

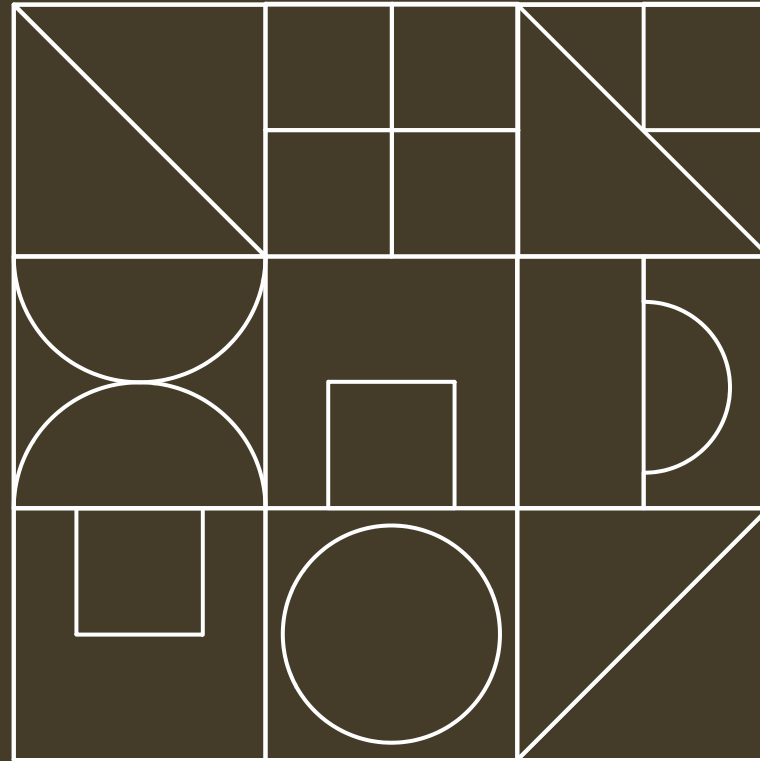
■ **Guidebook on
Standards for Drafting**

Cultural Heritage

**Management
Plans**



July 2020



Guidebook on Standards for Drafting Cultural Heritage Management Plans

July, 2020

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List of abbreviations

CBM	Community based management
CHM	Cultural Heritage Management
CHMC	Cultural Heritage Management Council
CHMP	Cultural Heritage Management Plan
CLEAR	Collaborative – limited – emotional – appreciable – refinable
GA	General Assembly of the United Nations
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
MBE	Management by exception
MBF	Management by facts
MBO	Management by objective
MBR	Management by response
OSCE	Organization for Security and Co-operation in Europe
Res	Resolution
SDG 2030	Sustainable Development Goals 2030 of the United Nations
SMART method	Specific – Measurable – Attainable – Realistic – Time framed
SOC	State of Conservation
SOM	State of Management
SOS	Statement of Significance
SPZ	Special Protective Zone
SWOT	Strengths– Weaknesses – Opportunities –Threats
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNMIK	United Nations Interim Administration Mission in Kosovo
VBM	Value

Foreword

The OSCE approach vis-à-vis safeguarding cultural heritage is broad and inclusive. The Mission's efforts in the protection and preservation of cultural heritage in Kosovo are key components in our wider objective to foster dialogue and build trust among Kosovo's diverse communities. For these last 20 years, the OSCE Mission in Kosovo has not only monitored the effective implementation of the "Special Protective Zones", but has also provided capacity building and awareness-raising for the benefit of the public and institutions in Kosovo. Over the years we have become convinced that contributing to capacity building is one of the most efficient and successful ways to contribute to the protection of cultural heritage. Capacity-building activities conducted by the OSCE has led to intensified dialogue with our partners, thus enabling implementation of tailored programmes answering to specific needs.

We see our activities in capacity building as opportunities for linking preservation practice, based on international standards, with the development of business opportunities to valorise cultural heritage while fully respecting local sensitivities. Consequently, we provide training sessions not only to representatives of public institutions and non-governmental organizations, but also to practitioners and students who acquire new knowledge, skills and attitudes. This "*Guidebook on Standards for Drafting Cultural Heritage Management Plans*" constitutes a further milestone of the OSCE engagement in enhancing institutional capacities for the protection of heritage and the surrounding environment. Based on the experience of international experts and thanks to the knowledge of our local partners, this Guidebook will provide the essential tools to prepare a cultural heritage management plan which is fully applicable to the situation in Kosovo. Furthermore, thanks to this "train the trainer-approach" the content will be disseminated to other relevant experts and institutions that are committed to preserve culture and nature.

Among the many experts, who contributed to this guidebook, I wish to express special thanks to Professor Amra Hadžimuhamedović, for her very substantial contributions. Her experience and expertise helped to clarify the practical complexities of cultural heritage management.

It is our hope that this guidebook will be useful to practitioners, both in institutions, academia and in the NGO community. Our belief is that cultural heritage preservation based on international best practices can serve to build a common understanding of our shared heritage.

Prishtinë/Priština, July 2020



Ambassador Jan Braathu
Head of the OSCE Mission in Kosovo



An aerial photograph of an archaeological site. The site features a large rectangular enclosure with thick stone walls. Inside the enclosure, there is a central square structure with a flat roof, surrounded by a decorative, scalloped stone border. To the right of the central structure, there is a large, open rectangular area with a light-colored, possibly plastered or sandy floor. At the bottom of the enclosure, there is a semi-circular structure, possibly a well or a small shrine, with a dark interior. The surrounding area is grassy and appears to be a rural or semi-rural setting. The lighting suggests it is either early morning or late afternoon, with long shadows cast across the site.

1. Introduction

This Guidebook on standards for drafting of cultural heritage management plans (“the Guidebook”) is a result of long-lasting efforts of the Organization for Security and Co-operation in Europe Mission in Kosovo (OSCE) to contribute to the sustainable protection and development of cultural heritage sites in Kosovo.

A solid management is the key factor for a successful protection, promotion and transfer of cultural heritage to the next generations.

OSCE initiated in 2015 a bottom-up process to draft guidelines which should serve as starting point for future management plans. Consequently, OSCE contracted Prof. Amra Hadžimuhamedović to provide advice and guidance in the drafting of the Guidebook. A range of participants, representing the wide field of cultural heritage (e.g. members of heritage sites, and representatives of cultural institutions and of authorities responsible for the protection of the cultural heritage) also contributed to the work. Consequently, the initiative ensured not only that international standards and globally accepted “best practises” were duly taken into consideration, but also the experiences, expectations and needs of the participants are also reflected in this Guidebook.

Management plans represent a set of principles for proper management of heritage site that outline the legal foundations, administrative procedures and structures

including the available resources (budget, staff, and infrastructure).

The efficiency of a management plan, however, is strongly linked with the action plan, which outlines the necessary steps for full implementation of the plan.

