORLD HERITAGE

The remaining 26 coastal and hinterland cultural World Heritage sites are difficult to typify and group. We can conventionally pigeon-hole them to four cultural World Heritage property groups: i) technical heritage in coastal urban and rural settings (ten sites in nine countries listed by UNESCO from 1998 to 2015); ii) sites of diachronic heritage (eight sites in seven countries listed from 1979 to 1994); iii) the pre-Columbian heritage of the Americas (five sites in four countries listed from 1978 to 2014); iv) three dark heritage sites listed between

1996 and 2010: the aforementioned Bikini atoll in the Marshall Islands, the nuclear bombing site in Hiroshima (Japan) and Robben Island (South Africa) which was used between 17th c. and 20th c. as a political prison, a leprosy hospital, and a military base.

Technical heritage in coastal settings comprises diverse UNESCO-listed properties showcasing various stages and different features of the Industrial Revolution from the mid-1800s to the early 1900s preserved in Europe, Africa and Asia: India, Japan, Mauritius, the Netherlands (two sites), Norway, Russia, Spain, Sweden and the United Kingdom (two sites). Meanwhile, the diachronic cultural World Heritage properties are those presenting a continuous evolution of the place throughout different prehistoric and historic periods. The main management challenge of the diachronic World Heritage sites is in the debate on which periods should be given priority and emphasis in the preservation of the Outstanding Universal Value over the other ones. This debate becomes even more difficult when issues of cultural 'ownership' of the multi-layered heritage sites are attached to it like in the case of an archaeological site of Butrint, Albania (Hodges 2017), or an Ancient City of Nessebar, Bulgaria (Luleva 2015). The clue may lie in application of advanced technological methods of the research and restoration of the diachronic cultural heritage which enables accurate intervention taking into account the multiplicity of cultural values (Zaccarini 2013).

The five coastal and hinterland World Heritage sites attributed to the group of the pre-Columbian heritage in North and South America could be defined by the following main common features: a) all five archaeological sites have been discovered and unearthed only recently therefore their heritage values have remained intact by any human interference until recently; b) the UNESCO-listed pre-Columbian World Heritage properties on the coast and in the immediate hinterland cover the entire lifetime span of the development of pre-Columbian civilizations from 3000 B.C. (the Sacred City of Caral-Supe in Peru) up to the 15th c. just before the European colonization (pre-Columbian Chiefdom Settlements in Costa Rica and Chan Chan, the capital of the Chimu Kingdom in Peru); c) the three coastal North American pre-Columbian World Heritage properties (L'Anse aux Meadows Viking settlement in Canada, the Chiefdom Settlements in Costa Rica and El Tajin, a pre-Hispanic City in Mexico) affirm correlation between the height of social and economic development in North America from 9th to 13th c. with the Medieval Climatic Optimum in the Northern Atlantic (Mann 2002).

Remarkably, only five pre-Columbian coastal cultural heritage sites are UNESCO-listed regardless of well-documented pre-Columbian settlements from different periods situated on the very long coastline of the Americas. Some authors contend that this under-representation is caused by the interest of governments in the Americas to put a greater emphasis on the colonial cultural heritage instead of the pre-Columbian one since the former one is more visible, picturesque, easier perceivable and, therefore, more attractive for lay seaside visitors from the North American and European metropoles (Evans 2004). Like in the above described cases of diachronic World Heritage sites, in the historic cities of Latin America, outstanding pre-Columbian monuments and structures are interspersed with or overshadowed by the built heritage constructed during the colonial period (Rojas 2012). This situation causes additional reason to ignore the pre-Columbian cultural heritage while considering the Outstanding Universal Value of cultural heritage in the Americas. Some authors regard this peculiarity as a plain evidence of the global imbalance in the appreciation of non-European sites corresponding to UNESCO's global strategy and the idea that a Western past is more important than a non-Western one (Castillo Mena 2013).

As mentioned, five coastal and hinterland cultural UNESCO World Heritage properties are regarded as complex ones, i.e. attributed to more than one coastal cultural World Heritage type. Most often this complexity resulted from a later extension of the original World Heritage property by including additional features, very often, a surrounding cultural landscape. The five complex World Heritage sites are spread over the World with one property being located in Europe and four properties in other continents: i) the Kakadu National Park in Australia (a prehistoric human habitation site and a cultural landscape); ii) the Gobustan Rock Art Cultural Landscape in Azerbaijan (a prehistoric habitation site and a cultural landscape); iii) Pearling, Testimony of an Island Economy in Bahrain (UNESCO property of Classical heritage of the Arab World and a cultural landscape); iv) Venice and its Lagoon in Italy (UNESCO property of Classical heritage of Europe and a cultural landscape); v) Rabat, Modern Capital and Historic City in Morocco (UNESCO property combining Classical heritage of the Arab World and Modern architecture).

4. COASTAL CULTURAL WORLD HERITAGE SITES IN DANGER

4.1. DANGERS THREATENING CULTURAL WORLD HERITAGE SITES

The prevailing concern for the preservation of authentic tangible heritage has been the basis of accepted international cultural heritage standards and policies (Silberman 2007). Ever more stringent requirements by UNESCO and IOCOMOS to the maintenance of the Outstanding Universal Value of cultural World Heritage sites reflect increasing concern that inscription is not enough in itself to guarantee protection of sites from decay or overdevelopment (Clark 2008). World Heritage sites may be placed on the List of World Heritage in Danger if there is damaging change, whilst UNESCO World Heritage Centre works with those responsible for the site to ensure its long-term maintenance. The List of World Heritage in Danger is therefore designed to inform the international community of conditions which threaten the Outstanding Universal Value and its characteristics for which a property was inscribed on the World Heritage List, and to encourage corrective action.

Inscription of a UNESCO-listed site on the List of World Heritage in Danger requires the UNESCO World Heritage Committee to develop and adopt, in consultation with the State Party concerned, a programme for corrective measures, and subsequently to monitor the situation of the site. All efforts must be made to restore the site's values in order to enable its removal from the List of World Heritage in Danger as soon as possible. Dangers can be 'ascertained', referring to specific and proven imminent threats, or 'potential', when a property is faced with threats which could have negative effects on its World Heritage values (UNESCO 2018b).

The cultural property should be included into the List of World Heritage in Danger if it faced with specific and proven imminent danger, such as:

- serious deterioration of materials;
- serious deterioration of structure and/or ornamental features;
- serious deterioration of architectural or town-planning coherence;
- serious deterioration of urban or rural space, or the natural environment;
- significant loss of historical authenticity;
- important loss of cultural significance.

A yet another set of criteria is regarded as posing potential danger, i.e., the property is faced with threats which could have deleterious effects on its inherent characteristics:

- modification of juridical status of the property diminishing the degree of its protection;
- lack of conservation policy;
- threatening effects of regional planning projects;
- threatening effects of town planning;
- outbreak or threat of armed conflict;
- threatening impacts of climatic, geological or other environmental factors.

Inscribing a site on the List of World Heritage in Danger allows the World Heritage Committee to allocate immediate assistance from the World Heritage Fund to the endangered property. It also alerts the international community to these situations in the hope that it can join efforts to save these endangered sites. The listing of a site as World Heritage in Danger allows the conservation community to respond to specific preservation needs in an efficient manner. Indeed, the mere prospect of inscribing a site on this List often proves to be effective and can incite rapid conservation action (UNESCO 2018b).

As of 2018, nine cultural World Heritage sites out of total 36 cultural World Heritage sites on the List of World Heritage in Danger are coastal ones. The following dangers are specific and more pertinent to coastal cultural World Heritage sites:

- port development induced dangers;
- tourism development induced dangers;
- urban development induced dangers;
- housing modernization induced dangers;
- natural hazard induced dangers;
- armed conflict induced dangers.

4.2. PORT DEVELOPMENT INDUCED DANGERS

Of specific threats causing danger to coastal cultural World Heritage sites, port development is among the most evident ones. The expansion of port area and facilities, building new quays, piers, dry docks, cranes and office buildings is necessary for each active seaport. Yet these essential technical developments might significantly damage architectural and/or urban coherence of the UNESCO-listed port cities. E.g. as a negative side effect of China's current economic boom is a wide-spread destruction of large swathes of submerged heritage, due to coastal dredging associated with port expansion (Adams 2010). On the contrary, in the United Kingdom, port development, commercial and naval, is considered to be fundamental to the enrichment of coastal cultural heritage, and the turn of the century has witnessed threats to this patrimony due to the decline in the British port economy (Pinder 2003).

Still, in many cases, especially on small islands, particularly if an island is attractive for cruising, large-scale port development might do irreversible damage to the environment and integrity of the World Heritage which is on an island or another seaside periphery where the economic role of cruise tourism is magnified by wider economic issues (Esparon et al. 2013). The islanders have to take difficult business decisions if they are to invest in a major port development, and even if successful in this, they run the risk of substantially altering the character of an island. Very often it appears that local population is largely unaware of the negative impacts that a large increase in cruise tourism could inflict on their heritage, and their lives. Investing in new port infrastructure is risky because there are no guarantees that with such facilities in place, the island will attract larger cruise ships in sufficient numbers to repay the initial investment whilst the negative impacts of port expansion and increasing cruise tourism will be borne by the community.

Historic port city cores are particularly vulnerable to the incongruity between the port expansion and conservation of the buffer zone of a UNESCO cultural heritage property or maintaining the historical skyline of the World Heritage port cities. The port cities are threatened by processes of port infrastucture and urban development all over the World, with alteration or disfigurement of their urban fabric or environmental setting. Also, the damaging effects of high-rise buildings and modern architectural design solutions should be noted that are considered incompatible with the historic fabric and context of the World Heritage port cities, such as Riga in Latvia, Coro and La Vela in Venezuela, Ilha de Mocambique in Mozambique, St Petersburg in Russia, London and Liverpool in the UK, Macau in China, George Town in Penang, Malaysia, to name but a few (Pereira Roders & van Oers 2011).

CASE STUDY 4.1: CORO AND ITS PORT (VENEZUELA)

With its earthen constructions unique to the Caribbean, Coro is the only surviving example of a rich fusion of local traditions with Spanish Mudéjar and Dutch architectural techniques. One of the first colonial towns (founded in 1527), it has some 602 historic buildings. The original layout and early urban landscape of Coro and its Port continue to be maintained and much of its earthen architecture remains intact in spite of difficult challenges the heritage property has faced as a consequence of its material fragility and drastic environmental changes. Due to the unusual rains and subsequent damage to the cities of Coro and La Vela in late 2004 and early 2005, the World Heritage site of Coro and its Port was inscribed on the List of World Heritage in Danger in 2005.

Another reason why UNESCO has included this historic seaport of South America, situated in a scenic coastal environment, into the List of World Heritage in Danger was largely missing urban controls over the development and lacking regulated buffer zone. The property is vulnerable to the impact of inappropriate development within the site due to the lack of urban controls and around it due to the lack of a regulated buffer zone. Not all the attributes of the Outstanding Universal Value of the property such as the Cathedral, the Plaza Bolivar, San Nicolas and San Gabriel churches, and the Jewish Cemetery are included within the World Heritage boundaries, which require extension. Also, recent economic difficulties in the country didn't contribute to the effectiveness of alleviation measures undertaken by the Government.

Source: UNESCO 2017a

4.3. TOURISM DEVELOPMENT INDUCED DANGERS

If not properly controlled, seaside and urban tourism development might pose even a worse threat to the integrity of coastal cultural World Heritage sites than the aforementioned port development, especially in the case of a complex and sometimes damaging relationship between tourism and World Heritage sites which is often the dominant new land use for naval or other maritime heritage sites such as Suomenlinna in Finland, Karlskrona in Sweden or Greenwich and Chatham in the United Kingdom (Clark 2008). The great popularity of new, multicultural patterns promoted by international tourism marginalises old, historic objects and invites a cosmopolitan scheme of "anywhere places" (Bozetka 2013). Traditional hotels caring for heritage preservation requisites, even considered to be a landmark, can be encroached by uniform hotels, if the buffer zone of the heritage property is not respected. Tourism could be seen as a source of physical degradation of a landscape and of its mental devaluation as a case study from Wolin, a South Baltic heritage island shows (Bozetka 2013). This poses a danger for heritage integrity but also for destination's socio-cultural character.

In some cases, the threat of tourism extends to traditional ways of life that are integrated into the physical environment of the site. Whilst tourist pressures tend to threaten material structures or landscapes, in this case the very act of visitors being present threatens the traditional behaviour of those who still inhabit these structures, which is part-and-parcel of their Outstanding Universal Value (Schmutz & Elliott 2016). However, the role of tourists in heritage appreciation by locals is nevertheless ambivalent. Very often, tourism is viewed as something that could add value to a potential coastal World Heritage site, particularly if it was already well managed before UNESCO listing by the nominating State Party, like, for instance, Le Strade Nuove in Genoa. In spite of this, in many European cities, a very negative view on local effects of tourism has started to surface (García-Hernández et al. 2017). This is particularly true for World Heritage cities at the seaside (e.g. Barcelona, Dubrovnik or Venice).

Urban encroachment, high rise hotels and second homes on the seacoast might significantly damage architectural and/or urban integrity of the World Heritage-listed coastal towns and cultural landscapes. This threat is ubiquitous but especially severe on the Caribbean Sea coast. It is noteworthy, that the threat of seaside tourism encroachment on World Heritage properties is still widely neglected in the Caribbean in spite of an international concern. According to the cited study by Schmutz & Elliott (2016), during the 1980s, nearly one in four World Heritage site evaluations (22.7%) expressed some positive aspect of tourism whereas only about one in seven (14.4%) did the same in the period between 2006 and 2010. With the exception of three positive mentions in Asian site evaluations (i.e., 9.7%), the highest positive expressions appear in the World Heritage properties from the Latin America and the Caribbean (27.2%).

CASE STUDY 4.2: FORTIFICATIONS ON THE CARIBBEAN SIDE OF PANAMA: PORTOBELO-SAN LORENZO (PANAMA)

Magnificent examples of 17th c. and 18th c. architecture, these Panamanian forts on the Caribbean coast of Central America form part of the defence system built by the Spanish Crown to protect Transatlantic trade. However, the Outstanding Universal Value of this site is rapidly deteriorating because of unruly urban encroachment, coastal erosion, and an absent proper management plan. Environmental factors, lack of maintenance and uncontrollable urban developments are cited as reasons to inscribe the Fortifications on the Caribbean Side of Panama: Portobelo-San Lorenzo on the UNESCO's List of World Heritage in Danger in 2012. The World Heritage Committee considered that the site, inscribed on the UNESCO's World Heritage List in 1980, is deteriorating at a rate which could undermine the Outstanding Universal Value for which it was inscribed.

Over more than a decade, the World Heritage Committee has been asking for measures to preserve the site. In 2012, it reiterated and emphasized the call for the Panamanian Government to undertake a risk assessment for the structure in the site and reinforce the walls, batteries and platforms of the forts. Other measures requested by the World Heritage Committee included the development of a comprehensive conservation plan and putting an end to urban encroachment on the property. However, there is an ongoing concern for the absence of funding to protect Portobelo-San Lorenzo due to a protracted unstable financial situation and a continued risk of renewed economic crisis in Panama.

Source: UNESCO 2017b

4.4. URBAN DEVELOPMENT INDUCED DANGERS

Urban development is among the most prominent, and rising, dangers threatening urban World Heritage properties (Roders 2010). Each development process can destroy traditional urban fabric, including social and cultural assets deriving from World Heritage (Nijkamp 2012). The lack of financial resources and priorities, the lack of integrity between various institutions and of control of new urban development threaten the authenticity and coherence of these historical contexts and overall values of the sites (Røsvik et al. 2012). This is particularly true for historic port cities since rehabilitation, rapid transformation, and functional recovery of port areas and urban waterfronts is a complex, and often controversial, issue.

The rehabilitation of the port areas often involves large parts of the city, with great residential and post-industrial interventions when a historic port city core becomes transformed as a result of urban development. Some examples are highly appraised by heritage specialists and urban planners (Bordeaux, see Appendino 2017). Some are not so successful (Liverpool, see the case study below). In the coastal urban agglomerations of Latin America and Asia, where World Heritage sites occupy just a tiny core of historic port cities encroached by urban development, the situation is even more out of control. Many of these cities face pressures of urban sprawl, increased population growth, and overuse (Schlüter 2009). In the historic port cities which, at the same time are national capitals (Algiers and Tunis), the urban sprawl has erased buffer zones of the core heritage area leading to the loss of the World Heritage distinctiveness (Abdullah 2015).

World Heritage sites as parts of port cities generally have a heterogeneous character and the scope for different interpretations of heritage value (Pendlebury et al. 2009). This has implications for varying scenarios of future urban development questioning techniques and differing evaluation criteria to be used to assess the legitimacy of different types of the heritage port city development. As historical port areas are gentrified and converted into post-industrial waterfronts and urban centers, there exists a threat of losing authenticity of former industrial port structures, buildings and planning features while adapting them to modern purposes. Also, there is a threat to lose a historical portscape and skyline as new buildings are constructed at the sites.

In the Mediterranean area, recovery of the waterfront tends to encroach limited areas next to the historic centre, in which the historical memory of the place, represented by buildings of historical and artistic value to preserve, plays an important role (Pinto et al. 2012). As a result, there is a danger that cultural heritage assets can turn into isolated islands of the past in 'wild seas of urban dynamics' (Nijkamp 2012). Hence the need to reposition the management of cultural heritage in port cities in the context of urban development based on concepts, strategies and methodologies fitting to the patterns and scale of current problems (Nobre Trinidade-Chagas 2012). However, reality is more complex than good intentions and there is no single answer on urban development, heritage commodification, tourism management and governance (Bi et al. 2015).

CASE STUDY 4.3: LIVERPOOL – MARITIME MERCANTILE CITY (UNITED KINGDOM)

Located at the tidal mouth of the river Mersey where it meets the Irish Sea, the maritime mercantile City of Liverpool played an important role in the growth of the British Empire. Six areas in the historic centre and docklands witness the development of one of the world's major trading centres in the 18th c. and 19th c. Liverpool was the key port for the mass movement of people, e.g. slaves and emigrants from northern Europe to America and a pioneering site in the development of modern dock technology, transport systems and port management. The listed sites feature a great number of significant commercial, civic and public buildings, including St George's Plateau.