The Guidebook does not replace a management plan, as every heritage site is individual and requires its own set of actions. However, this publication should contribute to the understanding of how a management plan functions and which principles have to be taken into consideration during the drafting procedure. Furthermore, the Guidebook offers an overview on instruments for the drafting of such a plan. An efficient management plan, however, is not “set in stone”, but requires regular update, e.g. in a five-year interval.

This Guidebook is addressed to all stakeholders involved in the management of a heritage site. Even if the heritage site has already a management plan in place, the Guidebook will serve as resource in interpreting the plans. The Guidebook was made for the public and it aims to contribute to a sustainable, human-rights based and long-lasting protection of the cultural heritage in Kosovo.

1.1 What is Cultural Heritage?

There is no unique definition of cultural heritage today. However, there is a global consent that heritage values are ever evolving, especially based on the recognition of the significance of cultural heritage for societies. This significance is derived from both intrinsic and instrumental values of heritage. The heritage values comprise tangible and intangible, natural and man-made, movable and immovable attributes. David Lowenthal captured this complex relationship of the constant and fundamentally crucial process for any community and person in his definition of cultural heritage that stresses importance of heritage in the current world of globalization, conflicts, pressures of development, and migration.¹

The open concept of heritage is well conventionalized in the Article 2 of the *Faro Convention 2005*:

*"(...) cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time."*²

We concur with Barbara Kirshenblatt-Gimblett that cultural heritage represents a resource from the past, which is "old", however gets a "second life" (what means it will have a new function as "heritage") and will be attributed by the society with a special value ("precious", "rare", "extinct").³



1 See Lowenthal, D., *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 1985).

2 See Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Council of Europe, Faro, 27 October 2005).

3 See Kirshenblatt-Gimblett, B., "Theorizing Heritage", *Ethnomusicology* 39 (Champaign / Illinois: University of Illinois Press, 1995), pp. 367-380.

1.2 Why guidebook on cultural heritage?

There are a range of Guidebooks on cultural heritage management planning. The one published by the *International Centre for the Study of the Preservation and Restoration of Cultural Property* (ICCROM) and written by the two eminent cultural heritage theoreticians, Jukka Jokilehto and Bernard Feilden in 1998⁴ (translated in many languages including Albanian) has been just an embryo of a massive scholarship, case studies, and practical guidebooks.

Then why to have yet another guidebook? Cultural heritage has been recognized as an ever-evolving concept. The need for management has to be answered in different historic, economic, cultural and traditional contexts. Kosovo represents one of the most challenging contexts in which specific frameworks and methods of management need to be established in order to be implementable. Article 9 of the Constitution ensures the preservation and protection of cultural and religious heritage in Kosovo.

Although, as per the Law on Cultural Heritage⁵ the cultural heritage management is not obligatory, it is mentioned in the Article 6.6.: “Policies for the preservation, management and enhancement of the architectural conservation areas will be determined jointly by the Competent Institution and the central and local authorities for spatial planning.”

Linguistic, religious and formal diversities of heritage in Kosovo are to be treated in accordance with the universal standards that “every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in Article 27 of the *United Nations Universal*

4 See Feilden, B.M., Jokilehto, J., *Management Guidelines for World Cultural Heritage Sites. Second Edition* (Rome: ICCROM, 1998).

5 Law no. 02/L-88 on Cultural Heritage, 1 July 2008.

Declaration of Human Rights (1948)⁶ and guaranteed by Article 15, subparagraph 1a) of the *International Covenant on Economic, Social and Cultural Rights* (1966)⁷ as it is stated in the preamble of the Faro Convention of the Council of Europe.⁸

The specificity of the heritage protection system in Kosovo has been established by the Law on Special Protective Zones,⁹ which “ensures protection of Serbian Orthodox Monasteries, Churches, other religious sites, as well as historical and cultural sites of special significance for the Kosovo Serb community, as well as other communities in Kosovo, through the establishment of Special Protective Zones (SPZ).”¹⁰ The above-mentioned Law establishes a very restrictive protection regime by enumerating prohibited¹¹ and restricted¹² activities. As special protective zones form the parts of historic urban ensembles or cultural landscapes, the management system has to be specifically stipulated in order to enable full implementation of the Law. It also requires full involvement of stakeholders in all the phases of management in a sensitive way based on the human rights standards and principles of respect and promotion of religious and cultural diversities.

Kosovo institutions are, further on, facing the need for quick progress and development, and the need for good practice, and highly established capacities. These will provide sustainability to the development processes that are needed in the heritage field more than in any other, to avoid misuse of heritage for conflict production and to enable its valorisation for the benefit of all.

6 Universal Declaration of Human Rights, (Paris: UN-General Assembly, Res. 217A, 10 December 1948), https://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf [accessed 4 March 2020].

7 International Covenant on Economic, Social and Cultural Rights, (New York: UN-GA, 16 December 1966, GA Res 2200A [XXI]), <https://www.un.org/ruleoflaw/blog/document/international-covenant-on-economic-social-and-cultural-rights/> [accessed 4 March 2020].

8 Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Council of Europe, Faro, 27 October 2005), <https://www.coe.int/en/web/culture-and-heritage/faro-convention> [accessed 4 November 2019].

9 Law no. 03/L-039 on Special Protective Zones, 4 June 2008;

10 Article 1, *Ibid*;

11 Article 5, *Ibid*;

12 Article 6, *Ibid*;

Crucial management principles have already been explained in detail in other guidebooks, which might be globally applied.¹³ However, here the referential theoretical, doctrinal or case study sources will be cited wherever the solutions offered by them can be acceptable.

This Guidebook is case-focused in order to present the principles, methods and the road map that can be implemented in Kosovo and that can provide the needed quick-win solutions that the stakeholders require.

The Guidebook is produced as an outcome of training for heritage professionals, activists, and civil servants in Kosovo. The case of Novo Brdo/Novobërdë, has been chosen as a didactic case for the training on protection of cultural and religious heritage, organized by the Organization for Security and Co-operation in Europe Mission in Kosovo. Novo Brdo/Novobërdë contains an area designated as SPZ. This case, due to its illustrative nature and complexity that comprehends the majority of cases in Kosovo, although done as a virtual simulation, serves to present the practical feasibility of this guide and represents its integral part.

Through the above-mentioned didactic case: simulation of a management plan, the Guidebook gained in terms of practicability and usefulness.

During training sessions with a broad range of participants, like representatives of cultural heritage agencies, practitioners, academics and students, it became evident that the protection of cultural heritage requires a broad and comprehensive approach which must not be restricted e.g. just to issues of restoration techniques. The setting of the cultural heritage in a remarkable cultural landscape, as it can be found around the medieval fortress of Novo Brdo/Novobërdë, stimulated the participants to consider the topic of cultural heritage protection in a wider framework, taking into account also issues of social inclusion and sustainable development.

¹³ See Guidebooks e.g. from Jokilehto and Feilden, Ringbeck, Howard, ICCROM and English Heritage; full references are in the Bibliography.