The World Heritage Committee has placed Liverpool Maritime Mercantile City on the UNESCO List of World Heritage in Danger due to the proposed construction of Liverpool Waters, a massive redevelopment of the historic docklands north of the city centre. The Committee contended that the development will add many modern features to the waterfront altering the skyline of the site inscribed on the World Heritage List in 2004. Furthermore, the redevelopment will fragment and isolate the different dock areas visually. The Committee warned that if the project is implemented, Liverpool may lose the Outstanding Universal Value for which it was awarded World Heritage status (Fig. 4.1).

Source: UNESCO 2017c

4.5. HOUSING MODERNIZATION INDUCED DANGERS

The threat posed by housing modernization to the integrity and authenticity of urban World Heritage is not specific for coastal port cities but is common for many urban UNESCO-listed properties, regardless of the level of socio-economic development or societal welfare. There are numerous examples of wrong housing modernization in urban World Heritage sites – from plastic windows to new constructions – causing serious deterioration of materials, structure and/or ornamental features, loss of historical authenticity and cultural significance. Considering this issue, Pendlebury et al. (2009, p. 351) ask an essential question: 'does a history of architectural innovation leave a legacy warranting strict preservation or does it legitimate future bold innovation? [...] In short, there has been an increasing realisation that such [urban World Heritage] sites need addressing as a distinct category [of World Heritage] with particular issues.'

In other words, the dilemma is the following one: are we supposed to leave any modernization inside the core zone of UNESCO-listed heritage cities for the sake of authenticity and integrity, or can we consider the efforts of urban gentrification as a natural evolution of 'living heritage'? The truth in every case is different, and it is a result of knowledge-based approach to the urban World Heritage site management. It is obvious, that interventions into the UNESCO-listed urban fabric must be based on site-tailored concepts, methodologies and strategies. These must be appropriate to regulations, specifics and scale of current problems, challenges and pressures resulting from population growth, urban development, traffic pressures, large-scale tourism, pollution, climate change, material deterioration of cultural World Heritage, vandalism, out of scale building and changes in existing uses and functions of the heritage sites (Nobre Trinidade-Chagas 2012).

However, in many cases, particularly in coastal UNESCO-listed cultural World Heritage properties where numerous interests clash, changes in uses and functions of the heritage sites is an insurmountable challenge. In the developing countries of Asia, Africa and Latin America, where rapid urbanization and population growth is concentrated in coastal cities, the situation is aggravated by the fact that the historic city cores are mostly inhabited by the urban poor (Abdullah 2015), who cannot afford housing modernization strictly in accordance with World Heritage conservation requirements and respecting the Outstanding Universal Value of the site they live in. This results in applying cheapest materials, like concrete, plastic, and corrugated steel sheeting, attaching external fans for air conditioning to facades of historic buildings, or constructing added storeys on authentic heritage buildings.

CASE STUDY 4.4: HISTORIC TOWN OF ZABID (YEMEN)

Zabid is a World Heritage town in the vicinity of the Red Sea coast. It is one of the towns in Tehama, a western area of Yemen, a circular fortified town with four remaining gates, which was supplied with water by extensive canals. It was already flourishing when Islam was established in the region in the 7th c. Zabid's architecture and its urban plan make it an outstanding archaeological and historical site. Besides being the capital of Yemen from the 13th c. to the 15th c. the city played an important role in the Arab and Muslim world for many centuries because of its Islamic university. A network of narrow alleys spreads over the town and its vernacular buildings, typical of the southwestern Arabian Peninsula, giving the town outstanding visual qualities.

Yet the recent insertion of concrete buildings, the installation of an electricity system, with unsightly overhead cables, an increasing use of modern materials such as concrete and corrugated steel sheeting, as well as open spaces invasion, are seriously eroding the integrity of Zabid as the World Heritage property. The visual and physical integrity of the World Heritage site is so threatened by these new developments and encroachments that 40% of the structures are vulnerable. There is an urgent need to halt this decline and reverse the changes. The attributes that convey the Outstanding Universal Value, such as the mosques, city layout and traditional buildings are highly vulnerable to decay, to change in the forms and materials of buildings, and to the spread of new, inconsistent developments to the northern and eastern sides of the city. Therefore, in 2000, the World Heritage Committee has placed Zabid on the UNESCO List of World Heritage in Danger.

Source: UNESCO 2017d

4.6. NATURAL HAZARD INDUCED DANGERS

World Heritage sites, both natural and cultural ones, are exposed to various natural and human-induced hazards, such as earthquakes, hurricanes, floods, landslides or fires, which can have devastating effects on the Outstanding Universal Value and endanger lives and assets of local communities. Earthquakes, landslides, draughts, floods and other natural disasters, air, water and soil pollution pose major problems to cultural World Heritage sites worldwide. Some patterns of this threat like coastal erosion, siltation, tsunamis and devastating hurricanes might be specific to coastal World Heritage sites. In recent decades, starting from the Boxing Day tsunami of 2004, natural hazards had caused severe impact on coastal cultural World Heritage sites. The risk of natural hazards and their potential negative impact on the authenticity and integrity of coastal World Heritage is ever increasing due to climate change.

The interaction between World Heritage and potential hazards in terms of management is a complicated process comprising five phases (Panizza & Piacente 2008): i) situation survey and mapping, ii) identification of the causal link between impacts, risks and vulnerability, iii) risk assessment; iv) comprehension of cultural assets, and v) correct management of the assets at risk. The third phase is a pivotal one in which the possibility needs to be assessed if a World Heritage site can be affected by natural hazards and therefore subject to risk.

A broad range of hazards might not only have the direct effect on UNESCO World Heritage properties but also an indirect one. That a World Heritage site is prone to natural hazards might negatively affect its image as an international tourism destination (Martini 2011) or lead to its depopulation, misuse or mismanagement. Therefore, the UNESCO World Heritage Centre puts a lot of efforts to increase the resilience of World Heritage sites to natural hazards aiming to strengthen institutional capacities of the authorities responsible for heritage management (UNESCO 2015). Conversely, the resilience of World Heritage sites, especially complex ones, like heritage cities, to natural hazards and other threats depends not so much on a top-down approach, but rather on horizontal, bottom-up and multi-sector approaches which actively involve local communities as a good practice example of the city of Bruges shows (Janusz et al. 2017).

On the other hand, the very perception of a natural hazard risk, particularly of an abstruse one like climate change, to a World Heritage property in the society might be perceived in very different ways. As an example of Lübeck shows, being the leading city of the Hanseatic League in the past and therefore a renowned World Heritage city today induces a particular self-awareness of the Lübeck community. As observed by Christmann et al. (2014, p. 151-152): 'what appears absolutely essential to be preserved are the old buildings, the cultural heritage of the city and the inner city itself. [...] Against this background, Lübeck's actors trust in their own competence; they believe that they are up to the climate change-induced challenges of the future.'

CASE STUDY 4.5: NAN MADOL CEREMONIAL CENTRE (FEDERATED STATES OF MICRONESIA)

Often described as the 'Venice of the Pacific', Nan Madol is a stone complex of over ninety man-made islets and structures separated by navigable canals off the south-east coast of the Pohnpei island that were constructed with the walls of basalt and coral boulders. These islets harbour the remains of stone palaces, temples, tombs and residential areas. The ruins represent the ceremonial centre of the Saudeleur dynasty, a vibrant period in the South Pacific Island culture in the early 1000s. The ceremonial centre was constructed of prismatic basalt blocks between 1,000 and 500 years ago. The large scale of the edifices, their technical sophistication and the concentration of the elaborate megalithic structures of Nan Madol bear exceptional testimony to complex social and religious practices and the development of chiefly societies in the South Pacific Islands of the period.

Remarkably, but in 2016, i.e., the same year, the World Heritage Committee has inscribed Nan Madol both on the UNESCO World Heritage List and on the List of World Heritage in Danger due to threats, notably the siltation of waterways that is contributing to the unchecked growth of mangroves and undermining existing edifices. Making a decision on its simultaneous inscription on the World Heritage in Danger List, the World Heritage Committee members emphasized the need to strengthen international cooperation for Federated States of Micronesia to support its efforts in the safeguarding of the unique sites of Nan Madol.

Sources: Smith 2014; UNESCO 2017e

4.7. ARMED CONFLICT INDUCED DANGERS

Armed conflicts and terrorism pose particularly severe problems to cultural World Heritage sites around the World throughout the 2000s. High destructive power of modern weaponry used in armed conflicts can cause damage or irreversible loss of historic buildings and other cultural World Heritage properties during unintentional attacks even in local or short-term armed conflicts and terrorist attacks. Cultural World Heritage sites are often intentionally targeted due to the symbolic values that they signify (Gül Ünal 2012). This threat might especially severely affect coastal cultural World Heritage sites in the Middle East where most of the sites are located at the seaside whilst it is the most politically unstable region in the World. Abu Mena (Egypt) and Historic Town of Zabid (Yemen) have been included into the List of World Heritage in Danger in different years and for different reasons, but today they both face destruction due to terrorism and an armed conflict. Also, large-scale armed conflicts in Libya and Syria that are going on since 2011 threaten the survival and integrity of the cultural World Heritage sites in these countries.

Also, the depopulation of the heritage sites resulting from the armed conflicts should be considered as a serious problem in cultural heritage conservation, particularly in the case of historic heritage cities. On the other hand, in the case when militant local population has low or no awareness or respect for the Outstanding Universal Value of the World Heritage site at risk, the scale of looting by local burglars, who know the black-market value of heritage items better, might be even worse than the damage incurred by the invading armed forces. In many cases, cultural World Heritage sites, museums and sanctuaries are looted by local burglars pursuing financial profit from smuggling and selling stolen artefacts on black market. The looting of World Heritage sites by locals and trading of antiquities is well documented, yet the protection of antiquities by locals is mentioned in rare cases (Buchach 2014).

Experts dealing with heritage destruction question the efficiency of existing international instruments for the protection of heritage in times of crisis such as the UNESCO 1954 Hague Convention and its two (1954 and 1999) Protocols and the international "Blue Shield" committee (Vileikis 2014). Yet in recent years, international peace keeping or appeasement troops operating in the armed conflict zones with high heritage value are given basic training aimed at increasing their awareness and respect of the cultural heritage in the regions where they will be deployed. As argued by Gül Ünal (2012, p. 228): 'Although the results so far are not promising, at least the development itself could be considered as hopeful.' Such reserved optimism is caused by the fact that efforts are taken internationally to raise awareness among military and political decision makers to take into consideration World Heritage sites and their Outstanding Universal Values while planning international operations. Probably, the turning point was the destruction (and posterior rebuilding) of the iconic Mostar Bridge in Bosnia and Herzegovina during the last Balkan armed conflict in 1991 to 1995.

CASE STUDY 4.6: COASTAL CULTURAL WORLD HERITAGE SITES IN LIBYA

Three coastal archaeological World Heritage sites of Libya are threatened by the conflict affecting the country: Cyrene, Leptis Magna and Sabratha. An ancient Greek colony, Cyrene was one of the principal cities in the Hellenic world. It was Romanized and remained a great capital until the earthquake of 365. A thousand years of history is written into its ruins that were famous since the 1700s. Leptis Magna was embroidered by Septimius Severus, who was born there and later became emperor. It was one of the most beautiful cities of the Roman Empire, with its imposing public monuments and the harbour. A Phoenician trading-post that served as a port for the products of the African hinterland, Sabratha was part of the short-lived Numidian Kingdom of Massinissa before being Romanized and rebuilt in the 2nd c. and 3rd c. A.D.

In 2016, the World Heritage Committee has inscribed three coastal and two other World Heritage sites in Libya on the List of World Heritage in Danger as there is a high risk due to the fact that armed groups are present on these sites or in their immediate surroundings. There is an acute threat of vandalizing or even destroying the sites by rival factions, including ISIS. Experts from UNESCO are taking active efforts in collaboration with the National Government in Tripoli and the rival factions to protect the coastal and other World Heritage sites in this oil-rich nation of North Africa.

Sources: UNESCO 2017f, UNESCO 2017g, UNESCO 2017h

4.8. WHY COASTAL CULTURAL HERITAGE SITES SOMETIMES PREFER NOT TO BE UNESCO-LISTED?

There are cases when areas featured by outstanding values prefer not to be included into the prestigious list of UNESCO World Heritage sites. Remarkably, as of 2018, just 258 coastal cultural heritage properties out of many hundreds, or maybe thousands, are enlisted into the UNESCO World Heritage list. Most of those not included are not even on the national lists of significant cultural and natural sites called the tentative UNESCO World Heritage site lists. E.g. the Baltic island of Bornholm has distinct coastal cultural heritage values like Bronze Age rock carvings, historic harbour towns and fishing hamlets, the ruins of Hammershus which is one of the largest medieval fortresses in northern Europe, as well as four unique medieval round churches from the 11th c. and early 12th c. Nevertheless, neither the Bornholm Island, nor any of these heritage properties are included even into the Denmark's national tentative list of potential UNESCO World Heritage sites.

There are many more coastal cultural heritage properties globally, cultural landscapes in particular, that, like Bornholm, are currently not considered for the designation as UNESCO World Heritage properties, The most important reason for scepticism about the World Heritage list is the fear that the UNESCO label may turn the area into an "open-air museum", a sort of touristic product with huge restrictions. The Chianti landscape is one of best studied and documented cases illustrating these reservations (see this page below). Indeed, as an example of a neighbouring Italian World Heritage landscape of Cinque Terre shows, although strict rules that preserve the World Heritage site and forbid owners to add anything new, including even air conditioning equipment to the houses, are duly observed, however local inhabitants of Cinque Terre rent their authentic and preserved houses for tourists and prefer to live elsewhere regardless of its World Heritage rank and much-advocated sustainability.

It is ever more recognized worldwide, that local communities have to play the lead role in the process of designating their sites as World Heritage properties. Even in the developing countries, increasing awareness and critical thinking of local communities in the participation process has led to increasing influence of local people over area governance. The local people's viewpoint towards the values of their living area might differ significantly from that of the government officials interested in heritage designation, often for political reasons (Povilanskas 2004). This gap often leads to worries and conflicts between the locals and the government over heritage site designation that are difficult to resolve (Wopon 2014). Hence scepticism from the broader array of local stakeholders towards the top down World Heritage designation process backed up by fears to lose control in decision making on area governance and development directions.

CASE STUDY 4.7: CHIANTI VITICULTURE LANDSCAPE (ITALY)

The Chianti region is one of the most important Italian wine regions which definitely meets criteria set by UNESCO to World Heritage cultural landscapes: 'to be an outstanding example of a traditional [...] land-use which is representative of a culture (or cultures), or human interaction with the environment' (UNESCO 2018l). Understanding why one of the most important Italian coastal wine regions, as the Chianti, is not included on the World Heritage List as a cultural landscape is quite controversial. The operators of culture tourism believe that the UNESCO recognition could be a "quality mark" for the whole area, however, the wine producers believe that by entering on the UNESCO World Heritage List they will compromise the evolution that characterizes the agricultural sector.

The Chianti region is not a UNESCO-listed cultural landscape, as Saint Emilion (France), because local winemakers and other stakeholders fear that World Heritage status would be bound to a greater number of additional rules that could hinder the development of the territory. The worry that an excessive landscape monitoring may restrain the economic development of the area prevails over the interest in additional benefits resulting from this international recognition. This is what has happened in Saint Emilion after the UNESCO recognition. After all, Chianti is a brand recognized around the world and the effects of adding a new label of World Heritage would not change anything in terms of its international attractiveness. Also, it is complicated to seek recognition for an area that has not, historically, clearly defined its boundaries and that also belongs to the jurisdiction of two different provinces, Florence and Siena.

Source: Sasso 2016, UNESCO 2018c

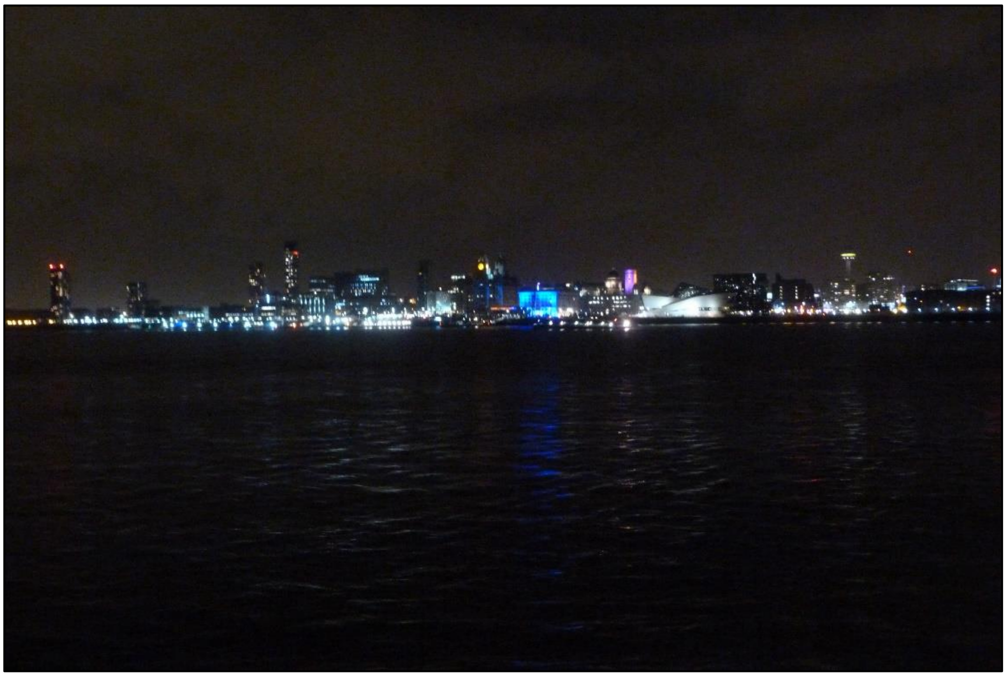

Fig. 4.1: The 'modernized' night skyline of the heritage waterfront in Liverpool Maritime Mercantile City – an endangered coastal cultural UNESCO World Heritage site in United Kingdom (see Case study 4.3 on page 28) (photo: Ramunas Povilanskas)

Fig. 4.2: Chianti – a coastal viticulture heritage region in Toscana, Italy which is unwilling to be UNESCO-listed (see Case study 4.7 on page 32) (photo: Ramunas Povilanskas)

5. GOOD PRACTICES IN MULTI-LEVEL GOVERNANCE OF COASTAL CULTURAL WORLD HERITAGE SITES

5.1. RAISING LOCAL AWARENESS AND ENSURING ACCEPTANCE OF CONSERVATION REGULATIONS

The *Community involvement*, along with the *Credibility* of the World Heritage List, the *Conservation* of World Heritage properties, the *Capacity building* and *Communication*, is considered to be one of the five C's that comprise the strategic objectives of the Global strategy aimed to achieve a representative, balanced and credible World Heritage list (UNESCO 2007). This challenge is probably the biggest and, definitely, a recurrent one: to help stakeholders understand the obligations of living and doing business in a World Heritage site, the responsibilities that come with it, as well as demonstrating the opportunities that accompany the designation. There is no ready recipe for ensuring community participation, but most experts agree that some structure to manage the issues and resolve conflicts on a heritage property scale is required.