This Guidebook is expected to assist the public and stakeholders, who value diverse aspects of the heritage in Kosovo, to work together within the framework of public action, with an aim to sustain and transmit all kinds of heritage to future generations and benefit from it in both social and economic sense today.

The Guidebook aims to produce the simulation of the management plan for Novo Brdo/Novobërdë, and is a result of a complex two-year long process (2017 - 2018) of:

- identifying stakeholders and bringing them together,
- providing training on cultural heritage management, its history, international standards and management,
- facilitating intellectual and expert exchange among stakeholders,
- providing information on the legal and institutional network, while discussing its provisions, strengths and shortcomings, as well as the future strategies,
- strengthening knowledge concerning contemporary international standards and good practices,
- providing opportunities for participants in the drafting procedure of the Guidebook to enhance their professional network on one hand, and on the other hand create sense of intellectual ownership of jointly drafted guidelines,
- promoting responsibility and enthusiasm concerning heritage protection and use, by initiating the new processes at different sites inspired by the OSCE-led capacity building project (e.g. Prizren fortress, Prizren historic urban core), and
- developing the cultural heritage management plan as a corporate policy formulated by representative stakeholders as a response to known and predictable situations in which cultural heritage either has or might have a decisive role.

During the drafting process of the Guidebook a shift in the perspective from an archaeological site to a living cultural landscape of the above-mentioned site could be witnessed.



The objectives of the whole drafting process were as follows:

1. Capacity building of staff working in the cultural heritage field in Kosovo concerning Cultural Heritage Management (CHM);
2. Establishment of sustainable network among experts involved in heritage protection in Kosovo;
3. Contextualization of international standards; development of an open and adaptive model of CHM plan (CHMP) applicable to the context of heritage in Kosovo.



2. What is cultural heritage management?

The management of cultural heritage sites should ensure their long-term protection in line with the needs of the public while considering their sustainability. However, the aim of an inclusive cultural heritage management is not only to protect the heritage items for the present, but also to transmit the cultural heritage to the next generations.

An efficient management system depends on the type of heritage in its broader social, cultural and legislative setting by taking into account its particularities. Consequently, management represents not only a fixed set of instruments, but reflects also cultural perspectives

Finally, cultural heritage management must not get reduced to an instrument only for the preservation of a given situation but should also provide instruments for the development of the heritage site in order to provide a sustainable basis for livelihood.

In order to fulfil these requirements, any management plan should be a result of the interlocking activities of the community policy, organizing, planning, controlling and directing resources in order to achieve the objectives of the policy.

Cultural heritage management was recognized as a framework for the integrated conservation of cultural heritage at the end of the 20th century, although the

attempts of cultural heritage management occurred as a sort of response to the destruction caused by the World War II. Cultural Heritage Management is rooted in international agreements of the Council of Europe, namely the *European Cultural Convention* (1954), the principles of the *Amsterdam Declaration* (1975), the *Convention for the Protection of the Architectural Heritage of Europe* (1985), the *European Convention on the Protection of the Archaeological Heritage* (1992, revised), the *European Landscape Convention* (2000), the *Faro Framework Convention on Significance of Heritage for Society* (2005), as well as in the *UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage* (1972), and, wider, in the contemporary reception of the rights based approach to cultural heritage protection.



Cultural heritage management in a simplified way reflects the famous perpetually spinning wheel symbolizing sustainable development based on integrated conservation of cultural and natural heritage. The starting point is to understand the heritage, once it is understood it can be valued; when heritage is valued, then there is a need to protect it; once it is protected, it can be enjoyed. The wheel spins in a sense that the more you enjoy, the more you understand; the more you understand, the more you value; the more you value, the more you protect; the more you protect, the more you enjoy, and on and on.

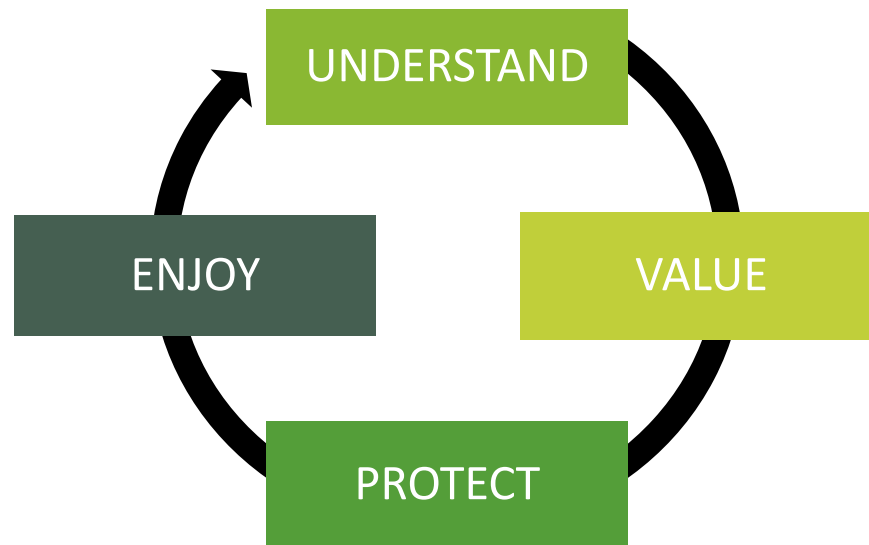


Illustration 1: “Spinning wheel” of cultural heritage management

The revised version of the “Operational Guidelines for the Implementation of the World Heritage Convention”, which came into effect on 1 February 2005, makes a management plan (or a documented management system) compulsory for properties inscribed in the World Heritage List.¹⁴

¹⁴ See Paragraph 108, Operational Guidelines for the Implementation of the World Heritage Convention (Operational Guidelines 2019), (Paris: UNESCO–World Heritage Committee and World Heritage Centre, 2019), <https://whc.unesco.org/document/178168> [accessed 12 February 2020].

That raised the need for the definition, description and explanation of the cultural heritage management planning process.

The majority of the guidebooks were published after 2005. Some of the most frequently used ones, beside the Jokilehto & Feilden pioneering guide¹⁵, are those written by Birgitta Ringbeck¹⁶, Peter Howard¹⁷, a group of authors in ICCROM¹⁸, English Heritage¹⁹, and by many other heritage bodies. The Guidebook will make reference to the experience illustrated in their testimonials, but also provide an innovative method of applying a locally-based ownership of ideas.

Their visions and amendments from 2005 are intrinsically linked with the notion of World Heritage, especially with the concept of the outstanding universal value (OUV) of the World Heritage site, which is defined by three pillars or by three circles²⁰ which are composed of:

1. value in accordance with the criteria (paragraph 77, Operational Guidelines 2019),
2. authenticity and/or integrity, and
3. legal provisions and management.



15 Feilden, B. M. & Jokilehto, J., *Management Guidelines for World Cultural Heritage Sites. Second Edition* (Rome: ICCROM, 1998).

16 Ringbeck, B., *Management Plans for World Heritage Sites. A practical guide* (Bonn: German Commission for UNESCO, 2008), https://www.unesco.de/sites/default/files/2018-05/Management_Plan_for_World_Heritage_Sites.pdf [accessed 2 November 2019].

17 Howard, P., *Heritage : Management, Interpretation, Identity* (Leicester: University Press, 2003).

18 UNESCO, *Managing Cultural World Heritage* (Paris: UNESCO-World Heritage Centre, 2013) <https://whc.unesco.org/document/125839> [accessed 2 November 2019].

19 English Heritage, *Building Environment (Practical Building Conservation)* (Farnham: Ashgate Publishing, 2014).

20 The ten criteria of paragraph 77, Operational Guidelines 2019, provide a set of conditions for the inclusion of a cultural- or natural property in the World Heritage List. For inscription as World Heritage, the nominating institution has to select and justify at least one criteria. The criteria (i) – (vi) refer to cultural heritage, while criteria (vii) – (x) apply for natural heritage.

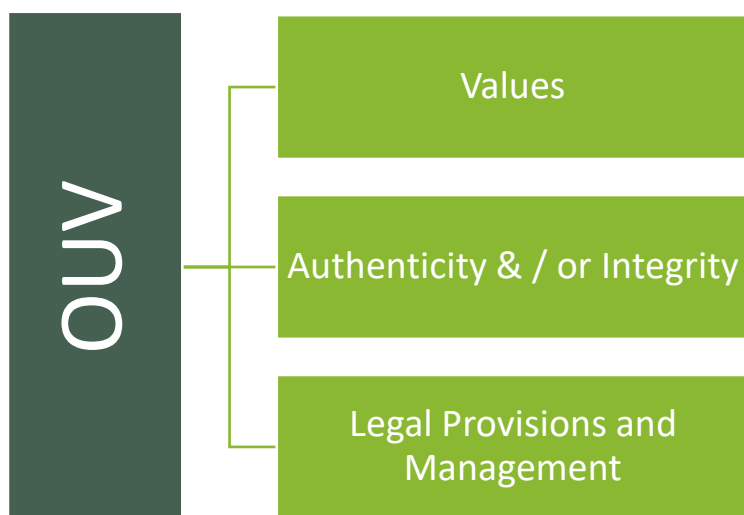


Illustration 2: The definition of the “Outstanding Universal Value” of World Heritage

The Operational Guidelines 2019 of the World Heritage Convention stipulates the following:

Paragraph 108: “Each nominated property should have an appropriate management plan or other documented management system which should specify how the outstanding universal value of a property should be preserved, preferably through participatory means.”²¹

Paragraph 110: “An effective management system depends on the type, characteristics and needs of the nominated property and its cultural and natural context.”²²

For the purpose of this Guidebook, it is possible to sum up the experience concerning management planning and conclude in short that: a management plan is an integrated planning and action concept, which lays down goals and measures for the protection, conservation, use and development of a cultural or natural heritage site, and it provides vision, aims, and actions that are designed to address the needs of the inhabitants and users of the cultural and/or natural heritage site, and that are supported by them.

A management plan has to be drafted and implemented through a co-ordinated and balanced approach, which is sustainable over time, and which reinforces local identity. It also has to provide the system of delivering tangible benefits to the local community.

²¹ Operational Guidelines for the Implementation of the World Heritage Convention (Operational Guidelines 2019), (Paris: UNESCO–World Heritage Committee and World Heritage Centre, 2019), <https://whc.unesco.org/document/178168> [accessed 12 February 2020].

²² Ibid.

A management plan has to balance and co-ordinate different aspects and processes, such as: legislation, identification, assessment, statutory protection, conservation (preservation, restoration, reconstruction, adaptation), rehabilitation and revitalization, use, maintenance, guarding, interpretation, presentation, monitoring, control, and research.

2.1 Preconditions for a successful and implementable Cultural Heritage Management Plan (CHMP)

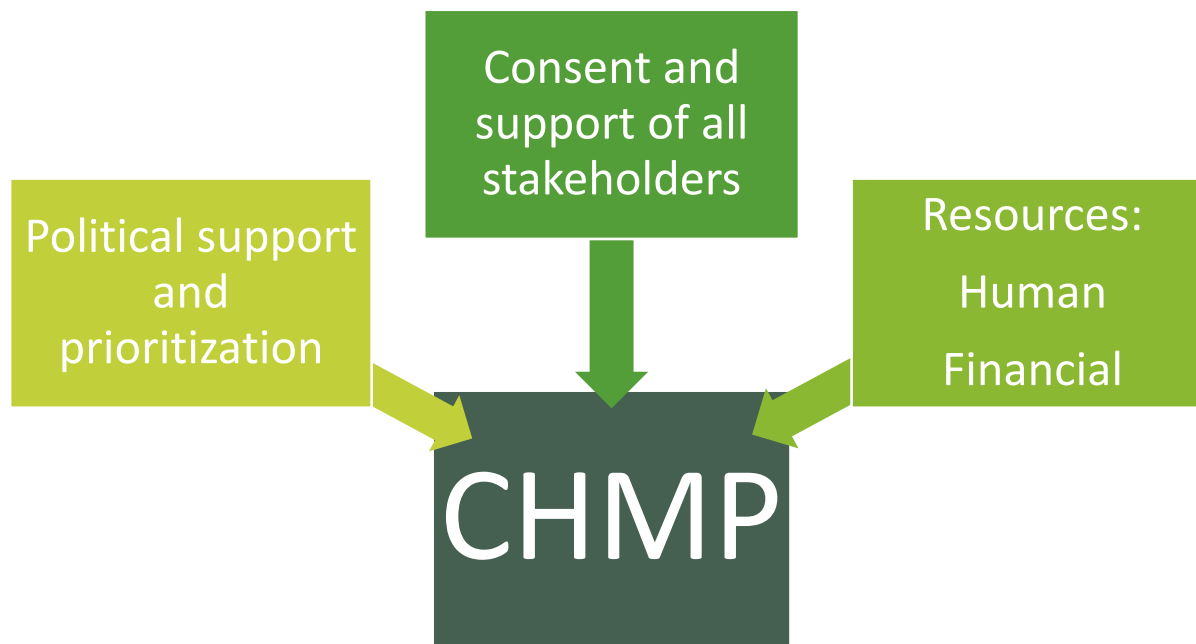


Illustration 3: Conditions for a Cultural Heritage Management Plan

Cultural heritage management planning has to be a priority identified by political stakeholders at all levels, and the process has to be based on the political support from its outset and throughout the planning and implementing phases. However, the political support is not sufficient if it is not part of a stable triangle that can be closed only if the two additional preconditions are fulfilled.