A narrow stakeholder representation is the main problem with a small group of stakeholders, which is more active or better positioned, participating in and benefiting from the involvement in the decision-making over the heritage designation and management with a key role typically played by the conservation authorities. As noted by Albert (2014, p. 23): 'Local communities and their experts [...] frequently do not know what the World Heritage criteria mean. And if they do know, the criteria are deconstructed so as to appease their own perceptions of heritage.' This problem is encountered in many UNESCO-listed coastal and island heritage sites from the Caribbean, the Pacific, the Mediterranean, and the Nordic alike (Aretano et al. 2013; Kaltenborn et al. 2012; Kerstetter & Bricker 2012; Nicholas et al. 2009; Svels 2011, 2015).

Different stakeholders have varying motivations and incentives for engaging in the conservation of the cultural World Heritage sites. According to Rojas (2012, p. 147): 'If values of heritage assets are to be reflected in actions toward their conservation, recognition of these multiple values must be incorporated into social processes through which public and private resources are devoted to multiple and competing uses.' It is advisable to promote the heritage site as a 'dream' place to live and work increasing the interest of real estate investors to refit and preserve space for new uses as well as attracting new residents and businesses to the heritage area. For that aim, it is critically important to promote local dignity regarding the exclusiveness of the place and to associate the quality of life of local inhabitants to the World Heritage status. In this respect, it is also important to take additional measures by local, regional, and national governments in order to support local businesses providing better and more diverse career opportunities (with fair wages).

The problem of depopulation of heritage sites whilst their gentrification leads to the investments into real estate without an intention for a permanent residence could be avoided by promoting a greater mix of social and economic activities, fostering diversified local commerce and services, and strengthening the educational, sports, and cultural activities. The sustainability of the conservation process is attributed to a greater variation and combination of heritage uses and users. It is heightened when a heritage site is made more attractive to a wider array of users interested in a range of values associated with the World Heritage (Rojas 2012). Yet this process requires significant flexibility in heritage conservation and site-specific solutions for its adaptation for diverse economic activities (Ripp & Rodwell 2015).

Heritage 'liveability' is probably the main keyword in this respect. The aim of community involvement is to facilitate sustainable management and to cherish 'living heritage', which needs constant and active human care or the cohabitation in harmony with carefully planned and broadly discussed measures of sustainable adaptation of the heritage sites for local businesses without any compromising of the Outstanding Universal Value. As noted by Albert (2012, p. 22): 'The underlying concept of stakeholders is a holistic one which includes individuals, institutions and organizations on different levels and from different backgrounds. For example, stakeholders often reside in a World Heritage site. They may feel that the spaces of their daily lives are being taken over or even stolen by the many visiting tourists. However, stakeholders are also business people, who [...] probably feel their businesses restricted by protective conservation regulations.' It is hard, albeit possible, to combine conflicting interests of various stakeholders in a coherent and sustainable way as we have already seen from the Chapter 4.

CASE STUDY 5.1: OLD CITY OF DUBROVNIK (CROATIA)

The 'Pearl of the Adriatic', situated on the Dalmatian coast, Dubrovnik is a small medieval town, which is best known for the beauty of cultural World Heritage which is exhibited within the ancient city walls, and which is still a dwelling place. It became an important Mediterranean maritime power from the early 1200s onwards. The prosperity of the city was historically based on maritime trade. As the capital of the Republic of Ragusa, it achieved a high level of development, especially during the 15th c. and 16th c. It became notable for its wealth and skilled diplomacy which allowed avoiding its annexation by the Venetian Republic.

Today, being the most internationally recognizable Croatian brand and the symbol of national culture and history, Dubrovnik is one of the most popular destinations of cultural heritage tourism in Europe. Albeit severely damaged by an earthquake in 1667, Dubrovnik managed to preserve its Gothic, Renaissance and Baroque churches, monasteries, palaces, and fountains. In 1979, the old city of Dubrovnik was listed as one of the first cultural sites on the UNESCO list of World Heritage. Damaged again in the early 1990s by the armed Balkan conflict, it was the focus of a major restoration programme co-ordinated by UNESCO.

Being a renowned World Heritage city, Dubrovnik attracted 1.2 million of tourists that stayed 4 million nights in 2017. These figures show that tourism in Dubrovnik has reached huge proportions in relation to the size of the old city and the number of its inhabitants (28.4 thousand). The high concentration of tourists in the historic city nucleus is further increased by cruise ship excursionists. As result, the city is struggling with heavy tourism pressure owing it to its strong cultural identity expressed in rich cultural heritage. This impairs the tourist experience and affects the way of life of the local population as well.

Along with the problem of tourist congestion, the heritage core became increasingly gentrified facing a 'vicious circle of gentrification' like Venice or other coastal World Heritage cities. The attractiveness of the historic city nucleus induced a great number of foreign tourists to buy flats for second homes. This resulted in soaring real estate prices in Dubrovnik that are the highest in Croatia whilst the historic heritage nucleus became almost void of permanent residents and was losing its authenticity. Dubrovnik has evolved from a living urban organism into a lifeless tourist destination with vanishing traces of the authentic, local culture. Tourists had very limited or no access to organized or individual forms of authentic experiences.

The problem was caused partly by a defective urban management targeted towards expanding tourist facilities as local development excessively depended on income from tourism industry. The city authorities did not conduct an adequate policy thus encouraging increased real estate demand and discouraging the local population to remain in the historic city. Overwhelming commercial imperatives that have shifted the focus from the host to the guest have resulted in increased congestion and pollution of the historic city core during the high season and complete desolation during the low season. Dubrovnik became far less lively in the low season than it was thirty years or just a decade ago.

Facing the challenges, Dubrovnik inhabitants became gradually aware that the city needed innovative participatory cultural policy models which could help to solve problems related to sustainability of the urban development. The city had to reconsider its mass cultural tourism identity. Creative industries became a major development driver focusing on diversifying offers that underline the best Dubrovnik has to propose both for tourists and for the hosts. The national competition among several cities in Croatia in 2015-2016 for the title of the European Capital of Culture 2020 provided a chance for Dubrovnik to boost its efforts towards creativity and public participation as the long-term vehicles of sustainable heritage and urban development.

Although Dubrovnik has lost the bid for the European Capital of Culture to Rijeka, but the suggested programme "City in the Making" is being gradually implemented. It has four pillars: "Reclaiming the public space", "Releasing Creative Energy", "Redefining Identity" and "Connecting Europe". Furthermore, in the coming two years, Dubrovnik will drastically cut the daily number of visitors allowed into its historic centre to 4000 and negotiate with cruise companies spreading cruise calls more evenly in the season. Therefore, Dubrovnik is a good illustration how positive resident attitude is overcoming the vicious gentrification circle and heritage is appreciated by dedicated local development and diversification of economic activities.

Sources: Jelincic & Žuvela 2012; Maksin 2010; UNESCO 2017i; Uroševic 2015

5.2. CONDITIONS FOR KNOWLEDGE-BASED AND CREATIVE USE OF WORLD HERITAGE ASSETS

The diversification challenge of economic uses of cultural heritage sites is pertinent to knowledge-based localization (Darsavelidze 2010) which helps addressing demands of the global tourism market and avoiding threats it induces (congestion and pollution at popular World Heritage sites, the vicious circle of gentrification, price rise and depopulation of the heritage city centres etc.). As noted by Alfasi & Fenster (2009, p. 547): 'In the geographical context, the places where new knowledge-based products and services are manufactured and consumed raise specific interest.' This shift towards a knowledge-based society has considerably changed the view on cultural heritage, and its role in society (Olsson 2010). This is especially true for the heritage cities. Examples from successful World Heritage cities witness that local knowledge-based products and services can increase the heritage management sustainability if supported by fostering the vibrant urban atmosphere with a priority on creative and experiential economy and interpersonal relations (Citarella & Maglio 2014).

Florida's (2002) seminal study has shown that economic development occurs where successful clusters of creative people are found and a rich array of arts and culture attracts firms and residents to the place. This gives a substantial advantage to the heritage cities where a unique ambience affords museums, art galleries and festivals a special aura and cater effectively for the desires of both hosts and guests alike. The shift from mass tourism to a much more diverse and fragmented post-mass tourism in many seaside destinations have shaped coastal management and cultural World Heritage conservation. As a result of the emergence of a post-mass tourist with multiple interests, there is the growing trend towards relational forms of tourism based on creativity and embedded knowledge (Richards 2014) with a need for 'place specific', 'experience specific' and 'special interest' tourism (Ashworth & Tunbridge 2005, Povilanskas & Armaitiene 2011, 2014).

This diversified 'new' tourism demands a wider range of cultural and heritage experiences, knowledge-based narratives, and a creative interaction with the destination. As noted by Citarella & Maglio regarding the challenges facing the Amalfi Coast, a World Heritage landscape in Italy (2014, p. 67): 'Creativity consequently, becomes the emblematic concept upon which demand and supply of this kind of tourism meet current trends: the desire to acquire personal experiences of informal learning and the sensitive awareness of resources closely linked to the cultural heritage of the host community, intangible (history, art, traditions, trades etc.) and territorialized (i.e. linked to the geographical processes and context generating them).'

The promotion of the knowledge-based innovations and synergies between tourism, cultural heritage conservation, the cultural and creative industries, and other sectors is fundamental to the development of a creative atmosphere as a driver of sustainable and competitive local development (Della Lucia & Segre 2012). Apprehending added value through locally embedded cultural heritage can establish a strong link with the authentic sense of place. Good governance principles of heritage management emphasize the value creation through investment in a number of catalysts that complement cultural heritage with consumption-led and experience-based cultural activities and attractions (Della Lucia & Segre 2012). In other words, to become attractive for visitors who might be ignorant about the Outstanding Universal Value, World Heritage managers must concentrate on five Is: Information, Innovation, Interaction, Impression and Identity.

The role of dedicated institutions is pivotal in facilitating this process. For instance, considering heritage and tourism management, coastal cultural World Heritage sites in Italy, a country with their largest number, can be seen as dynamic networks of professional, social and cultural institutions, as well as formal or informal relationships, referring to a 'symbolic dimension of the shared knowledge', which bestow heritage landscapes with a unique character 'in terms of ontology of production [and] communication rules [...] which are its real added value in terms of use, enjoyment and experience.' (Toschi 2015, p. 481).

Toschi (2015; p.483) illustrates this argument with an example: 'An Italian wine makes you want to drink it in Italy with Italian food, surrounded by Italian landscape; because its "aura" strongly evokes a dereferencing, a location, in other words, a specific geo-socio-historical background.' As a result of this integrated approach, the cultural and creative industries (16%) and tourism (2%) employ 18% of the workforce in local enterprise units of Italy, i.e., a total of almost 3 million people (Della Lucia & Segre 2012), the numbers employed in the content and information industries (16%) and cultural heritage (13%) being similar. 60% of the cultural sector employees are employed in the material culture, including culinary heritage production and catering.

CASE STUDY 5.2: BORDEAUX, THE PORT OF THE MOON (FRANCE)

The Port of the Moon, which is another name for the historic port city of Bordeaux in southwest France, is UNESCO-listed as an inhabited historic city, an outstanding urban and architectural ensemble, created in the age of the Enlightenment, whose values continued up to the first half of the 1900s, with more protected buildings than in any other city in France except Paris. It is also recognized for its historic role as a place of exchange of cultural values over 2,000 years, especially since the 12th c., due to commercial links with the UK and the Netherlands. The affectionate old name for Bordeaux was Le Port de la Lune (The Port of the Moon), reflecting the crescent shaped line of the docks scattered along the Garonne River. Urban plans and architectural ensembles of the early 18th c. onwards place Bordeaux as an outstanding example of innovative trends and give it an exceptional urban and architectural unity and coherence.

The urban form of Bordeaux represents the success of philosophers of the age of the Enlightenment who dreamed to make cities into 'melting pots' of humanism, universality and culture. Bordeaux is world-renowned for the unity of its urban and architectural classical and neo-classical expression, which has not undergone any stylistic break over more than 200 years. The city has retained its authenticity in the historic buildings and spaces created in the 18th c. or 19th c. It poses a testimony to the exchange of cultural influences and planning ideas ensuring this cosmopolitan maritime city an unparalleled prosperity providing for an exceptional urban and architectural transformation that started in 18th c. and continued through the 19th c. up to present time.

The case of Bordeaux is an example of knowledge-based dedicated efforts assumed to integrate and to harmonize sustainable planning and heritage conservation, in order to stimulate knowledge exchanges and share experiences to compare. It is a very interesting example of the revision process of the Plan for Safeguarding and Development of Bordeaux (started in 2010) which aims to highlight the city's capacity for innovation and adaptation of French heritage governance approaches concerning sustainability challenges. The revision of this conservation tool required harmonization with the following five principal sustainability goals of the entire city: i) urban quality based on local identity and heritage conservation and enhancement, ii) environmental protection, iii) economic development, iv) attractiveness, green mobility and social equity, v) energetic renovation of buildings. Sustainable development goals are pursued by increasing the social and functional mix, by rehabilitation of public spaces, by protecting biodiversity, and by reducing energy consumption through public participation whilst keeping intact urban heritage and traditional values.

In this project, the city of Bordeaux aims to "recentre" the urban action on the city centre, in order to allow revitalization and sustainable evolution through time. Attention should be paid in the future to the UNESCO Management Plan, the strategic and operative tool concerning the protection and enhancement of heritage. In the Bordeaux Management Plan there was already the aim to find a sustainable convergence between conservation and development. All the other urban planning tools must be in coherence with the UNESCO Management Plan. For these reasons, the plan has to become the 'meeting point' of sustainable urban development strategies and heritage conservation policies, providing good governance guidelines for an integrated World Heritage management. A new attention given to the management plan can lead to new outlooks on research and cultural exchange. The key factors for the conservation success in Bordeaux as a dynamic and living organism were the integration of protection and sustainability aims, policies, actors and tools as well as the realization that urban planning and conservation must work together.

Bordeaux is also famous for its wine-themed creative industries. It is the world's major wine capital. It was British claret consumption that transformed a modest domestic market in the 1200s into what would become an 800-year dynasty of viticulture and commerce. Bordeaux wine is world-famous with 10,000 wine-producing châteaux or vineyards surrounding the city, the École du Vin de Bordeaux housed in a beautiful 18th c. building, and the Cité du Vin, which is a museum, and a place of exhibitions, shows, movie projections and academic seminars on the theme of wine, opened in 2016 on the banks of the Garonne and celebrates the long history and cultural significance of wine to all of the world's civilisations. Every June, Bordeaux hosts VinExpo, the world's major wine fair.

Sources: Appendino 2017; UNESCO 2017j

5.3. WORLD HERITAGE COMMODIFICATION AND ADAPTATION TO MODERN REQUIREMENTS AND USES

Wang (1999) identifies three types of authenticity in tourist experiences; Object-related authenticity refers to a knowledge-based view on authenticity where heritage value is based on believed originality. Constructive authenticity refers to the authenticity projected on heritage objects in terms of imagery, expectations or beliefs. Activity-related (or existential) authenticity is being created through activities. Wang (1999, p. 350) argues that: 'it is mainly museum-linked usage [of the term 'authenticity'] which has been extended to tourism. For example, products of tourism such as works of art, festivals, rituals, cuisine, dress, housing, and so on are usually described as "authentic" or "inauthentic" in terms of the criterion of whether they are made or enacted by local people according to custom or tradition.'

It is widely considered that tourist consumption could endanger authenticity (Maior-Barron 2012). O'Brien (2012) distinguishes several stringency levels concerning the authenticity maintenance in the range of activities that may be undertaken in regard to a heritage asset:

- *Preservation*: ensuring the continued existence of the asset;
- *Conservation*: maintaining it in a proper condition according to accepted professional standards;
- *Renovation or restoration*: returning an asset that has deteriorated to its original condition;
- *Adaptive reuse*: ensuring continuity of use through minimal changes to the asset; and
- *Area conservation planning and historic environment initiatives*.

In this respect, the key issues of commodification and hybridization raise many debates in the heritage management theory and practice. Commodification is the process of turning a World Heritage property into a 'commodity' offered customers, in other words, it means adapting or fitting it for tourist consumption needs. According to Prideaux (2003, p. 3–4): 'Commodification refers to a range of activities that modify heritage sites as well as cultural events, many of which are associated with heritage sites, to increase their attractiveness to the tourist. Specifically, commodification can be described as the process through which heritage and cultural assets are gradually converted into a saleable product or experience as a consequence of actual or perceived demand by tourists, government perceptions of demand or tourist industry perceptions of demand.'

Hybridization is the process of supplementing a World Heritage property with other, non-typical functions and utility values to make it more appealing for tourists and better integrated into a regional tourism system. Heritage hybridization, along with stakeholder engagement, can be seen as effective levers which can be used in several of heritage management activities within the range listed above: from renovation or restoration to adaptive reuse as well as area conservation planning and historic environment initiatives while maintaining close links with a heritage site's authenticity and a distinctive symbolic value. According to Della Lucia et al. (2012, p. 99): 'The hybridization of heritage with the culture and creative industries and other sectors (cultural legacy vs cultural catalysts vs cross-sectoral fertilization and innovation) [...] play their [constructive] part in shaping [heritage] regeneration processes.'

Both processes – commodification and hybridization – seem to be inevitable in the contemporary society. The challenge is to establish knowledge-based limits so that none of them could compromise the Outstanding Universal Value and essential authentic features of World Heritage sites. This caution is especially pertinent when considering marketing of World Heritage properties for tourism purposes. There are four key concerns related to marketing heritage sites as tourist destinations (Donohoe 2012). The first concern is related to the marketing of heritage as if it were any other commodity. The second concern relates to the increasing number of tourists and their potential to overstrain institutional facilities and resources. The third concern deals with the complexity and challenge associated with the stakeholders involved in marketing a heritage site.