These preconditions of equal importance include full consent and support of all stakeholders (the consent of the stakeholders can be achieved through the initial phase that demands time and structural approach to the strategical co-operation of the stakeholders), and resources, both human and financial. Although the budget breakdown is identified on the annual basis for each field of action, it is important that financial resources needed for the planning, and especially for the implementation, are provided. Human resources are another precondition that has to be fulfilled throughout all phases of the cultural heritage management plan. This includes employment, and full capacities and responsibilities of employed staff.

The whole process of the cultural heritage management planning has to be conducted as a continuous negotiation process about the set of ideas and measures run among the stakeholders, which is framed by the legal and professional standards. There are eight general steps for which the stakeholders are responsible in order to achieve a successful management planning. They have to:

1. Agree on the scope and purpose of the CHMP;
2. Contribute to and actively participate in the process of collection of information;
3. Contribute and agree on the description of property and assessment of its significance;
4. Agree on the baseline condition;
5. Set aims and objectives to implement the undertakings;
6. Contribute to and actively participate in the identification of the fields of action and development of the work program and action plan;
7. Monitor progress against the program and action plan;
8. Review the CHMP in five-yearly intervals, and if needed in interim intervals.

2.2 Typology of the Cultural Heritage Management Planning

There are a range of types of cultural heritage management planning. The choice of type (model) is usually based on tradition, social and political system, available resources and on the overall situation concerning the cultural heritage site.

The models can be mixed and combined in order to provide a more realistic and applicable plan. The basic types of managing are:

1. **Management by objective (MBO)** is a model designed to improve the baseline condition by clearly defined objectives. The objectives are usually defined as general and particular for different fields of action. The objectives have to be carefully defined with the full consent of all stakeholders.
2. **Management by facts (MBF)** is a model when data are collected, analysed and measured in order to improve the overall condition.
3. **Management by exception (MBE)** is a method, which in cultural heritage management means either a) exclusion of those activities that deviate from the regular performances of the site, or that are detrimental to the heritage site, or b) organizing the whole process based on the exceptional value of a component, exceptional situation or exceptional event.
4. **Management by response (MBR)** model anticipates constant monitoring of the conditions and the processes at the site and planning of the activities as response to the situation or incidents.
5. **Value Based Management (VBM)** is the management philosophy and approach that designs actions which will enhance values of the cultural heritage site (artistic, historic, documentary, symbolic, townscape, educational, economic, etc.). This model has the value assessment process as the central one in the second phase of the management planning.

6. **Community based management (CBM)** is sometimes called bottom-up approach, and it represents decentralized model of management with widest participatory approach. The community members identify, face and participate in the solution-finding for issues concerning the cultural heritage site. In the context of World Heritage, the community-based approach enjoys priority, as e.g. expressed in the Strategic Objectives (“5 C”) of World Heritage: “Enhance the role of Communities in the implementation of the World Heritage Convention”.²³

When assessing the cultural and political context of a heritage site, the combination of several management models might appear as most suitable, like the combination of the three most dominant models: **managing by objective, value-based management, and the community-based management**. This “hybrid method” involves stakeholders as the authors of the management plan and encompasses many aspects of present-day heritage principles.

This innovative model offers an opportunity to form an advanced type of heritage management providing the highest possible level of ownership by stakeholders.

This model is based on the cross-thematic and cross-sectoral approach due to the complexity of heritage sites, especially when they form urban ensembles or cultural landscapes in which people live, work, relax and invest. The concept of the plan is to co-ordinate the sectoral approaches with an intention to benefit from local potentials and resources.



²³ Paragraph 56 (5), Operational Guidelines for the Implementation of the World Heritage Convention (Operational Guidelines 2019), (Paris: UNESCO World Heritage Centre and World Heritage Committee, 2019), <https://whc.unesco.org/document/178168> [accessed 12 February 2020].



2.3 How to structure a management plan?

There are five required essential modules of a management plan:²⁴

1. Legislative, regulatory and contractual measures for protection;
2. Boundaries for effective protection;
3. Buffer zones;
4. Management systems;
5. Sustainable use.

They also emphasize that the management plan depends on the context and the nature of the site. Besides the essential modules, the management plan may include:

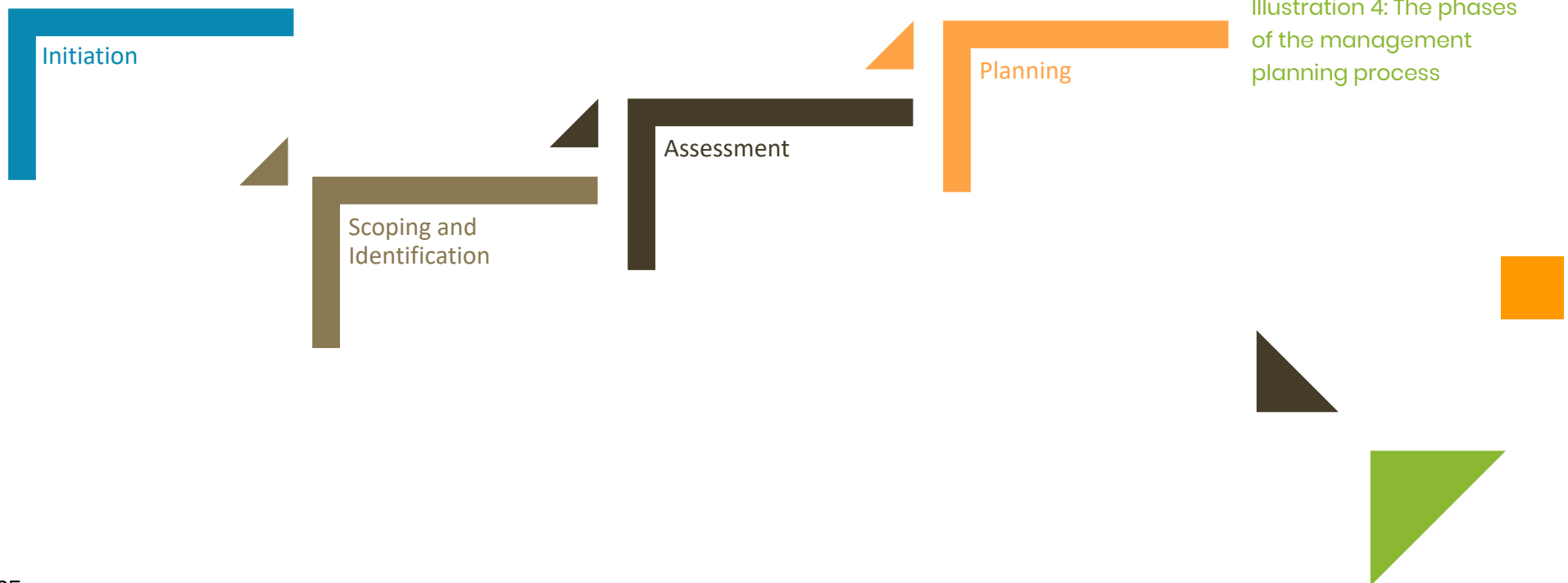
- traditional practices, not only as intangible heritage but also as a method of perpetuation and interpretation of heritage;
- urban or spatial planning documents and rules in accordance with the positive legislation (existing ones or the future ones that might be demanded);
- detailed information on the baseline condition, especially the state of preservation;
- potential threats and their corresponding risk management;
- awareness raising and promotion;
- number of visitors and the “carrying capacity” of the site;
- visitor guidance and interpretation;
- training possibilities;
- traffic;
- tourism components;
- monitoring, institutions that participate in the management; and
- number and qualification of the persons that will be directly involved in the management plan implementation.