The last, not least concern is that current marketing strategies result in a conflict in the management of heritage sites where preservation should be the fundamental and indissoluble priority. Hence, it is evident that the commodification and hybridization of heritage raises concerns dominated by questions of authenticity and cultural evolution (Hinch 2004). One can barely find a non-commodified traditional domestic production for souvenirs, or a festival which is not 'hybridized' with the Outstanding Universal Value of the World Heritage site that is popular among tourists. Both processes have profound implications, not only for tourists, but for host communities with heritage artefacts becoming fetishized commodities (Williams 2004).

CASE STUDY 5.3: BRYGGEN (NORWAY)

Bryggen is the old wharf of Bergen that is a reminder of the town's importance as part of the Hanseatic League's trading empire from the 14th to the mid-16th c. Bryggen has been damaged by a number of fires through the centuries and has been rebuilt after every fire, closely following the previous property structure and plan as well as building techniques. Bryggen's appearance today stems from the time after the fire in 1702. Albeit the last fire in 1955 has again ravaged the characteristic wooden houses of Bryggen and there are no authentic Hanseatic buildings left, its rebuilding has traditionally followed old patterns and methods, thus leaving its structure preserved, which is a relic of an ancient wooden urban structure once common in Northern Europe (Fig. 5.1). The buildings are made of wood in keeping with vernacular building traditions. Due to its preserved Medieval structure and efforts to upkeep the historic appearance, Bryggen was one of the first urban heritage properties to become UNESCO-listed in 1979.

Today, some 62 buildings remain of this former townscape which are adapted for merchandise and other tourism related purposes. In spite of permanent rebuilding of Bryggen, the original compact Medieval urban structure is preserved. It is characterized by the construction of buildings along the narrow passages running parallel to the docks. The urban units are rows of two- to three-storey buildings signified by the Medieval name "gard". They have gabled facades towards the harbour and lie on either one or both sides of the narrow passages that have the functions of a private courtyard. The waterfront boardwalk is largely expanded to cater for tourist needs, mostly, for large volumes of excursionists from cruise ships. Bryggen is architecturally divided into two, the north part consisting of the original wharfs in timber and the south part with brick "lookalikes" clad in wooden façades and covered with traditional rooftops. In spite that they are fake, the colourful façades facing the sea provide an architectural iconic image of the city of Bergen.

Bryggen is a good example of skilful commodification and dedicated hybridization of a wooden World Heritage site. The preservation of the Hanseatic buildings commenced in the 1960s and had made major progress by 1979, the year of inscription on the World Heritage List. Since 2000, there has been an increased focus on maintaining original methods and building materials in the restoration, with careful consideration given to the choice of material, paint, plugs, nails, etc. and the use of original tools as far as possible. From the 1960s the former trading in stock fish and commodities was gradually replaced by small arts and crafts businesses. An increase in the number of visitors has led to the establishment of restaurants and tourist businesses. This has resulted in changes in the spirit of the place, particularly along the waterfront, whilst the atmosphere of the Hanseatic period can still be sensed in the more secluded area further back. Yet the waterfront restaurants of Bryggen that are exposed southwards are especially popular among locals and tourists alike on warm sunny days thus extending the outdoors season in otherwise wind-chilly Bergen.

Bryggen is surrounded by a development buffer zone. The concept was not part of the existing legal framework of the Norwegian planning system, and so until the early 2000s, the buffer zone had no ground in the Norwegian law. Since the buffer zone included a large part of the historic city centre and the harbour, it was important to find a legal definition that would leave the city in charge of urban development, while placing emphasis on heritage management inside the buffer zone's limits. It was finally decided to define the World Heritage buffer zone as a land-use plan managed through the Planning and Building Act, and to develop the integrated heritage conservation and management tool in further detail, adjusting it to meet the specific management challenges posed by the buffer zone.

In 2000, on the occasion of the Millennial celebrations, Bergen, along with eight other European cities, was awarded the status of the European Capital of Culture with the main emphasis on Bryggen as the most suitable location for festivals, exhibitions and other cultural events also highlighting the historical cultural links of Bergen with Europe. Preparations for 2000 included the refurbishment of most cultural venues and some work spaces such as artists' studios. The Capital of Culture programme was not aimed at tourism, but Bryggen was substantially transformed by it as the programme gave a significant incentive to go beyond commodified tastes and needs of cruise excursionists. Yet there was some criticism that by emphasizing Bryggen, too much focus was on pre- and early modern coastal culture rather than contemporary one.

Sources: Miles 2007, Myrvoll 2003, Reme 2002, UNESCO 2017k

5.4. SUCCESS IN MARKETING OF COASTAL WORLD HERITAGE AS A UNIQUE SELLING PROPOSITION

Deliberation of heritage in marketing terms is a wide area of research (Dümcke & Gnedovsky 2013). And it is not only destination marketing that the authors are considering but also broader marketing of UNESCO World Heritage sites. The internationally acclaimed Outstanding Universal Value coming with World Heritage listing has become a powerful asset to stand out in the crowded market place (van Oers 2006). Summarizing a vast array of publications on the World Heritage marketing, we argue that a successful marketing of cultural World Heritage sites for tourism is best achieved by combining four tenets: by raising knowledge of authentic cultural heritage among tourists; by the placement of the heritage in fiction: literature, cinema, visual media, video games; by reconstructing the historical past with the help of augmented reality tools, and by relishing the imagination of the visitors.

Heritage is often used to endow sites with what the tourism industry calls a USP – a 'unique selling point' or a 'unique selling proposition' (Salazar 2013). In marketing terms, World Heritage status is promoted as a 'top brand' or as a USP to attract tourists to an area (Pannell 2006). It is also suggested that marketing of World Heritage sites should promote a blend of the USP and the "Wow-Factor" which 'makes the visitor go `wow', something that makes a real, lasting impression on the visitor and leads to word-of-mouth recommendations to friends and relatives' (Swarbrooke 2001, p. 331). While considering a visit to a cultural World Heritage site in a peripheral area, price may not pose a deciding or significant factor for the tourist if a USP is on offer (Boniface 2000). For instance, countries of Central and Eastern Europe recognize their rural heritage as a USP featuring pastoral and vernacular images in the 'official' tourism promotional materials (Light et al. 2009).

For turning a World Heritage site, especially a heritage city, into a USP for an area, the 'halo effect' might be important. In heritage tourism, it means the appealing image of a cultural World Heritage site created by the synergy between the site and its broader cultural context (e.g. a network of coastal World Heritage port cities that once belonged to the Hanseatic League). Also, the 'halo effect' can relate to the enhancement of local community's dignity and place image following the staging of an international event (Hall 1992). The 'halo effect' of a successful event, e.g., the European Capital of Culture award implying a year with a series of international cultural events, might create a 'wow-factor' and contribute to a World Heritage city in becoming the USP on a regional tourism scale. However, successful sustaining the image of a USP by the World Heritage city beyond the event, requires a comprehensive longer-term strategy as an example of Sibiu, a World Heritage city in Romania shows (Liu 2014). Without a strategy regarding the USP, even a renowned World Heritage destination like Venice suffers from a mismatch between visits to the city and to its cultural institutions (Russo 2002a).

The marketing of World Heritage sites, cultural landscapes in particular, can also effectively utilize the 'territory of origin' label of local heritage-related products as a branding tool. Territorial products, especially coming from a special place, are usually perceived as true, authentic, attached to their origins, and, last not least, considered to be of superior quality (Zhang &, Merunka 2014). Hence, the 'territory of origin' label creates a USP both for a World Heritage property and for its brand through a particular combination of characteristics and strong associations. In this way, the label facilitates developing a heritage interpretation synergy which endows the World Heritage site and its product brand with quality and authenticity images featuring 'the accumulation of impressions, beliefs, thoughts, expectations and emotions' (Zou et al. 2015, p. 212).

However, there is an alternative strand of consideration arguing that despite an apparent significance of the UNESCO designation for cultural and heritage tourism, in many instances this is just an opportunity to be exploited but it has no intrinsic value for marketing of World Heritage as a USP (Sasso 2016). In particular, coastal cultural World Heritage sites located in the hinterland of attractive seaside resorts and port cities might struggle in conveying the UNESCO label as a USP to the wider tourism market (Povilanskas 2004; Povilanskas & Armaitiene 2011). Another reservation is the tendency of governments, Destination Marketing Organizations, and the tourism industry to see UNESCO listing as a chance for its promotion as a USP and to try to maximize resulting commercial opportunities. Popular World Heritage sites are also 'a magnet for beggars, hawkers, and guides whose unregulated trading can cause physical damage and mar the atmosphere' (Henderson 2009, p. 83). Rather than concentrating on marketing of a World Heritage site *per se,* it is more important to use the World Heritage property as an asset for building a comprehensive image of an interesting, creative, attractive, and vibrant tourist destination.

CASE STUDY 5.4: JURISDICTION SAINT-ÉMILION (FRANCE)

As already mentioned, World Heritage-branded local products featuring the 'territory of origin' might become even better known on the international market than the World Heritage site itself. Yet this situation gives an opportunity to use the 'halo effect' for strengthening a World Heritage-based USP. The Jurisdiction of Saint-Emilion in the Bordeaux Region of France is one of those remarkable examples of how the World Heritage designation for a traditional viticulture landscape might develop a local heritage-related product (Saint-Émilion Claret red wine with the protected designation of origin) into a brand which is probably better recognizable internationally than the village of Saint-Émilion itself, albeit being rich in historic monuments.

Saint-Émilion is the wine village located in the hinterland of the city of Bordeaux, which is a UNESCO World Heritage site itself as well as a large tourist hub. Saint-Émilion vineyards were classified by UNESCO as a World Heritage cultural landscape in 1999. The Jurisdiction of Saint-Émilion is an outstanding example of a historic vineyard landscape that has survived undamaged and active to the present day. The intensive cultivation of grapes for wine production in a precisely-defined region and the resulting landscape is illustrated in an exceptional way by the historic Jurisdiction of Saint-Émilion. The territory of the Jurisdiction is located in the Nouvelle Aquitaine region, in the department of the Gironde. It covers 7,847 hectares. Eight communes comprise the Jurisdiction, which was established in the 12th c. by the King of England.

The World Heritage landscape of the Jurisdiction of Saint-Émilion is a wine monoculture, comprised of vines that were introduced into this fertile region of Aquitaine by the Romans, intensified in the Middle Ages, and have remained active until today. Saint Émilion benefited from its location at the Pilgrimage Route to Santiago de Compostela, and several churches, monasteries and hospices were built as of the 11th c. This long wine growing history marked in a characteristic manner the monuments, architecture and landscape of the Jurisdiction. This alliance of the built and the natural, of stone, vine, wood and water with the maritime influence, has created a cultural landscape with the unique Outstanding Universal Value. Critical issues currently affronting the Jurisdiction of Saint Émilion as a UNESCO-listed World Heritage cultural landscape are: i) Abandoning of human settlements traditionally used by farmers; ii) Land fragmentation; iii) Loss of the less productive historical vineyards that are replaced by new grape varieties; iv) Reducing biodiversity due to intensification of agriculture and intensive mono-production.

The maritime character of the Jurisdiction of Saint-Émilion is defined by the tidal regime of the river Dordogne. The wave of a tidal bore resulting in high tides from the seasonal penetration of the maritime domain into the river goes up to Fronsac around Libourne, which is adjacent to the Jurisdiction of Saint-Émilion, about thirty kilometers inland. The maritime influence in the Jurisdiction of Saint-Émilion is not limited just to the tidal bore on the Dordogne: the level of the watercourse is subjected to the action of tides until Castillon-la-Bataille, even further upstream than Saint-Émilion whilst the maritime climate is optimal for Merlot, Cabernet Franc and Cabernet Sauvignon grape varieties traditionally used to blend the world-renown Saint-Émilion Claret wine.

As a place, the winery is embedded in a wine tourism region and the winery experience is included in a wider experience covering all the places visited. So, the winery image in the visitor's mind is one of the places which caters for specific expectations and is different from the image of another place. There is not a direct and verified connection between the UNESCO listing and the increasing visibility of the Jurisdiction Saint Émilion and the Saint Émilion Claret wine. Yet since 1999 (when Saint-Émilion was UNESCO-listed) a series of social and cultural changes have occurred which have made Saint-Emilion a USP of its kind.

It is worth-mentioning, that Saint Émilion wines were even not included into the first Bordeaux wine classification of 1855. The first formal classification in Saint-Émilion was made a century later, in 1955. The UNESCO label has influenced marketing and communication strategies and a certain number of festivals and exhibitions were born on the link of wine (as a historical and unique resource) and cultural heritage (as an economic potential resource for territory survival). Some examples of the wine and heritage connection are the Saint-Émilion Night of UNESCO World Heritage and the Saint-Émilion Jazz Festival. As a result, since 1999, the wine-related tourist-flows in Saint-Émilion have increased by 60%.

Sources: Bouzdine-Chameeva & Durrieu 2011; Gullino et al. 2015; Sasso 2016; UNESCO 2017l

5.5. CHERISHING SYMBOLIC VALUES OF COASTAL CULTURAL WORLD HERITAGE SITES

Heritage sites do not necessarily have to contain physical remains to be designated by UNESCO (Mitchell et al. 2009). There are quite a few UNESCO World Heritage sites worldwide whose Outstanding Universal Value is acknowledged not for their uniqueness, but rather for their symbolic significance to the society. The site is considered to have a salient symbolic value when it reflects shared ideals held within a broader community helping to interpret that community's identity and to assert its cultural personality (Maignant 2017; Nijkamp 2012; Rojas 2012; Throsby 2012). For instance, in Romania, memorial-symbolic value is officially recognized as one of the key criteria according to which a cultural asset can be designated as heritage (Demeter 2014).

The symbolic value could be interpreted as a measure that heritage properties act as 'repositories and conveyors of meaning' (Throsby 2001, 2012; Yin 2017). It is one of the key experience values (aesthetically and socially engaging heritage qualities), together with artistic value, environmental value, identity value, historic value, architectural value etc. (Edström 2015). According to Throsby (2012, p. 54): 'The [symbolic] value of the site as a representation of meaning may be particularly important in its educational function, not just for the young but also for advancing the knowledge base and level of understanding of the whole community.'

It is noteworthy, that the concept of option value is also strongly related to that of symbolic value (Nijkamp 2012). Option value, in this context, is future or potential value of World Heritage assets, cultural landscapes in particular (Ivleva et al. 2014). Aesthetic and associative-symbolic values of heritage sites are performed by creating and cherishing bonds between people, and between people and their environment (Kobylinski 2006). No surprise, that symbolic values are quite often attributed to cultural landscapes possessing and displaying beauty in some fundamental sense (Throsby 2012), albeit these can be also recognised to other heritage types.

The perception of the values of the historic properties has broadened recently to include symbolic values of places, such as a spirit or sense of place, ethos, and other intangible aspects stimulating sense and feeling of belonging, and collective identity (Bandarin & van Oers 2012, Fusco Girard 2013, Shoval 2013). For instance, on the UNESCO World Heritage List, the description of the Royal castle of Kronborg at Helsingør, immortalized by William Shakespeare as Hamlet's Elsinore, starts with the words that it 'is of immense symbolic value to the Danish people' (UNESCO 2017m). As noted by Robert et al. (2002, p. 92). 'One of the first steps that should be taken in efforts to preserve a city's spirit of place is to identify the critical sites through which it is articulated and in particular, the symbolic values the population associates with their urban heritage.'

Similar approach is also pertinent in evoking a sense of place by the heritage landscapes where symbolic associations with rural tradition, culture, and history play a key role (Zhang & Merunka 2014). In the context of World Heritage, the notion of 'cultural landscape' comprises not only landscapes shaped by human activity but also landscapes bearing only symbolic values and appreciated for the aesthetic appeal, or for the connotations that people may associate with them (Mitchell et al. 2009). The designation of a cultural landscape can facilitate the appraisal of its values and 'contribute to feelings of cultural identity, of belonging and continuity and to the collective memory' (Añón Feliú 2003, p. 153).

The symbolic value of World Heritage landscapes is also important for branding the World Heritage sites as tourist destinations providing an opportunity for tourists to co-experience the World Heritage symbolism with locals. Participation in heritage tourism is a means of demonstrating and upholding a commitment to the social and symbolic values associated with heritage (Light 2015). Visitors who are aware of and appreciate the cultural and symbolic value of the heritage are more willing to reward it (Johnson & Snepenger 2005). This is very true for coastal landscapes since coastal scenery is a major component of the desires of tourists visiting the coast (Povilanskas et al. 2016b), even stronger, if blended with the symbolic value of a heritage landscape.

In this way, cultural heritage plays a key role for promoting regional and/or national brands and symbols in place marketing that reciprocally denote tourists' affiliation to a social group (Blom & Braunerhielm 2009, Miles 2007). Yet exact interconnections between the ways heritage is used and the symbolic value reproduced on one hand, and destination branding on the other remain elusive (Michelson & Paadam 2016). Furthermore, the symbolic values of World Heritage assets are permanently transformed, and they may 'charge' heritage sites emotionally turning them into a contested terrain and causing the division of different stakeholders instead of uniting them (Parry 2006; Waterton & Watson 2015; Yin 2017).

CASE STUDY 5.5: THE ENGLISH LAKE DISTRICT (UNITED KINGDOM)

The English Lake District is a World Heritage cultural landscape where the picturesque, mountainous area with the radiating valleys forms the core area of the World Heritage property whilst also including a strip of the Irish Sea coast in Cumbria in its periphery. Therefore, it can be rightly named a coastal cultural World Heritage landscape and suitable as a case study for our analysis. According to the description of its Outstanding Universal Value, located in northwest England, the English Lake District is a mountainous area, whose valleys have been modelled by glaciers and subsequently shaped by an agro-pastoral land-use system characterized by fields enclosed by walls. The combined work of nature and human activity has produced a harmonious landscape in which the mountains are mirrored in the lakes. Grand houses, gardens and parks have been purposely created to enhance the landscape's beauty.

This landscape was greatly appreciated from the 18th c. onwards by the Picturesque and later Romantic movements, which celebrated it in paintings, drawings and verses. It also inspired an awareness of the importance of beautiful landscapes and triggered early efforts to preserve them. In this respect, a number of ideas of universal significance are directly and tangibly associated with the English Lake District. These are the recognition of harmonious landscape beauty through the Picturesque Movement, a new relationship between people and landscape built around an emotional response to it, as well as the idea that landscape has a scenic value and that everyone has a right to appreciate and enjoy it providing the stimulus for artistic creativity and globally influential ideas about landscape.

The World Heritage nomination of the Lake District in the late 1980s has created a specific context in which the term 'cultural landscape' arose and was officially considered. The designation of the English Lake District as a World Heritage cultural landscape in 2017 became achievable from 1992 on, when a meeting of a UNESCO Expert Group on Cultural Landscapes has introduced 'cultural landscapes' and three categories were established for the World Heritage purposes. Namely: (1) the clearly defined landscape designed and created intentionally; (2) agricultural landscapes of exceptional harmony of works of man with nature; here a distinction is made between relict (fossil) landscapes and continuing (living) landscapes; (3) associative cultural landscapes which, like the Lake District, could be designated for their symbolic, spiritual, aesthetic, historic, and/or other outstanding associative values.

The Outstanding Universal Value of the English Lake District results from inter-relationships of the physical, social, economic and cultural impacts in the context of a set of core values – aesthetic, ethical, spiritual and intellectual. It is a multifaceted landscape viewed as both quintessentially English and of international importance. Since the 18th c. on it has represented a romantic idyll being a place for spiritual refreshment and quiet countryside recreation. In this way, the English Lake District is a good example of image- and meaning-construction, and an excellent demonstration of the power of visual discourse.

As it was explicitly stated in the documents submitted for UNESCO designation, the Lake District is outstandingly beautiful. The primary conservation aims in the Lake District have traditionally been, and continue to be, to maintain the scenic and harmonious beauty of the cultural landscape; to support and maintain traditional agro-pastoral farming; and to provide access and opportunities for people to enjoy the special qualities of the area. Together the surviving attributes of land use form a distinctive and aesthetically appealing cultural landscape which is outstanding in its harmonious beauty, quality, integrity and on-going utility and its demonstration of human interaction with the environment.

However, the criteria and guidelines for cultural landscape designation suggested by UNESCO in 1992 have some serious negative implications. It is presumed that the relationship between the society and the landscape will remain largely unchanging into the future. Yet like cultures and societies, landscapes tend to evolve over time. They also experience constant transformations of their symbolic values and aesthetic appeal, shifting interpretation of the historical background of their formation, and, as a result, changing appreciation of the Outstanding Universal Value and the motivation to maintain their integrity. This can make the concept of cultural World Heritage landscapes and their conservation values even fuzzier.

Sources: Aplin 2007; Clark 2008; Fox 2002; Millar 2006; von Droste 2011; UNESCO 2017n

5.6. PUBLIC RESISTANCE TO DEVELOPMENT PROJECTS THREATENING THE INTEGRITY OF COASTAL CULTURAL WORLD HERITAGE SITES

As already mentioned above, coastal cultural World Heritage sites are particularly vulnerable to seaside tourism and seaport development. Only active, heritage-conscious, organized and committed local people can prevent uncontrolled encroachment of World Heritage sites by development projects and resulting loss of integrity. In a democratic society, any development projects have to pass several appraisal steps where they can be stopped by concerted and dedicated local efforts. It doesn't necessarily mean complete abandoning of a development project in question, it just implies the necessity to search for a 'win-win' solution by negotiating the quality of a planned project. The World Heritage label can be an important lever in strengthening the local community's sense of place and resolution to resist controversial development.

Different societies have differing ideas of what good heritage management looks like, and how different people and organisations work together. These differences are often overlooked while pursuing good site governance and proper conservation policy. Most of the World Heritage sites in countries of the continental European tradition are managed prescriptively, with emphasis on restrictions and regulations whilst the management of the World Heritage sites in countries of the British cultural and legal tradition relies on the negotiative approach through a consensus building with local stakeholders (Povilanskas et al. 2016a). Even in continental European societies with deep democratic traditions, e.g. Finland, the World Heritage designation and management is prone to a 'top-down' approach (Svels 2011, 2015). Reis and Hayward (2013, p.295) note in this respect: '[a]s [conservation] rules and regulations are created and implemented, largely without local input and accountability, [local community] engagement and adherence are low'.

In authoritarian societies, the process of World Heritage designation and management is even more so strictly top-down, e.g. in China, where the Conservation Regulations on Famous Cities, Towns and Villages of Historical and Cultural Value took effect in 2008 ensuring a forceful protection of the World Heritage (Bi et al. 2015). Meanwhile, in democratic societies where even top-down political decisions often result from a long-negotiated compromise, two interrelated processes give a clue to successful participation in site conservation: i) sharing heritage values among stakeholders and ii) increasing the diversity of heritage uses.

The challenge is to build a clear vision of why heritage matters, first of all, to local residents themselves strengthening their sense of place (Cameron & Gatewood 2008; Collison & Spears 2010). The more attached residents are to their local community, the more supportive they are of local heritage and sustainable tourism development, referring to the aforementioned survey of the residents in areas adjacent to the UNESCO listed Pitons volcanic area in Saint Lucia (Nicholas et al. 2009). The dichotomy between 'insiders' and 'outsiders' is essential for how people experience the sense of place in peripheral heritage communities (Green 2005).

Contested ownership of land and tourism facilities between locals and outsiders is pivotal in this respect. Tourism development and influx of economic migrants, investors and tourists might destroy local identity and the sense of place if local community loses control over the development and becomes fragmented into sub-groups driven by profit and growth. This is the case in tropical islands of the Global South. A heritage-based tourism success story is not inevitable witnessed by numerous conflicts on islands cum marine national parks around the world (Dodds et al. 2010; Hampton & Jeyacheya 2015; Job & Paesler 2013). If legitimate stakeholders are excluded, their acceptance and support for heritage tourism development is low (Nicholas et al. 2009). This might have a detrimental effect both on local welfare and, ultimately, on heritage values as well.

So far, the maintenance of heritage values falls mostly on the taxpayers, but as recent experience with the Great Recession of 2008 had revealed, if economic difficulties arise, these expenditures are the first to be sacrificed (Breber et al. 2008). Policy and development plans must provide positive incentives helping private conservation initiatives (Lim & Cooper 2009). It would be a much stronger guarantee for the existence of the heritage values, if they were conserved not just for the UNESCO listing's sake, but also considered for their services combining top-down regulation, voluntary and private, incentive-based actions. Hence, the challenge of ensuring a wellbeing of local communities is to direct their view on the heritage values into one of an asset for securing higher income and better living conditions. Therefore, protests and opposition to development projects at contested World Heritage sites should be considered only as a 'last resort' measure.

CASE STUDY 5.6: JEJU VOLCANIC ISLAND AND LAVA TUBES (REPUBLIC OF KOREA)

Jeju is the largest island in Korea. It lies off the southern coast of the Korean Peninsula. Jeju Island has a history of isolation from the mainland of South Korea. It is a special self-governing province since 2006 with a distinctive local identity and has been well preserved not only in its unique traditional culture, but also in its beautiful natural landscape. Tourism development on the Island was initiated by the South Korean government in the 1970s and has evolved rapidly. Due to the scenic appeal of its coastal landscape, the Jeju Island has for many years been a favourite leisure and honeymoon destination.

The natural uniqueness and outstanding beauty of the Jeju Island has been internationally recognized by its designation as a UNESCO World Natural Heritage site of the Jeju Volcanic Island and Lava Tubes in 2007 bearing testimony to the history of the planet, its features and processes. The World Heritage property comprises three sites and includes Geomunoreum, regarded as the finest lava tube system of caves anywhere, with its multicoloured carbonate roofs and floors, and dark-coloured lava walls; the Mount Halla, the highest in South Korea, with its waterfalls, rock formations, and lake-filled crater; and, last not least, the fortress-like Sungsan tuff cone (the Sunrise Peak), a scenic volcanic mountain rising out of the ocean.

Albeit being listed in the category of natural World Heritage sites, the Jeju Volcanic Island and Lava Tubes could be also considered as a landscape of outstanding aesthetic beauty with the adjacent dramatic coast of the Sunrise Peak hosting the community of Sungsan well known for cherishing traditional village life. Along with other four island communities, Sungsan gives an example on how to withstand aggressive tourism development plans threatening the World Heritage integrity. The whole process of local resistance took several years and partly coincided with the procedure of the World Heritage designation, a situation which resembles similar processes on the Fraser Island (Australia), another World Natural Heritage island.

In all five communities, the partnerships currently established between local residents and tourism developers began with initial resistance from residents and had led to town meetings, formal organization of residents, petitioning, public demonstrations, and, where these failed, legal actions. Only after the legal actions (after taking the case to the court that resulted from public demonstrations), tourism development process became a constructive interaction between outside developers and local residents that have ultimately built a sustainable dialogue for growth of tourism in a 'win-win' way.

Community-based efforts were enhanced by petitioning the local and central governments. These petitions not only informed about their present condition and overall position on tourism but also asked for help from various government agencies. When petitioning was not effective, the communities took the next step of public demonstrations in order to make their voices heard. In Sungsan, residents' coping strategy included demonstrations to preserve the natural scenery of the Sunrise Peak as a tourist attraction. In all cases where the communities decided to demonstrate, the resistance movement was not against tourism, but opposed to a specific kind of tourism development that was deemed inappropriate for their community.

When these initial steps of community-based action were ineffective they led to legal action. Sungsan applied for an injunction against the construction as its last effort of resistance. This method finally proved to be effective. The main long-lasting outcome of the whole process was that in the communities of the Jeju Island, interaction between community members through their collective action affirmed their bonds and gave focus to their sense of collective identity. Strong ties among community members contributed to their ability to successfully negotiate with tourism developers and achieve positive results.

The main lesson learned from the case study is that complex relationships are built across a series of interactions and may require an appropriate time span to be perceived as relationship-building. Even if initial local reactions are negative and lead to a collective sense of anger and resentment with tourism initiatives, when channelled into the collective action, they might lead to positive consequences for the community and ultimately for the long-term viability of tourism and heritage integrity. The key distinction that separated friendly development processes from conflict-ridden ones was the use of town meetings to share values related to a community's sense of itself and create public value for a community's identity.

Sources: Baldacchino 2013; Hwang et al. 2012; Povilanskas et al. 2016a; Seo et al. 2009; UNESCO 2017o

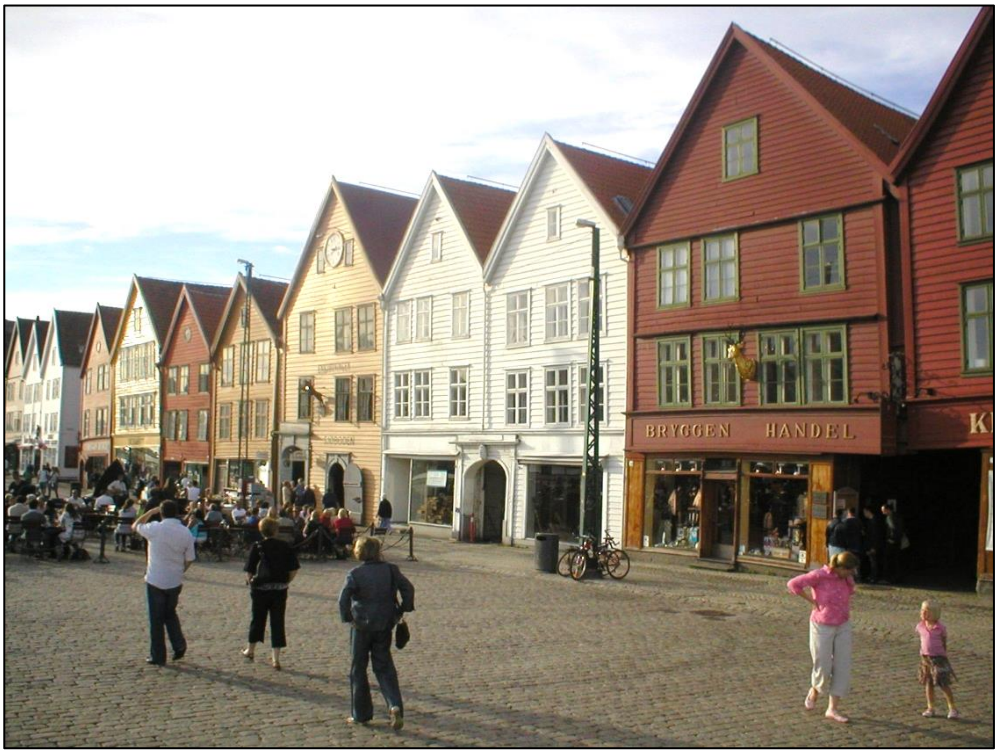

Fig. 5.1: Bryggen, a coastal cultural UNESCO World Heritage site in Norway
(see Case study 5.3 on page 39)
(photo: Ramunas Povilanskas)

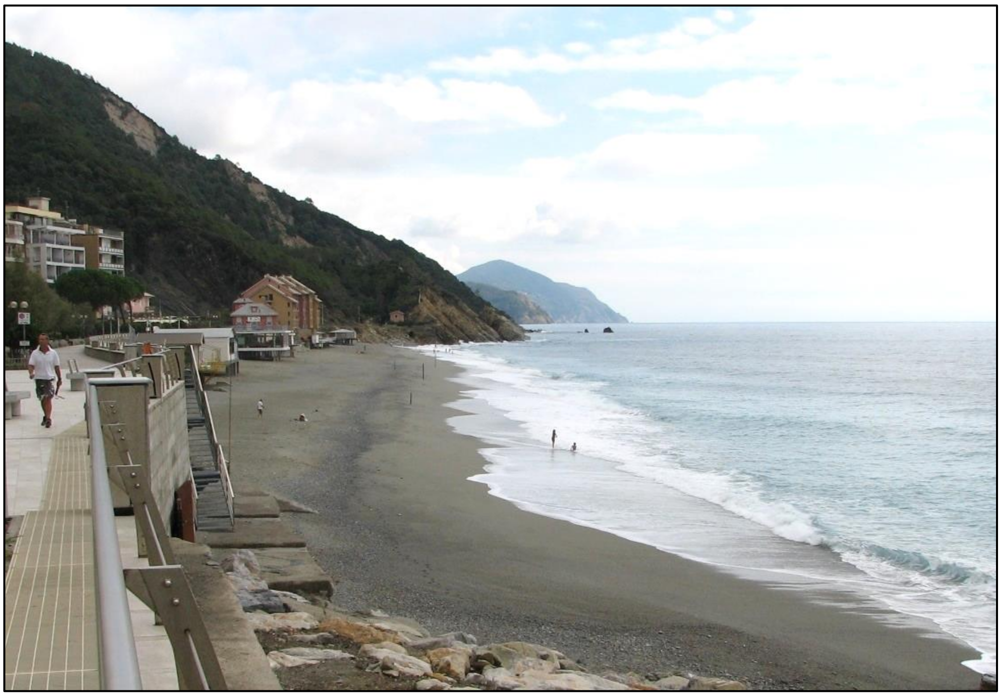

Fig. 6.1: The Ligurian Sea coast between Cinque Terre and Portovenere, a cultural UNESCO World Heritage landscape and a National Park in Italy
(see Case study 6.4 on page 54)
(photo: Ramunas Povilanskas)

6. GOOD PRACTICES IN SUSTAINABLE TOURISM AT COASTAL CULTURAL WORLD HERITAGE SITES

6.1. RECONCILING CULTURAL WORLD HERITAGE CONSERVATION, TOURISM AND LOCAL COMMUNITY INTERESTS

As it is evident from the case studies highlighted in Chapter 5, in many instances, it is not sufficient to search for a 'win-win' solution to conservation and development conflicts in the circumstances of multi-level governance. Instead, reconciling coastal cultural World Heritage conservation, tourism, and local community interests is the process of seeking for a 'win-win-win' type of resolutions (Elkington 1994; Papakonstantinidis 2004). This process is a lengthy, time-consuming, frustrating, and seldom rewarding experience. According to the European Charter for Sustainable Tourism in Protected Areas this pursuit should comply with following criteria, albeit all requirements cannot be satisfied completely and simultaneously, and should be considered as goals, rather than indispensable conditions (Papayannis 2017):

- conservation and enhancement of the ecological and cultural values of each sensitive area;
- sustainable use of resources by the tourism sector, especially natural ones;
- contribution to the socio-economic development and quality of life of local communities;
- wider economic benefits, fully compatible with the above three criteria, and equitably distributed.

As aforementioned, in World Heritage port cities, tourism can support a renaissance of heritage housing, while heritage-based cultural and leisure activities may serve both tourists and local residents in search of a higher life quality if proper economic levers are in place. For coastal cultural World Heritage landscapes, the foremost challenge is to strike a sustainable balance between the need to preserve the landscape and its Outstanding Universal Value and the continuing depopulation of peripheral coastal areas. Optimal measures could be sought in the heritage hybridization which means adding new, creative activities to/or instead of the original ones in coastal cultural landscapes. In that respect, the focus should be on quality rather than quantity: aiming at less but more devoted tourists, delivery of unique, high added value services and local products by less-populous, but heritage-aware and creative communities,

Land value finance (LVF), also called land value capture finance, is one of key public-private partnership financial instruments for historic city core regeneration. According to Medda (2012, p. 230-231), the approach of LVF is to recover the capital cost of investment in heritage cities by capturing some or all of the increments in land value increases resulting from the investment. Among the most successful LVF techniques are:

- *Special assessment*. This is a tax assessed against parcels identified as receiving a direct and unique benefit as a result of a public project.
- *Tax increment financing*. This mechanism allows the public sector to "capture" growth in property tax (or sometimes sales tax) resulting from new development and increasing property values. Tax increment finance mechanisms operate in two ways: through fiscal incentives such as tax relief or through tax disincentives to encourage urban development.
- *Joint development*. This is a mechanism of cooperation and risk-sharing between the public and private sectors, usually applied to transport investment to promote efficiency and benefit equity among participants, thus creating a win-win situation.
- *Developer/impact fee*. A fee assessed on new development within a jurisdiction provides a means of defraying the cost to the jurisdiction of expanding and extending public services to the development.

For the 'win-win-win' solutions ensuring a long-term sustainability of coastal World Heritage cultural landscapes, the clue lies in 'conservation through use' most often supported by earmarked external subsidies (Vik et al. 2010). The external support could help mitigating depopulation and conversion of a coastal heritage landscape, appreciated for its beauty, into a second-home area. For this aim, the World Heritage designation of a cultural landscape is particularly instrumental in motivating and engaging local community around a local flagship theme of World Heritage through the sensitization process leading to participation, involvement and partnership (Papakonstantinidis 2004). Production of unique, locally-branded, products harvested from the World Heritage landscape could also contribute to symbolic associations of exoticism, myth, and rarity leading consumers to form perceptions regarding product quality and authenticity (Zhang & Merunka 2014).