²⁴ Chapter II. F, *Ibid.*

The management planning process suggested for the Kosovo context is composed of the following four consecutive phases:

0. Preliminary, preparatory phase, usually called initiation phase;
 1. Identification phase;
 2. The phase of analysis;
 3. The planning phase that includes monitoring instruments, implementation structures and control provisions.

Each phase will be explained in more details in the next chapter.



The structure of the management plan will reflect the phases of the whole process. The following chart illustrates the interdependence of different segments of the management planning in vertical, horizontal and diagonal organizational directions.



Illustration 5: The interdependences of different segments of the management planning process:

3. Phase zero, initial phase of the cultural heritage management plan

The preliminary or initial phase is composed of determination of the site, consent about the vision and the general aims. This phase is usually called phase zero due to the fact that findings, conclusions and agreements reached during this phase determine if the plan is needed, if the decision to start the planning process is feasible, i.e. if there is political and communal support, and if there are human and financial resources that can ensure its sustainability. The form and contents of the plan are derived from the major points of the initial phase. The initial phase should not be omitted, and all of its components should be carefully designed, discussed and agreed upon.



3.1 Title

The title of the management plan document has to be clear concerning the name of the site and its category, and it should reflect the vision. The title has to be recognizable, specific, and memorable. The title is the first indication of the branding strategy.

3.2 Statement of significance

The *Statement of significance* is always presented first, although it is not written first. It should be a short and comprehensive summary of any important information about the site. It should clearly demonstrate why the site deserves protection and why a management plan is needed. It should consist of:

- Basic identification information, such as the name of the site, its location, and function, or another important characteristic.
- Brief summary of its history – when it was built, by whom; changes of its form and use, current condition and use.
- Brief summary of description – type of heritage site, size, components, attributes of the values, disposition, material, details, significant adding's, losses, etc. A map indicating the location of the site in its wider setting would be useful.
- The core part of the statement of significance is about the values – why is the site valuable, what is the level of its authenticity and integrity.
- The test of authenticity, done in accordance with the *Nara Document on Authenticity*²⁵ (form and design, material and substance, use and function, location and setting, spirit and feelings and the other internal and external factors) should be applied only to the cultural attributes of the values of the site.
- Conditions of integrity are evaluated for both natural and cultural attributes. Conditions of integrity serve to measure to what extent the site, or its components are whole or intact as stipulated in paragraph 88 of the *Operational*

²⁵ Nara Document on Authenticity (Paris: ICOMOS, 1994), <https://www.icomos.org/charters/nara-e.pdf> [accessed 4 November 2019]

*Guidelines 2005*²⁶ for the World Heritage Convention: "Examining the conditions of integrity, therefore requires assessing the extent to which the property: includes all elements necessary to express its outstanding universal value; is of adequate size to ensure the complete representation of the features and processes which convey the property's significance; suffers from adverse effects of development and/or neglect."

- The current condition of the site and the major threats.
- Conclusion what should be done concerning conservation, use, interpretation, tourism, and research.

It is important to write the statement of significance pithily, with the most important facts and assessment conclusions distilled in a meaningful way, addressing the substantial points with the conclusion that implies the need for management.

3.3 Vision

Vision is a narrative expression of what we want to achieve if a long-term plan is ideally implemented. The vision statement can be expressed by one or more general phrases, or as a general proclamation with non-measurable aims. The vision also includes the beliefs and the main principles of the management planning. The vision has to be rooted in the dreams, hopes and needs of the local community and the most direct stakeholders, inspiring and motivating, broad enough to encompass particular objectives and the adaptation of the action plan. It is advisable that some vision slogans are produced, as for example:

- Healthy, wealthy, green and sustainable Novo Brdo/Novobërdë.
- Novo Brdo/Novobërdë, the shining city of gold and silver.
- Diverse heritage of Novo Brdo/Novobërdë, capital and responsibility.



²⁶ Operational Guidelines for the Implementation of the World Heritage Convention, (Operational Guidelines 2005), (Paris: UNESCO World Heritage Centre and World Heritage Committee, 2005), <https://whc.unesco.org/archive/opguide05-en.pdf> [accessed 24 October 2019].

3.4 Principles of Cultural Heritage Management Planning in Kosovo

As cultural heritage in Kosovo has been internationally recognized as an important political factor, universal principles of integrated conservation methods have to be promoted by the management planning process. They are based mainly on the *European Charter on Architectural Heritage* (1975), *Amsterdam Declaration* (1975), the *Faro Convention on Significance of Heritage for Society* (2005), and *The UNESCO Global Report Culture: Urban Future* (2016).

PRINCIPLE 1.

The cultural heritage consists not only of the most important monuments: it also includes vernacular heritage, groups and complexes of the non-monumental buildings, from different periods, its natural or human-made setting, the land arrangements and the landscape that has either a designed or associative character, as well as natural and intangible components.

PRINCIPLE 2.

Safeguarding and use of cultural heritage has to be based on respect for human rights, democracy, the rule of law, and on international heritage protection standards.

PRINCIPLE 3.

Cultural and natural heritage is irreplaceable public capital of cultural, social and economic values which is a sort of a development resource.

PRINCIPLE 4.

Cultural and natural heritage has to be treated in a way that the people and human values are placed in its centre while providing for balanced social and economic development in sustainable way.

PRINCIPLE 5.

The cultural heritage has an important part to play in education.

PRINCIPLE 6.

Safeguarding of cultural and natural heritage helps in the promotion of dialogue among cultures and religions in Kosovo.

PRINCIPLE 7.

Cultural heritage has to be a subject of continuous, reflection, scientific research and publication.

PRINCIPLE 8.

Integrated cultural heritage management planning should be based on the cross-thematic and cross-sectoral approach from vision to action, with the involvement and co-operation of all.

PRINCIPLE 9.

Cultural heritage management should be performed through the synergy of competencies among all actors responsible for legal, administrative, financial and technical measures.

PRINCIPLE 10.

Integrated cultural heritage planning in Kosovo should contribute to the development based on the “3P approach” (as defined by *The UNESCO Global Report Culture: Urban Future*²⁷)

“people centered, place based and integrated policies”.