CASE STUDY 6.1: VEGAØYAN – THE VEGA ARCHIPELAGO (NORWAY)

A cluster of islands centred on Vega, located off the northwest coast of Scandinavia on a shallow-water area just south of the Arctic Circle, forms a World Heritage property – an open seascape and coastal landscape made up of over 6500 islands, islets and skerries – bearing testimony of how people developed a frugal way of life based on the fisheries and the harvesting of the down of eider ducks, in an inhospitable environment. Within the boundaries of the World Heritage property, the Vega Island is the largest, and one of the only two inhabited islands with fishing villages, farming landscapes, warehouses, eider houses (built for eider ducks to nest in), quays, lighthouses and beacons.

The Vega Archipelago reflects the way Nordic fishermen/farmers have, over the past 1,500 years, maintained a sustainable living and the contribution of women to eiderdown harvesting in the conditions of withstanding a harsh Boreal climate and maritime elements of the Northern Atlantic. There is evidence of human settlement on the Vega Archipelago for more than 10,000 years from the Stone Age onwards. By the 9th c. AD, the islands had become an important centre for the supply of eiderdown, which accounted for around a third of the islanders' income. The tradition still remains alive today, albeit to a smaller extent. In spite of an ongoing depopulation, the inhabitants of the Vega Archipelago continue living the way their ancestors have, over the past 1,500 years, maintaining a sustainable living.

The World Heritage property showcases the diversity and interaction of the natural environment and cultural heritage of the Vega Archipelago, forming a unique insular landscape. This diversity ranges from the islets where eiderdown was gathered to the fishing settlements and traditional farming complexes with characteristic field patterns, forming a mosaic in the landscape. Within the boundaries of the property, the interaction between characteristic natural and cultural elements of the insular landscape allow for the long-term conservation of the area's Outstanding Universal Value.

Regarding the maintenance and sustainable conservation of the coastal and island World Heritage landscapes in Norway, the main discourse focuses on 'conservation through use' (no. *vern gjennom bruk*), i.e., the win-win-win approach to rural development in the World Heritage peripheries. This win-win-win discourse in Norway prioritises conservation over intensive economic development. It sees an integration of local people in the conservation effort as the best way to achieve it. The narrative about the 'win-win-win synergy' is promoted by a broad group of tourism and World Heritage representatives, and environment and development officials. This group presents a position, where farming, tourism and the environment are all winners, arguing that farming and tourism complement each other and that the World Heritage Status has positive influence on the Outstanding Universal Value and on local community welfare.

The actors behind this synergy narrative have diverse backgrounds. Pressure from the authorities concerning rationalisation of farms, the focus on the production of cultural landscapes and the stronger preference of the tourism sector are all parts of the same political paradigm. This may be an indication that this synergetic approach reflects a dominant attitude in society. With such an attitude, "everyone" - that is, environmentalists, locals and external actors feel actively involved into a long-term conservation effort. As a result, it becomes evident to the local community and to a broader, national stakeholders' network, that there is a mutually beneficial relationship between farming, tourism, and local sustainable development.

The eiderdown tradition and the cultural landscape are taken care of by landowners and the local community in cooperation with the Vega Archipelago World Heritage Foundation and the authorities. The conservation of the Archipelago benefits from a variety of safeguarding measures. 22% of the land surface in the World Heritage property is designated for special nature protection under the Nature Diversity Act of 2009. Five nature reserves, four bird sanctuaries and one protected landscape area have been designated by Royal decrees. Originally, many people at Vega were skeptical of conservation efforts. However, by actively promoting conservation through use approach, the Vega municipality has managed to reframe the conservation issue so that it is embraced by most people in the community. Currently, there is a lot of self-awareness locally about the conservation through use approach: 'It has always been done here at Vega and should always be.'

Sources: Bergheim 2011; Kaltenborn et al. 2012; Svarstad et al. 2008; UNESCO 2017p; Vik et al. 2010

6.2. INTEGRATION OF COASTAL CULTURAL WORLD HERITAGE SITES INTO REGIONAL TOURISM CLUSTERS

Since the seminal book of Porter (1998), clustering has proven an important driving force for economic development in many industry and service sectors. The heritage tourism sector is no exception with HORECA enterprises, gift workshops and vendors, ancillary firms surrounding each World Heritage site frequented by tourists, to say the least. It is reasoned in tourism theory (van Leeuwen et al. 2009), if and how the expenditures of the visitors might cause a higher multiplier as a result of cluster effects although it might not be self-evident. More specifically, the coastal cultural World Heritage tourism clusters also incorporate the adjacent seaside tourism amenities into a single, complex coastal-hinterland tourism nexus (Povilanskas & Armaitiene 2011).

Although the definition of industry clusters as given by Porter (1998, p. 78) is rather simple ('*geographic concentrations of interconnected companies and institutions in a particular field*'), yet for initiating a heritage-related tourism cluster it is not sufficient that the community which hosts the World Heritage property and co-located tourism business firms work together. Successful coastal tourism clustering experiences involving World Heritage properties from Italy (Venice and its Lagoon), Latvia (the Historic Centre of Riga), Ireland (Sceilg Mhichíl), or the U.K. (Cornwall and West Devon Mining Landscape) show that diagonal, vertical and horizontal links within the value chain are essential, because close interactions and functional relationships among the local community, heritage wardens, creative sector outlets, and tourist service providers is the key to success (Darsavelidze 2010; Luka & Luka 2015; Pirnar et al. 2017; Russo 2002b; Uroševic 2015).

According to Richards (2011, 2014), creative clusters might have the key role in building the local creative economy, attracting tourists, and adding to the attractiveness of the destinations. The development of creative clusters can also contribute to the development of a broader creative landscape which is also aimed to attract tourists (Richards 2014). The coastal cultural World Heritage sites are at the higher end of the seaside tourism value chain. Therefore, if properly positioned, they can not only contribute, but also benefit from the increasing attractiveness of seaside destinations through cluster-based collaboration benefits because of the multiplier effects (Weiermair & Steinhauser 2003).

On the other hand, the most outstanding coastal cultural World Heritage sites, particularly in terms of their intrinsic qualities combined with supporting infrastructural facilities at the seaside, already have strong links with other attractions, with seaside resorts in particular, with the potential to form 'heritage/experiential' clusters catering for the most complete visitor experience (Allahar 2015; Tomic-Koludrovic & Petric 2007). The clustering potential of the World Heritage attractions can be further enhanced by theming them into routes, ways, trails, or networks to provide themed experience related to the title like the Via Francigena, or the routes of Santiago de Compostela, to mention a few (Lemmi & Monica 2015; Mackellar & Derrett 2006).

According to Tobin & Boland (2015), lessons learned from the development of a World Heritage-related South Kerry tourism cluster, including the UNESCO World Heritage Site of the islet of Sceilg Mhichíl, in Ireland show that creating strong, viable, innovative and resilient clusters involves sub-dividing the clustering process into three key steps: cluster development (remit, structure, communication) cluster operation (planning, team development, training, implementation and evaluation) and ensuring cluster sustainability (building capacities and skills, resilience, resources and support). Contrary to a common view, joint tickets to heritage attractions are not sufficient to ensure a viable World Heritage-related tourism cluster. They can be considered just as a starting point since few visitors purchasing a joint ticket deviate from the main sites (Smith 2002).

Hence, all cluster participants must closely cooperate and agree upon that outstanding attractions are a strong competitive advantage, which constitutes the key strength of a destination (Nordin 2003). Particularly the network of entities united to develop a coastal and hinterland tourism cluster must agree on a common vision, the key brand elements, unique selling points, and iconic images of the clustered destination and the broader region which is not easy bearing in mind the challenges of balancing different tourism development interests at the seaside (Agarwall 2002; Povilanskas & Armaitiene 2011, 2014). The key problem of building a robust cluster around a World Heritage tourism destination is the lack of cultural empathy among a) tourists; b) tour operators; c) local tourism/cultural organizations; and d) local hospitality providers (esp. SMEs) (Russo 2002b). Summing up, heritage/experiential, heritage/creative, or similar multifaceted tourism clusters do not appear immediately but are rather carefully nurtured during a long period (Nordin 2003).

CASE STUDY 6.2: CORNWALL AND WEST DEVON MINING LANDSCAPE (UNITED KINGDOM)

The Cornwall and West Devon mining landscape was inscribed on the World Heritage List in 2006, comprising 10 different mining landscapes across the area. As the largest World Heritage site in the U.K, covering almost 20,000 hectares, including the sea coast with undeveloped 'edenic' beaches and coves, the diverse site needs an effective tourism infrastructure to address challenges of multiple ownerships, limited focal resources, and exploiting the full potential of the World Heritage site. Much of the Cornwall and West Devon landscape was transformed in the 18th and early 19th c. as a result of the rapid growth of copper and tin mining. Deep underground mines, engine houses, foundries, new towns, small holdings, harbours, and ancillary industries are a testimony to the contribution Cornwall and West Devon made to the Industrial Revolution in England.

The major part of the coast of Cornwall is also designated as an Area of Outstanding Natural Beauty (AONB). Heritage Coast designation apply both to the AONB and to much of the remainder of the coastline, ensuring that the district councils employ staff specifically for their conservation expertise. The enjoyment of these landscapes is the major reason for the existence of the coastal tourist trail. Some landscapes are even more obviously cultural, and the gardens of Cornwall in particular are major visitor attractions. Though cultural heritage conservation has been extensive and often impressive, it has not been issue-free. In some cases, the conservation process has been a last-minute effort. The role played by incoming tourists raised questions concerning economic sustainability. Although the region had benefited from the national trend for short breaks out of summer season, tourism was heavily dependent on a restricted main season – little more than six weeks in July and August. Therefore, a key bottleneck was a great over-supply of room space at lodging facilities for most of the year.

In order to enhance the World Heritage site destination product and reduce seasonality, efforts were taken to develop a heritage tourism cluster. This initiative began in January 2010, and over £1m was invested into improving visitor facilities at 11 partner mining attractions, as well as refining interpretation of the wider landscape as a whole, with the aim to help tourists better understand the story of Cornish mining and its significance as World Heritage. The initial cluster was comprised of 15 different partners including local authorities, heritage agencies, regeneration agencies. They prepared a Management Plan, which covered issues ranging from administration to protection, conservation, presentation, marketing and outreach. The aim was to create a new, comprehensive World Heritage tourism destination. Concerted efforts have been taken to improve the World Heritage site destination marketing, accessibility, and the visitor's experience through improved facilities and enhanced information, interpretation, and orientation:

- Implement the World Heritage site Key and Area Centres to provide site interpretation and orientation for visitors.
- Build relationships across the wider tourism industry, including the seaside tourism sector, and enable rural tourism businesses to benefit from the World Heritage site status.
- Communicate the enhanced tourism offer to target markets.
- Encourage visitors to choose environmentally sustainable options.

Strategic communication with all relevant stakeholders, encouraging involvement and engagement allowed for local businesses and governing authorities to get involved immediately and become owners of the initiative, building close relationships across the value chain. Marketing was a key part of the strategy, with target audiences including cultural and overseas tourists, hikers, local communities, and educational markets. With community and business cooperation across all sectors, Cornwall and West Devon was able to develop and implement a clear and achievable integrated marketing strategy ensuring economic growth in complicated economic conditions. 400 local businesses are currently collaborating within the cultural World Heritage tourism cluster with a mutual benefit for business and for landscape conservation. This has resulted in the creation and access to high quality ICT tools providing a platform to communicate a deeper understanding and quality experience of the World Heritage site.

Sources: Clark 2008; Crang 2004; Howard & Pinder 2003; UNESCO 2017q; UNESCO 2018d

6.3. COMMUNICATING AND INTERPRETING OUTSTANDING UNIVERSAL VALUES OF COASTAL CULTURAL WORLD HERITAGE SITES TO TOURISTS

The demand-driven approach catering for the demands and interests of specific target groups is rarely used in heritage communication and interpretation (Göttler & Ripp 2017; Maior-Barron 2014; Oliveira & Carlos 2012; Prentice 2004; Touloupa 2010). It must enhance visitor experiences with new ideas and unconventional ways of communication with one of the principal questions being how could we stimulate not only rational knowledge but also the identification with the heritage asset on a more emotional level (Göttler & Ripp 2017). It is important to take efforts for finding out, how the World Heritage site is seen by various target groups and how it relates to the Outstanding Universal Value. Then the message addressing the main tourist target groups must be developed and agreed with the key tourism service providers.

The message must be clear, concise, and accessible. It should not be too academic, technical, and obtuse, neither it should be overly simplistic. The next step is to develop a communications strategy that identifies key audiences and objectives shaping the interpretation of the site and the broader destination. A comprehensive interpretation approach is often helpful to steer visitors through the destination and encourage them to learn about the Outstanding Universal Value. It is also required to make sure that visitation restrictions are made clear. The Outstanding Universal Value narrative should rely on iconic images and visual channels.

According to Besana & Esposito (2017, p. 40): 'awareness [of the Outstanding Universal Value] is related to the ability of residents, visitors and tourists to recognize the name and the iconic pictures of a heritage place, being familiar with the heritage site [...] Cultural heritage marketing should be planned on heritage brand positioning, personality and values, spreading the *heritage site DNA* through heritage communication and reinforcing place's competitive identity over time, allowing stakeholders to raise awareness of cultural heritage and territories' values, and it is important for place to succeed.' On the other hand, while streamlining heritage communication in order to make the Outstanding Universal Value more comprehensible for tourists, and for local residents, the key point is not to preclude the past in favour of the present (d'Hauteserre 2004).

As pointed by Göttler & Ripp (2017, p. 68): 'today through the use of social media and other opportunities, our understanding of communication is more of a complex system, where messages go in each direction, sometimes in a chaotic and uncontrolled manner. This is of course also the case for heritage communication. So as a result of this changing world we can note that:

- A more holistic understanding of cultural heritage is gaining ground.
- The role of (local) communities in connection with cultural heritage is more important than ever.
- Our understanding of communication has developed from linear one-way concepts to systemic, complex and chaotic processes.'

World Heritage as a brand has a particular appeal for attracting cultural tourists, including people who might otherwise have ignored the destination. These cultural tourists spend more, stay longer, and are more likely to care about sustainability, the Outstanding Universal Value, and the host culture. Segmentation of the visitor market is crucial for this purpose. It should lead to a dedicated communication with the segments that embrace the Outstanding Universal Value of the site thereby increasing the added value of the visit. This may mean fewer visitors, but with greater economic benefit for the World Heritage site and for local business. It is vital to make sure tourism businesses understand the potential value of highlighting World Heritage status in their marketing as they are the true communicators and promotors of the World Heritage brand.

However, the branding efforts should not compromise the Outstanding Universal Values of cultural World Heritage sites, on small island destinations in particular, where the heritage property might serve as a USP attracting the higher-end, savvy cultural tourists. As Maignant (2017) warns regarding the problem of an over-fascination with Sceilg Mhichíl/Skellig Michael, an island cultural World Heritage site in the Republic of Ireland, the authenticity of a heritage site may be compromised giving way to its commodification for tourism implying its embellishment with the faked authenticity based on an oversimplified interpretation of the Medieval past adjusted for tourist use. Maignant further argues (2017, p. 10): 'It appears that merchandization, globalisation but also paradoxically conservation and the emergence of alternative spiritualities have resulted in the such instrumentalisation of Skellig Michael that its integrity is now threatened.'

CASE STUDY 6.3: MONT SAINT-MICHEL (FRANCE)

France is known for its comprehensive approach to the communication of UNESCO World Heritage sites addressed to tourists. There are signs and billboards along motorways with graphic layouts inviting tourists to visit and enjoy World Heritage properties, including the Mont Saint-Michel, amongst other most attractive heritage amenities. Perched on a rocky islet in the centre of vast sand banks exposed to powerful tides between Normandy and Brittany stands the 'Wonder of the West', a Gothic-style Benedictine abbey dedicated to the archangel St Michael, and the village that grew up in the neighbourhood of its great walls. Built in 11th to 16th c., the abbey is a technical and artistic masterpiece, having had to adapt to the problems of coastal dynamics posed by this unique seascape.

A diurnal tidal regime, which is among the highest in the world, makes the Mont Saint-Michel a place of an interface between the land and the sea of epic proportions. It became the subject of numerous cultural representations over time, engaging mythologies, art and science. Many authors - monks, scholars, artists and scientists - have been inspired by the Mont Saint-Michel Bay from the Middle Ages to present times. Victor Hugo, along with many other authors, including Guy de Maupassant (who wrote a tale *The Legend of Mont Saint-Michel* in 1882), and Gustave Flaubert visited the mount. They were fascinated by the place and contributed to its recognition as a major national landmark. The Mont Saint-Michel Abbey became one of the most iconic coastal cultural heritage sites of France protected by the first state heritage list of 1862.

In 1979, the Abbey and the Bay of Mont Saint-Michel were designated among the first coastal cultural UNESCO World Heritage sites, a designation that stresses the symbiosis between the monument and the natural setting. The rising scenic appreciation of the Mont Saint-Michel has given momentum to the idea of mitigating the loss of its insularity caused by previous manmade land reclamation combined with natural sedimentation. In the early 2000s, the reclaimed area was given away to the sea, and the existing causeway was replaced with a light bridge. Hence, the 'new' site was ready and the pictures of the "reinsulated" mount have been extensively broadcast and disseminated in France and abroad. The number of tourists visiting the site has grown to 2.5 million per year in the 2010s (making it the third most visited UNESCO World Heritage site in France). It has since then become one of the symbols of France, the subject of an endless number of media reports and websites.

Like Venice, the Mont Saint-Michel town, which has been protected as a historic site already since the 19th c., was depopulated in the 20th c. and turned into a gentrified, international tourist destination. Yet quite paradoxically, it provides a good example for communicating the Outstanding Universal Value of a coastal cultural World Heritage site to tourists since it is not visitor-friendly at all. A few dozens of people currently inhabiting the Mont Saint-Michel town and regarding themselves as dedicated World Heritage custodians, enjoy the isolated mount as a wonderful living place and are not satisfied with the large masses of tourists swarming around their town.

The visitors to the site are kindly, and ubiquitously, informed about the uniqueness of the UNESCO World Heritage property they attend with a request to behave properly. Besides that, the Mont Saint-Michel is also a suitable example of facilitating relationships between tourists and the local community via the Internet platform providing an online access to souvenir shops, restaurants and accommodation services. Many other activities have also been implemented as part of a complex site interpretation project aimed to perform the Mont Saint-Michel as a very special coastal UNESCO World Heritage site addressed to attract more higher-end and savvy cultural tourists, and to impose a strictly choreographed and regulated visiting pattern within the carrying capacity of the site.