²⁷ UNESCO, *Culture: urban future; global report on culture for sustainable urban development* (Paris: UNESCO, 2016), <https://unesdoc.unesco.org/ark:/48223/pf0000245999> [accessed 14 November 2019].

3.5 Aims

Having in mind that the model of management planning is “planning by objectives”, the process has to start with identification of clear overall general aims. Further on, since the planning by objectives is combined with the “value-based management” (VBM) and “community-based management” (CBM), the aims have to be consistent with the values and agreed in the process led by the community. They are usually formulated in a way to opt for the enhancement and promotion of the values. The aims have to correspond with the vision and statement of significance. The goal setting process has important implications for the entire management planning and for the efficiency of the cultural heritage management.

3.6 Branding

Since cultural heritage is recognized as a development source, the ideas of corporate policies, especially place-branding through heritage, have been introduced into heritage management extensively since 2000. According to theories, the forms of branding have existed since the first prehistoric stages of humankind; branding – as a recognized and labelled process – has been mentioned throughout the 20th century, but its introduction in various management disciplines can be tracked since the turn of the millennia.

The definitions of branding are multifold, and none of them can be considered as ultimate and conventional. Erminio Putginano argues that:

“Branding is an exercise in world-making. It’s about shaping a worldview anchored in values, beliefs and promises and bringing it to life through symbols, stories and experiences. It is an act of narration and conversation and it implies very active contribution from all parties involved - everybody is involved in its generation and interpretation (organizations, agencies, customers, and the community in large). If the

worldview is convincing and relevant than it is able to change opinions and behaviors.”²⁸

Place branding based on perception of a place’s values – as they are expressed in both tangible and intangible heritage assets – has been proved as the most successful strategy of constructing, communicating and presenting the perception of the identity of a place. The reputation of place built up through the complex process of branding is an inclusive tool to attract and encourage first and foremost activation and engagement of the local people and talents, their pride and sense of identity in order to boost the harmonious development through specific business and investment. Branding is also a tool of “destination marketing” for the wider public to attract visitors, investors and buyers.

Branding can be, of course, both positive and negative, depending on the “place-making” strategy or, usually, based on the lack of the branding strategy in which the experience of the users becomes the only branding creative source. Branding and its credibility decide on the reputation of a certain place: Should it be based on natural beauties, cultural diversities, specific human activity or natural resource? Not only issues of well-being, like wealth of architectural and archaeological heritage, clean environment, good cuisine, hospitality, but also “negative” aspects, like conflict, traffic jam, dirty streets, neglected heritage sites, graffiti, crime and insecurity contribute to the repudiation of a site.

“Heritage has the potential to form a key element of place brands by providing authenticity, distinctiveness and credibility to place brands.”²⁹

Heritage of a certain place can also be perceived differently through different branding strategies. It can be based on a certain selected value and their attributes or on the integral and inclusive approach to both values and their attributes. The brand has to point to the unique and distinctive identity of a place – lot of places today can be described as places of rich

²⁸ Beverland, M., *Brand Management: Co-creating Meaningful Brands* (Newbury Park: SAGE, 2018).

²⁹ Historic England, *Heritage Counts 2017: Heritage and the Economy* (London: Historic England, 2017), <https://content.historicengland.org.uk/content/heritage-counts/pub/2017/heritage-and-the-economy-2017.pdf> [accessed 20 November 2018].

heritage, beautiful scenery, and good food. In order to be prosperous every place must identify its most distinctive strong features and run them through different media of the branding communication.

The interpretive media useful for branding communication are, *inter alia*, place, image, interpretive map leaflet, series of story ghost leaflets, a guidebook for the whole area, series of graphic panels at selected locations, storytelling, development of smaller story posts, guided tours, heritage events, movies, music, TV shows, events, websites and other electronic media, as well as other forms of popular culture, guided tours and of a variety of events and activities that will help to bring the area alive.

The development of the visible part of a brand is based on design of logo, name, colours, shapes, symbols, and slogans. Its invisible parts are values, habits, traditions, social relations, beliefs, etc. Furthermore, a specific historic event, heritage site, heritage process, intangible heritage expression, specific specie of flora or fauna, or other components and their unique combination can serve for the branding purposes. Examples are, *inter alia*, red buses and red telephone boxes as brand of London, *pizzanapolitana* as brand of Napoli, Eiffel Tower and fashion as brand of Paris, embroidery and golden incrustation as Toledo brand, coal mining and Big Pit as brand of Blaenavon, classical Roman archaeology and Catholic sites as brand of Rome, renaissance and merchant guilds as brand of Florence, destruction of the separation wall and reunification as brand of Berlin, storytelling on Romeo and Juliet as brand of Verona, etc..

Nared and Razpotnik-Visković list the following components of the effective place branding³⁰:

1. local people that maintain traditions, habits, beliefs and relation to physical heritage sites;
2. Icons, or the most significant and the most attractive attributes of the values in a certain place;
3. Entrepreneurs, e.g. tourism providers;
4. Domestic individual authentic tourism services;
5. Discoveries (new destinations and stories)

30 Nared, J., Razpotnik-Visković, N. (eds.), *Managing Cultural Heritage Sites in Southeastern Europe* (Ljubljana: Založba ZRC, 2014).



Branding has to be authentic, credible, signifying the culture of place, it has to be based on competitive advantage that place has compared to the other places, and it has to contribute to increased attractiveness from the point of visitors, investors, tourism, global partnerships for local research, and heritage base education.

Different kind of industry, production, design, and trade can be rooted in the place brand, following the famous wine branding principle “region of origin”. The branding should be based on the comprehensive heritage presentation and interpretation and not on particular periods and buildings. In order to foster heritage place branding it is important to plan the heritage festivals as a part of the regular calendar events, to offer specially designed creative services and programs, revive forgotten or neglected heritage assets, components or expressions.

Having in mind that cultural heritage has a significant function in shaping education, identity, culture, social environment, economy, its role in the place branding process offers many opportunities. It can symbolize a certain place, traditional skills can be used to produce a specific and unique product, new business can exploit heritage brands to promote and market its product, cultural and natural assets are important scenography in the film, commercials, music spots, and TV industry, etc.³¹