The flows of tourists to the Abbey and the Bay of Mont Saint-Michel are controlled to avoid exposing the monument to undue risks, and the parking lots have been moved a few kilometres further away from the World Heritage property. Today, the Mont Saint-Michel is not accessible by private cars and buses, with a shuttle system coupled with a fee-paying car park in operation, and these regulations are explicitly related to the Outstanding Universal Value of the site. The recommended visiting time is during the high tide when its most iconic view is displayed. Thus, the mount also conveys its magic appeal in a natural way.

Sources: Leite 2009; Motak 2012; Ost 2012; Teruel & Viñals 2012; UNESCO 2017r

6.4. PROMOTING SUSTAINABLE TOURISM AT COASTAL CULTURAL WORLD HERITAGE SITES

For promoting of sustainable heritage tourism, UNESCO has developed a Sustainable Tourism Toolkit (http://whc.unesco.org/sustainabletourismtoolkit/). Yet, beyond the usual lip service, the durable and efficient tackling of environmental problems at the World Heritage sites like waste management, provision of clean air and water, 'green' transport solutions, being the essential principles of 'circular economy', are the key criteria of tourism sustainability. Additionally, there are several other main issues specifically pertinent to sustainable tourism at coastal cultural World Heritage sites. First, acquiring adequate, unbiased knowledge of the heritage conservation needs, local community interests, and visitor desires. Second, ensuring integrated management of broader environment, including coastal and maritime spatial planning. Third, caring for the integrity of the newly developed coastal and cultural tourism infrastructure with the Outstanding Universal Value of the World Heritage site (Barco 2009; Bendix et al. 2013; Dauge 2009; Fejérdy 2009; Lacher et al. 2013; Lorente 2000).

Regarding the control of visitor flows at coastal cultural World Heritage sites and limiting their impact on the integrity of the sites and their environment, there are several visitor management and control systems proposed (Papayannis 2017): Limits of Acceptable Change (LAC), Visitor Impact Management (VIM), Visitor Experience and Resource Protection (VERP), Visitor Activity Management Process (VAMP) and the Recreation Opportunity Spectrum (ROS). Of these, the Limits of Acceptable Change is the most commonly used system in coastal conservation and management. It is pertinent not only to heritage tourism management, but also to the management and acceptable transformation of heritage sites or their environment, of cultural landscapes in particular, before their Outstanding Universal Values lose the authentic features and sense (Lennon 2003).

To apply the LAC system to the World Heritage sites as tourist destinations means to identify the tipping point at which changes in the character, meaning of the site, and its scenic appeal have reached the tolerance limit yet still attaining the vision and the objectives of the World Heritage property conservation (Mitchell et al. 2009). In applying the LAC system for tourism-related cases, standards describing acceptable conditions and monitoring are used to assess when a management intervention is needed. As noted by Mitchell et al. (2009, p. 60) considering the LAC for the World Heritage property of Stonehenge, Avebury and Associated Sites (U.K.): 'producing' tourists as well as agricultural crops may well be [an equally sustainable] site management policy.'

As aforementioned, tourism-induced changes in heritage cities are usually seen as alterations of the values to be preserved (Bandarin & van Oers 2012). Therefore, for the historic cityscapes to sustain, next to conservation, also urban regeneration and new development projects should aim to keep the character – the 'spirit of place' related to cultural identity, authenticity, and collective memory – intact (Van Oers 2006). Egloff & Comer (2008, p. 7) observe regarding the adaptation of heritage sites for tourism: 'Authenticity of fabric and the limits of acceptable change need to be brought into the fore when interpreting places to the public.'

Regarding the conversion of coastal World Heritage landscapes into seaside tourism destinations, the priority is to preserve the landscape integrity, which is, according to Lennon (2003, p. 120), 'the extent to which the layered historical evidence, meanings and relationships between elements remains intact and can be interpreted or deciphered in the landscape.' On the scale of seaside tourism regions containing World Heritage properties, the tour companies that control mass tourism are the key stakeholders for ensuring that tourism is kept within the limits of acceptable change, since they are positioned better to influence any changes and could collaborate better with local companies to facilitate sustainable practices (Oreja Rodríguez et al. 2008; Povilanskas et al. 2016a).

In this respect, benchmarking and labelling of coastal cultural World Heritage sites in terms of tourism sustainability using certification programmes like The Blue Flag, The Green Key, Green Destinations, and, in particular, QualityCoast can be a good measure of success. QualityCoast (www.qualitycoast.info) is the largest international certification programme for sustainable coastal tourism destinations. Since 2007, more than 140 tourism destinations in 23 countries have been selected for a QualityCoast Award: coastal towns, resorts and islands, including many coastal World Heritage sites. It is part of the Green Destinations Award & Certification Programme aiming to establish and cherish a worldwide network of coastal communities that share similar values on sustainable development, nature and biodiversity, cultural heritage, and social responsibility, at the same time maintaining high standards in the quality of seaside tourism.

CASE STUDY 6.4: CINQUE TERRE (ITALY)

The Ligurian Sea coast between the Cinque Terre and Portovenere is a cultural landscape of great scenic and cultural value (Fig. 6.1). The Cinque Terre (The Five Lands) is a rugged coastline which, with the adjacent hillsides, is part of the Cinque Terre National Park comprising five villages: Monterosso al Mare, Vernazza, Corniglia, Manarola, and Riomaggiore. Portovenere is an adjoining municipality of three villages: Fezzano, Le Grazie and Portovenere, and three islands: Palmaria, Tino and Tinetto. Hence, the full name of the World Heritage site is "Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)", and it goes beyond the National Park of Cinque Terre. The layout and disposition of the villages and the shaping of the adjacent landscape reflect the history of the Ligurian coast. The unique and diverse cultural landscape of wine-growing terraces and fishing villages has been maintained over centuries.

The 40 years of decline prior to achieving the World Heritage status have led to land abandonment and stagnation. The villages were depopulated, and the wine-growing terraces became defunct causing adverse environmental impacts. The World Heritage designation for the Cinque Terre in 1997 - followed in 1999 by the area being designated a national park – gave a boost to people's pride in their heritage and their identity as well as to tourism and to the increased value of local products. The designation brought direct economic benefits to local people and attracted international funding including support from the World Monuments Fund for terrace restoration and re-use. Revitalization has come from within the five communities – young people concerned about the loss of identity formed a cooperative to produce and market Sciacchetrà, the traditional wine of the region, and to imbue the landscape with new meaning.

The will of locals to cherish their heritage has led to higher visitor interest and growing numbers in spite of a relative inaccessibility of the Cinque Terre. There are 2 million tourists visiting the site annually of whom 60% are from overseas. This situation has resulted in the property management which focuses on heritage tourism: limiting housing upgrades, connecting tourists with the terraced landscapes through trekking and education, and enabling to purchase abandoned terraces so that external funds flow into site restoration. Strict environmental decorative rules prohibit owners adding anything new, including new air conditioning equipment to the houses. Tourists have to leave their cars in the parking areas at the beginning of the coast and can move through the five villages by foot or using public transport.

Since 2001, the Cinque Terre National Park has adopted a service card, the Cinque Terre Card and the Cinque Terre Card Treno MS, the latter being the result of an agreement with Trenitalia S.p.A. All three cards aim to enable people to use the services supplied by the National Park Authority, representing a kind of self-financing. As each of the three cards is also an entry ticket into the site, revenues from selling the cards are aimed to support the upkeep and the recovery of the territory, especially the maintenance of dry stone walls of the wine-growing terraces, and to allow the public transport services within the region.

Tourists choosing a holiday in the Cinque Terre are, in their majority, aware of the restrictions and conscious of renouncing to modern comforts. There are no supermarkets in the area, only small stores where food is genuine and produced locally, no air-conditioned rooms, since traditional houses have thick stone walls that keep rooms warm in winter and chilly in summer. Most of the local train stations have no elevators, hence you need to pull all your luggage uphill and downhill. But the image of the Cinque Terre is so well-known, that the locals need not bothering about the lack of visitors. Rather vice versa. Seasonality is avoided by the fame of the Cinque Terre as a place for destination weddings.

On the other hand, the number of permanent inhabitants in the Cinque Terre continues to decline since many residents are not willing to live in this 'open air museum' and to accept related inconveniences anymore. They rent their authentic and preserved houses for tourists, and most of the rentals are private properties originally used as primary homes of villagers. As a result, besides the heritage-conscious and active group of residents, Portovenere, the Cinque Terre, and the islands have a population with an average age of 70 years. To reverse the trend, the overly rigid conservation approach regarding the Cinque Terre a unique icon of sustainability that cannot be compromised might have to be gradually relaxed.

Sources: Besio 2003; Gullino & Larcher 2013; Lennon 2003; Mitchell et al. 2009; Piscitelli 2011; Rebanks 2010; Rössler 2005; UNESCO 2017s

6.5. WORLD HERITAGE THEMED SHOULDER- AND OFF-SEASON SEASIDE FESTIVALS

In spite of dedicated efforts by heritage destination marketing organizations to extend the tourism season and to direct more visitors from the seaside to coastal and hinterland World Heritage sites, the disproportions between the numbers of seaside mass-tourists in a high season and those visiting the heritage hinterland are still huge, especially in record-breaking hot summers like in Europe and North America in 2018. Even the best practice sites, like the aforementioned Cornwall and West Devon mining landscape, are susceptible to these challenges enhanced by climate change and barely manageable social media promotion. Visit Cornwall, the county's tourist board, said recently that it wanted to see "redistribution", explaining that many other Cornish communities needed more visitors [than the Cornish seaside resorts] but were not being effectively promoted on social media (BBC 2018).

Furthermore, the peripherality of many coastal and island cultural World Heritage sites implies that the seasonality of tourist demand might be a rather typical feature (Boniface 2000), and that it may have a tendency to grow (Cuccia & Rizzo 2011; Kvamme Fabritius & Sandberg 2012), regardless of emerging new travel trends of 'fluid' post-mass visitors (Bauman 2000; Maffesoli 1996; Povilanskas & Armaitiene 2013). Therefore, the challenge of achieving a more equal distribution of visitors among the seaside resorts and the heritage sites, both in space and in time, is increasing rather than declining. There exist initiatives to prolong the season at peripheral coastal destinations from Easter to autumn (Devine & Devine 2017; Kvamme Fabritius & Sandberg 2012). The shoulder seasons are attractive as they extend the tourism season from three months to almost half a year since in fall, coastal and island destinations enjoy warmer temperatures than inland ones due to a moderating effect of the maritime climate.

The efforts to prolong the tourism season can be assisted by popular events held in the shoulder seasons (Curtin 2013; Liu 2014). With a suitable and dedicated organization, staged heritage events can be effective as marketing tools (Fullerton et al. 2010). Particularly, the World Heritage-themed and branded 'hallmark events' might be instrumental in prolonging the tourism season at coastal and/or hinterland World Heritage sites if held in spring to kick-start the season or in fall to close it. According to Hall (1989, p. 264), hallmark events are defined as public events of outstanding importance aimed to increase the visibility of the place, albeit not necessarily confined to major destinations: "Community festivals and local celebrations can be described as hallmark events in relation to their regional and local significance. Such an observation [...] is to note the importance of the economic, marketing, social and spatial *context* within which hallmark events take place."

Considering the context of heritage-related hallmark events at the coastal cultural World Heritage sites, two types of events can be distinguished: the events of the first type, heritage-branded events, use the World Heritage property as a principal theme. Besides other functions, they can help visitors, particularly those with a different cultural background, and visiting the coast for other purposes, get acquainted with heritage values (Ruiz Scarfuto 2015). The George Town World Heritage Festival held in July, i.e., in the shoulder season on the west coast of the Malay Peninsula, is a good example of the heritage-branded hallmark event cherishing the liveability and increasing awareness about World Heritage values of this historic port city (Tilaki et al. 2014).

The historic city core of George Town listed as a UNESCO World Heritage Site since 2008 serves as a festival venue. A specially established company, George Town World Heritage Festival Inc., is responsible for preparation, management, and promotion of the festivities aimed to celebrate the art, history, and the UNESCO World Heritage status of George Town. Although the town is famous for its colonial past, a plenty of galleries, museums, and cafes are part of the present culture. During the festival, the local communities gather in the historic city core to share their culture and traditions with numerous celebration-goers.

Meanwhile, the hallmark events of the second type, i.e., the heritage-backdropped events, use the World Heritage just as a backdrop for an event on another, at times vaguely related, theme (Smith et al. 2006). The Hamburg Port Birthday held every May is one of the best examples of heritage-backdropped hallmark events held at coastal cultural World Heritage sites in the shoulder season. Hundreds of cruise ships, sailing vessels and tugboats from all over the world take part in the parade as part of the celebrations in the Port of Hamburg with the Warehouse City, which is a UNESCO World Heritage site along with the Kontorhaus district and the modernist Chilehaus office, serving as a backdrop for the festivities.

CASE STUDY 6.5: VENICE AND ITS LAGOON (ITALY)

Founded in the 5th c., Venice became a major maritime power in the 10th c. and, till the 18th c., dominated the Mediterranean Sea trade. The whole city is a prominent architectural masterpiece. The UNESCO World Heritage property includes the city of Venice and its Lagoon illustrating the interaction between people and their natural environment over many centuries. Venice is built on 118 small islands of the lagoon composing a fascinating coastal landscape. Due to their unique geographical features, the city of Venice and the lagoon settlements have retained their original integrity of the built heritage, the settlement structure and its inter-relation with the Lagoon.

Yet in recent decades, the historic city has altered its urban functions due to the significant decline in population, the change of use of many historic edifices, vanishing of traditional activities and services. The exceptionally high tourism pressure has resulted in a partial functional transformation of Venice with the World Heritage property becoming a representation of the 'vicious circle' of heritage city gentrification. One of the main tools for the protection of the World Heritage site is the 1973 Special Law for Venice aiming to safeguard the protection of the landscape, historical, archaeological, symbolic and artistic heritage of Venice and its Lagoon by reviving the socio-economic livelihood with creative industries, academic institutions and hallmark events playing a key role. The revival relies on a strong side of Venice i.e., its excellent universities, high level national and international institutes and research centres of various profiles.

The first steps towards the development of a creative cluster based on activities ranging from art and culture to creative professions and lifestyles are taking place with physical centralization of most university facilities, creative producers and consumers that belong to the same community and share common values, strengthening the cluster and its resilience. Students of creative professions set up world-class exhibitions and other events as side-programmes of the Venice Biennale, the city's oldest and best-known hallmark event, comprising Arts and Architecture, as well as Film and Ballet Festivals. In this way, locally rooted, non-mainstream, heritage-inspired activities influence officialdom and may gradually turn the tide.

In the revival efforts, Venice follows the example of a nearby city of Trento, whose urban regeneration is mainly public-driven and has led to the combining of cultural heritage with knowledge, technology, iconic buildings and hallmark events, and traditional and new forms of cultural tourism. Besides the Biennale, the few other cultural entities and events resisting the mainstream trend and contributing to the urban revival in Venice are the Peggy Guggenheim Collection and other private galleries and fringe dance and theatre venues, as well as a long season of opera and ballet.

In 1979, the city of Venice has revived its long-forgone, and once forbidden, Mardi Gras Carnival in order to promote tourism in the low season. Since then, the Carnival of Venice is an annual hallmark event of an international scale held in February in and around the St Mark's Square although overexploited by the media and the tourist industry. The Carnival is world-famous not as much for its open-air festivities that are at constant risk from unpredictable Venetian February weather, as for its elaborate masks and masked balls. The student associations also organize alternative creative events during the Carnival, which never fail to attract the well-informed tourists and locals.

The St Mark's Square and its adjoining streets being the main place for Carnival festivities, and the Giardini park with the Venetian Arsenal being the main venues of the Biennale, these heritage-backdropped hallmark events are transforming the central, commodified quarters of Venice, in which these festivals are staged, into 'symbolic urban landscapes'. In this way, the Biennale, the Carnival, and the image of Venice as a destination become so intrinsically linked to each other that many potential visitors instantly think of these events when thinking about Venice, and quite a few of them decide visiting the city in the shoulder- and/or off-season instead of the high-season. With most of its events taking place in late summer and fall, the Biennale has an attendance of over half a million visitors, and its vivification effect is ever more visible in the urban, social and scenic fabric.

Sources: ArtfixDaily 2015; Clark 2008; Cugno et al. 2012; Della Lucia 2015; Getz 2005; Knecht & Niedermüller 2002; MacLeod 2010; Russo 2002a, 2002b, 2005; Russo & Sans 2009; UNESCO 2017t

6.6. APPLICATION OF ADVANCED ICT TOOLS OFF-SITE (ONLINE) AND ON-SITE

Modern conservation and interpretation of World Heritage sites is unimaginable without wide application of digital technologies for facilitating visitor experiences of World Heritage throughout the travel cycle (before, during, and after the journey). ICT and the Internet are the main means for the 'smart enhancement' of cultural heritage both off site and on site which could be related to four dimensions Graziano (2014, p. 10):

- collection, reproduction, protection, management/conservation;
- contents and multimedia information creation technologies, both conservative and productive;
- user's interactive experience technologies;
- cultural heritage within a complex smart system of urban governance.

Best market penetration is achieved when a mix of online marketing tools is applied: an exciting website, promotion on social media, search engine optimization, virtual reality applications. Quite remarkably, modern 'cutting-edge' insights, principles, and practical applications of ICT in heritage tourism have been developed and tested in the early 2000s already, at the time of the explosion of online networking technologies (Buhalis et al. 2006; Paskaleva-Shapiro et al. 2008; Silberman 2007). Since then, online networking, posting and sharing opinions and images on social media, and all kinds of 'influencing' become key for decision-making regarding the choice of destinations, including coastal cultural World Heritage sites.

Off-site applications of ICT have a double purpose: first, to market the destination online and facilitate the travel planning *before* the journey by using websites, special apps, and social media, and, second, to provide a platform for sharing feedback – posts, photos and videos – *after* the journey. The key challenges for heritage destination marketing organizations regarding the travel planning process are how to generate useful content focused on the demands and needs of visitors, how to manage search engine optimisation, and how to access relevant online communities. A destination website is definitely insufficient as a marketing tool (Paskaleva-Shapiro et al. 2008). Businesses can also use ICT to assess visitor satisfaction (Buhalis et al. 2006).

During the journey, ICT tools can enhance the impression of World Heritage sites by energising visitor interest and providing vivid heritage experiences (Silberman 2007). An increasing number of tourists rely on mobile devices and social network technologies on site to gain information, share experiences instantly and personalize the visit (Graziano 2014). Navigational aids such as audio guides are ever more complemented by interactive mobile multimedia communications providing contextual information and facilitating the visit with guidance that is dynamically adapted to reflect the visitor's location at site identified by GPS. Personal Digital Assistants (PDAs) or Mobile Multimedia Guides (MMGs) assist interpretation by guiding visitors based on their personalized needs (Buhalis et al. 2006).

Besides immersive virtual reality (VR) applications that allow to experience World Heritage properties in 3D *off site*, considering the physical visiting of World Heritage sites, virtual environments are also suitable for smart heritage experiences *on site* since the very term 'heritage' implies objects inherited from the past that need both textual and visual interpretation (Buhalis & Amaranggana 2013; Urry & Larsen 2011). For this aim, an array of augmented reality (AR) applications with various levels of immersion and interaction is currently being developed. Immersion is the physical feeling of being in a virtual space (Bellini 2015). It is achieved by means of sensory interfaces 'surrounding' the user. Interaction depends on the user's capability of receiving a feedback to actions. Both immersion and interaction together realize what is 'one of the main goals of a virtual experience: *presence*, i.e. the *belief* of actually being in a virtual space' (Bellini 2015, p. 25).

Augmented Reality (AR) is a semi-immersive virtual experience augmented by overlaying the immediate environment with computer-generated site reconstruction and other digital information (Buhalis et al. 2006; Han & Jung 2017). Smart AR devices enable user-tailoring of the content and services for each individual visitor while providing different augmented reality paths (Weber et al. 2017) and allowing the AR system to respond to visitor's requirements (Garau 2014). There is a lot of belief in AR applications as tools to enhance experiences of coastal cultural World Heritage, particularly for a virtual reconstruction of historic portscapes (Wilshin 2014), and mobile dunes that are changing very rapidly (Povilanskas 2004). Software, hardware, and cross-platform frameworks converge to provide a foundation to build upon (Masinton 2017). It is argued that using handsets as AR devices is only a transient solution (Fink 2017). The future is in Helmet-mounted displays (HMDs).

CASE STUDY 6.6: SEOKGURAM GROTTO AND BULGUKSA TEMPLE (REPUBLIC OF KOREA)

Established in the 8th c. on the slopes of Mount Toham, the Seokguram Grotto contains a monumental statue of the Buddha looking at the sea. With the surrounding portrayals of gods, Bodhisattvas and disciples, all realistically and delicately sculpted in high and low relief, it is a masterpiece of Buddhist art in the Far East. The domed ceiling of the rotunda and the entrance corridor employed an innovative construction technique that involved the use of more than 360 stone slabs. The Bulguksa Temple (built in 774) and the Seokguram Grotto form a religious architectural complex of exceptional significance.

The main statue of the Buddha and most of the stone sculptures preserved their original form. As a result of the partial collapse of the rotunda ceiling, the grotto was dismantled and rebuilt, and covered with a concrete dome between 1913 and 1915. A second concrete dome was added in the 1960s although there have been no changes to the function and size of the grotto. The masonry structures within Bulguksa have maintained their original form. The wooden buildings have been restored several times since the 16th c. All restoration work was based on historical research and employed traditional materials and techniques.

Recent ICT advancements (Ultra-High Definition Immersive Displays) enabled to produce a complete set of digital Seokguram Temple representations accessible in various virtual media. By applying the laser scan technology for measuring 3D surface coordinates, the 3D data of a heritage site was collected. The laser scan technology has been also used for measuring 3D surface coordinates of the Buddha statue and other artefacts to produce a complete 3D digital replica of the interior of the Temple. Various reconstruction techniques were then applied to render an accurate representation of the site with a possibility for a virtual walking around the Temple. The 4K Ultra-High Definition (UHD) Immersive Displays with a native resolution of 3840x2160 pixels can enable users to perceive a full immersive visual experience of the site.

The HMD devices based on the Oculus Rift 2 platform with an AirTouch interaction provide an option for a 3D display of the interior of Seokguram Temple with fully immersive interactivity (Fig. 6.2). This is by far the most advanced application globally of VR for an off-site 3D virtual representation and experience of a coastal cultural World Heritage site. Although providing a fully immersive VR display of the 3D digital replica of Seokguram Temple is most suitable for an off-site experience, the application of the Ultra-High Definition technology – neither off-site, nor on-site, but *at site*, or *next to the site* – could provide the only opportunity to experience the World Heritage sites with limited access, e.g. the palaces of the Vatican City.

Enabling the virtual environment experience for visitors *at site* might benefit from Sketchfab or similar 3D content sharing websites rapidly becoming 'the YouTube of 3D', capable of importing and displaying 3D models complete with textures, sound, and animation on any platform, from mobile devices to VR headsets. Greece is a pioneering country in the development of AR applications for its plenty cultural World Heritage sites, the Acropolis of Athens being the closed one to the coast. ARCHEOGUIDE was a pilot AR heritage site project from the early 2000s in Olympia, a World Heritage site in Peloponnese, for research, education and entertainment. MOPTIL (Mobile Optical Illusions) has developed an AR reconstruction of the Minos Palace in Knossos, Crete, and ACROPTILIS offers an AR reconstruction of the Acropolis. Both 3D reconstructions can be uploaded on specially designed handset devices and used by visitors on site (Fig. 6.3).

A key measure of AR systems applied at the World Heritage sites is how accurately in scientific terms they recreate the authentic original features of the Outstanding Universal Value and how aptly they integrate augmentations with the real world. The software must derive real world coordinates from scanned images in a process called image registration, and uses different methods of computer vision like the 3D laser scan technology. The digital representation of the Seokguram Temple is capable of providing accurate virtual reconstruction environments and an VR experience to enhance perception of the heritage site. Therefore, the 3D replica of Seogkuram Temple is digitally more adequate and better acceptable for the World Heritage interpretation than 3D simulations of the Minos Palace or the Acropolis which use for reconstruction digital graphics commonly applied in video games. Even if it is implausible to get an authentic 3D view of a long-lost heritage feature or its details, the most possibly accurate reconstruction and visually meticulous 3D AR representation of the heritage site in its structure and texture will better stimulate the user's imagination.

Sources: Buhalis et al. 2006; Masinton 2017; Park & Kim 2017; Silberman 2007; UNESCO 2017u

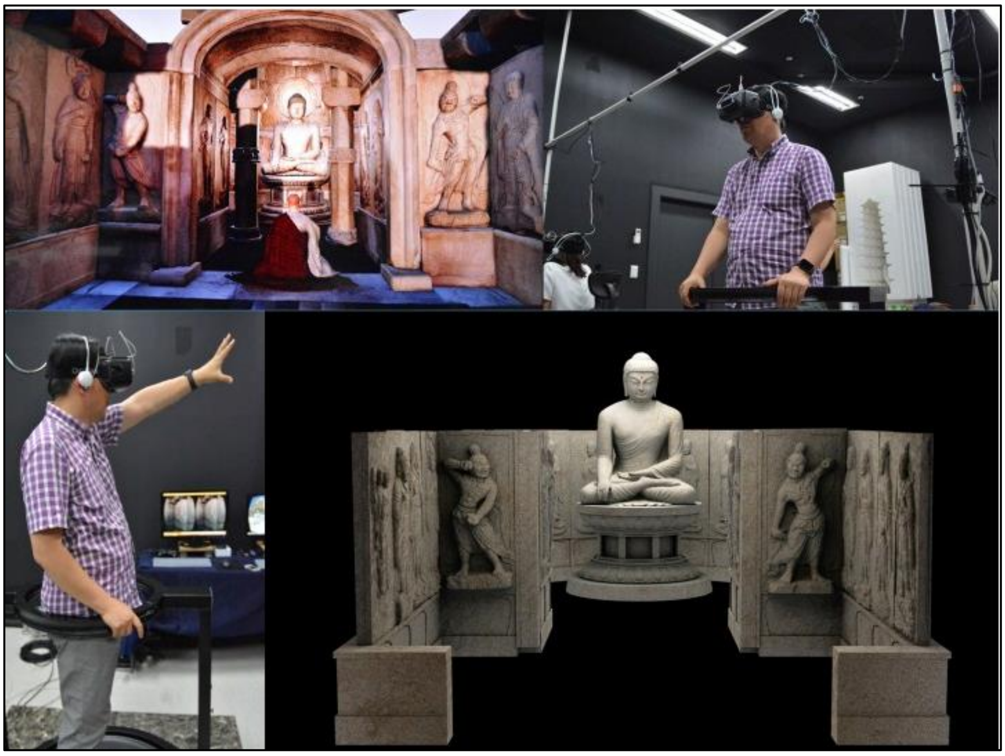

Fig. 6.2: HMD environment for the 3D Virtual Reality visualisation of Seokguram Temple (Republic of Korea)
(see Case study 6.6 on page 58)
(Source: Park et al. 2015)

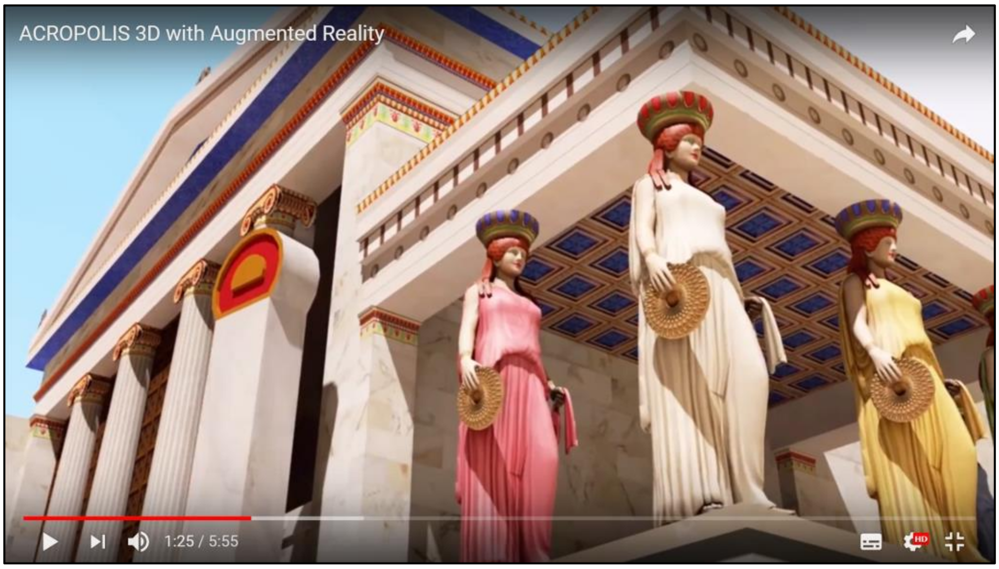
ACROPOLIS 3D with Augmented Reality
1:25 / 5:55
HD

Fig. 6.3: 3D visualisation of the Acropolis in Athens (Greece) with Augmented Reality
(see Case study 6.6 on page 58)
(Source: YouTube 2018)

CONCLUSIONS

As mentioned in Chapter 3 of this report, as of 2018, there are 258 coastal and hinterland cultural UNESCO World Heritage sites: 127 – in Europe, 52 – in Asia, 47 – in the Americas, and 32 – in the rest of the World. We have distinguished 11 different types of coastal cultural World Heritage which, based on their occurrence, can be grouped into major and minor ones. The vast Eurasian continuum of maritime civilizations, crafts, trade, industries, commerce, warfare and other sea-related activities had engendered the largest number of coastal cultural properties deemed to be worthy of enlisting into the UNESCO World Heritage site list.

It comes as no surprise that almost half of all coastal cultural World Heritage sites are found in Europe bearing in mind both long cultural tradition of maritime economy as well as a very indented coastline of the continent. But it is strange that out of 16 properties of prehistoric cultural World Heritage at the seaside, 15 are located in Europe and Western Asia, and just one is found elsewhere, in Australia. Also, the majority (19) of the 32 coastal World Heritage cultural landscapes are located in just nine coastal countries of Europe.

Furthermore, only five pre-Columbian coastal cultural heritage sites are UNESCO-listed regardless of well-documented pre-Columbian heritage sites scattered along a very long coastline of the Americas. Such a disproportionate distribution of coastal cultural World Heritage properties between Europe and the rest of the World shows a bias in the selection of non-European sites by UNESCO, or the interest of governments outside developed countries to put a greater emphasis on the colonial cultural heritage instead of the pre-colonial one since the former one is more picturesque, easier perceivable and, therefore, more attractive for lay visitors from the North American and European metropoles (Evans 2004).

Big differences are also apparent in the types of dangers facing seaside World Heritage properties. In the developing countries, where urbanization and population growth is concentrated in coastal cities, the historic city cores are inhabited by rapidly growing population, mainly by the urban poor, that in its majority is unaware of the site's Outstanding Universal Value or cannot afford housing modernization strictly in accordance with conservation requirements. This results in applying cheapest construction materials, attaching external air conditioning fans to façades of historic buildings, or adding storeys on heritage houses.

In the developed countries, port development is among the most evident specific threats causing danger to the integrity of coastal cultural World Heritage sites. The expansion of port facilities, building new quays, piers, dry docks, cranes and office buildings is necessary for each active seaport. Yet these essential technical developments might significantly damage architectural and urban coherence of the UNESCO-listed port cities. The historic port city cores in Europe are particularly vulnerable to the incongruity between the port expansion, conservation of UNESCO cultural heritage property and preserving of the historical port city skyline.

The threat of successful port city growth at the expense of the heritage core is also corresponding to the challenge of matching the necessity to maintain the inherent economic vitality rooted in the modernist concept of urban fabric, and the need for sustainable preservation of the 'modernist heritage' which is an oxymoron in itself. The modernist structures are appreciated for their singularity of the idea and form and uniqueness in architectural expression which makes it complicated to apply conventional conservation tactics in the context of never ceasing waterfront development and constant urbanistic changes.

The dilemma is the following one: are we supposed to leave any modernization inside the core zone of UNESCO-listed, historic or modernist, heritage port cities for the sake of authenticity and integrity, or can we consider the efforts of city gentrification and adaptation to other uses as a natural evolution that might lead to a 'vicious circle' of rising real estate prices and resulting depopulation? Often, particularly in coastal UNESCO-listed World Heritage cities where numerous interests clash, changes in uses and functions of the heritage properties pose an insurmountable challenge. The clue to the problem in each case may be different, yet in any case, it should be a result of knowledge-based approach to the urban World Heritage site management.

Gentrification and depopulation, conversion into second-home areas also pose a threat to the integrity of coastal World Heritage cultural landscapes: they need a permanent upkeep but there remain ever less truly native locals that could take care of their maintenance. Just three of the 32 coastal World Heritage cultural landscapes are directly related to the traditional maritime economy: pearling, fishing and shellfish gathering, and hunting of marine mammals whilst the descriptions of the Outstanding Universal Value of another eight World Heritage cultural landscapes explicitly mention the sea and the marine elements as driving forces in their development. Coastal cultural heritage landscapes are also negatively affected by tourism seasonality and an uneven distribution of visitors between seaside resorts and the periphery or the hinterland of the coast, as well as between the peak tourism season and the shoulder seasons.

There are cases when areas featured by outstanding values prefer not to be included into the prestigious UNESCO World Heritage list. Remarkably, as of 2018, just 258 coastal cultural heritage properties out of many hundreds, maybe thousands, are enlisted into the UNESCO World Heritage list. The most important reason for scepticism about the World Heritage list is the fear that the UNESCO label may turn the area into an "open-air museum", a sort of touristic product with huge restrictions which might facilitate the depopulation of the areas even further. Conversely, there are many cultural landscapes that are widely recognised as unique and worth-listed not for their traditional use, but for their scenic beauty and symbolic value to the society.

The symbolic and scenic value of coastal landscapes is also important for branding the World Heritage sites as attractive tourist destinations providing an opportunity for tourists to co-experience the World Heritage symbolism with locals. Cultural landscapes of three types are deemed worthy of the UNESCO-listing: (1) the clearly defined landscapes designed and/or created intentionally; (2) agricultural landscapes of exceptional harmony of works of man with nature; (3) associative cultural landscapes which can be designated for their symbolic, spiritual, aesthetic, historic, and other outstanding associative values. This third category is often overlooked when considering the Outstanding Universal Values of coastal cultural landscapes, which is pity.

However, as mentioned, criteria and guidelines for cultural landscape designation suggested by UNESCO have some negative implications. It is presumed that the relationship between the society and the landscape will remain largely unchanging into the future. Yet landscapes, like cultures and societies, tend to evolve over time. They also experience constant transformations of their symbolic values and aesthetic appeal, shifting interpretation of the historical background of their formation, and, as a result, changing appreciation of the Outstanding Universal Value along with the motivation to maintain the integrity. This can make the concept of cultural World Heritage landscapes and their conservation values even fuzzier.

Hence the need for a broader scope in coastal cultural heritage landscape conservation which should address not only the maintenance of the landscape *per se*, but also of all those supportive facilities generating revenues, including tourism, that can deteriorate as rapidly as the heritage landscape itself if not in regular care. The community involvement is probably the biggest challenge: to help stakeholders understand the obligations of living and doing business in a World Heritage site, the responsibilities that come with it, as well as demonstrating the opportunities that accompany the designation. There is no universal recipe for ensuring community participation, but some structure to manage the issues and resolve conflicts is necessary.

Heritage 'liveability' is the main keyword in this respect. The aim of community involvement is to facilitate sustainable management and to cherish 'living heritage', which needs constant and active human care or the cohabitation in harmony with carefully planned and broadly discussed measures of sustainable adaptation of the heritage property for local businesses without any compromising of the Outstanding Universal Value. It is advisable to promote the heritage site as a 'dream' place for living attracting new residents and businesses to the area. Also, the native locals should benefit from the process of gentrification. For that aim, it is important to introduce socially equitable economic incentives and levers, and to associate the quality of life of local inhabitants to the World Heritage status, albeit not necessarily through quantitative growth of tourism.

The shift from mass tourism to a more diverse and fragmented post-mass tourism in many seaside destinations have shaped coastal management and cultural World Heritage conservation in recent decades. This diversified 'new' tourism demands a wider range of cultural and heritage experiences, knowledge-based narratives, and a creative interaction with the destination. To become attractive for visitors who might not be aware about the Outstanding Universal Value, World Heritage managers should focus on five Is: Information, Innovation, Interaction, Impression and Identity. The role of dedicated institutions and ICT-based Augmented Reality applications enhancing visitors' experiences is pivotal in facilitating this process.

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