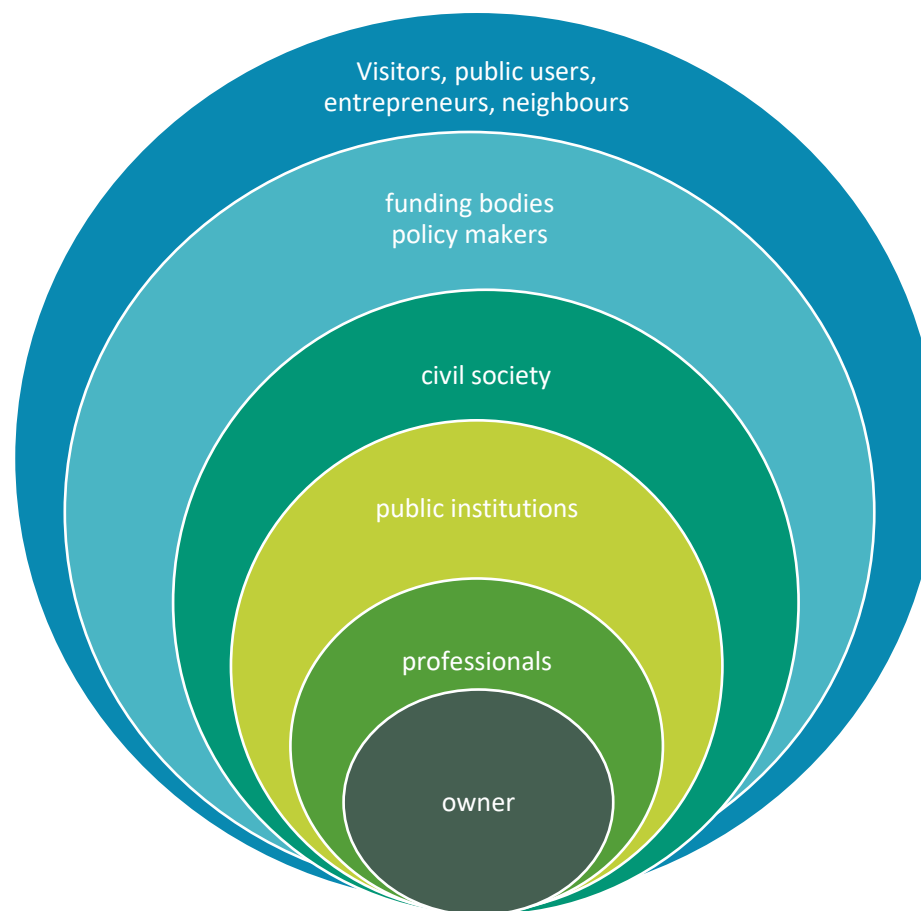
31 Scientific Research Center of the Slovenian Academy of Science and Arts (Slovenia), *Cultural Heritage Environmental Planning Model for SEE D6.2: Environmental Planning Model for Cultural Heritage Sites in Southeastern Europe* (2014), [http://www.Environmental+planning+model+for+cultural+heritage+sites+in+Southeast+Europe%20\(1\).pdf](http://www.Environmental+planning+model+for+cultural+heritage+sites+in+Southeast+Europe%20(1).pdf) [accessed 20 November 2019].

3.7 Stakeholders

The “community-based approach” (whose importance is manifested as one of the World Heritage’ “Strategic Objectives” - “5 C”)³² means that the concept of the interested persons or stakeholders is wide and inclusive. A stakeholder is an individual or a group who has legitimate ownership or interest and can influence the conservation and management of the site, as well as anyone who expresses interest for the cultural heritage that does not have to be based on the property rights or directly benefit from heritage.³³

Illustration 6: The stakeholders as part of cultural heritage management

The stakeholders might have different levels of interest and different levels of inclusion, as well as eventual opposing interests. The level of significance of the stakeholder depends on the assessment of the stakeholder’s potential to either



32 The World Heritage Committee adopted 2002 (amended in 2007) the strategic objectives for the implementation of the World Heritage Convention. These objectives (also referred to as “the 5 C’s”) the following demands: 1. Strengthen the **Credibility** of the World Heritage List; 2. Ensure the effective **Conservation** of World Heritage Properties; 3. Promote the development of effective **Capacity building** in States Parties; 4. Increase public awareness, involvement and support for World Heritage through **Communication**; and 5. Enhance the role of **Communities** in the implementation of the World Heritage Convention (see Paragraph 26, *Operational Guidelines for the Implementation of the World Heritage Convention (Operational Guidelines 2019)*, (Paris: UNESCO, World Heritage Committee and World Heritage Centre, 2019), <https://whc.unesco.org/archive/opguide05-en.pdf> [accessed 12 February 2020].

33 See Paragraph 12, *Operational Guidelines for the Implementation of the World Heritage Convention (Operational Guidelines 2019)*, (Paris: UNESCO, World Heritage Committee and World Heritage Centre, 2019), <https://whc.unesco.org/archive/opguide05-en.pdf> [accessed 12 February 2020].

contribute to the management process or to block it. The illustration chart above gives a list of the usual stakeholders and structures them in accordance to their relevance for the management process.

The differing needs of the wide range of stakeholders are to be recognized and integrated into the CHMP. The first step of work with stakeholders should be their identification and assessment of their role. The conflicts and opposing interests between the stakeholders are solved through explanations, discussions, moderations, and co-operation. Outcome of the successful work with the stakeholders is that all of them consider the objectives as their own goals that correspond with their own interests. To illustrate the expected outcome of the work with the stakeholders – reconciling the conflicting and different interests – the following chart can be used:

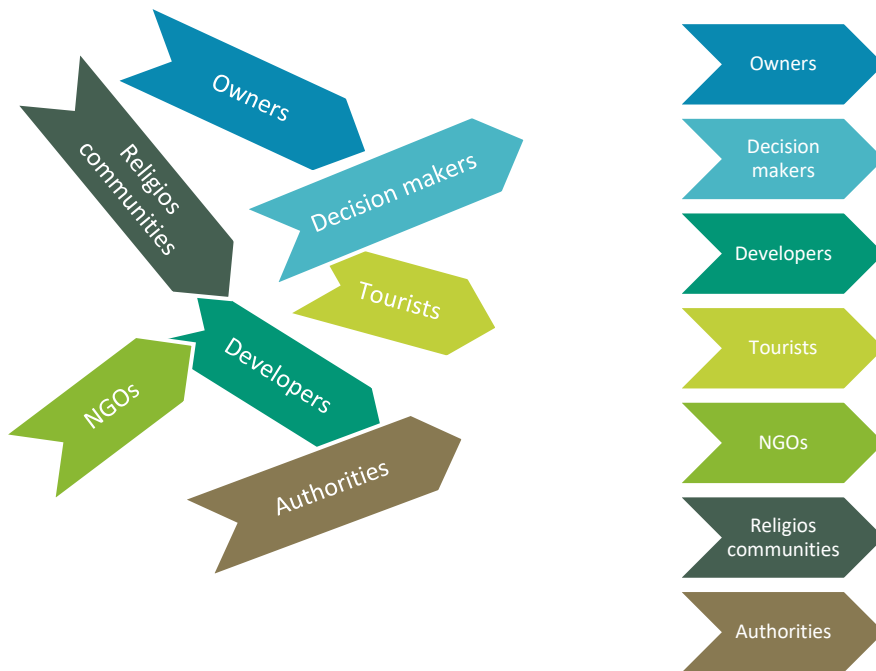


Illustration 7: The reconciliation of the different and often conflicting needs of the stakeholders during the drafting procedure of a cultural heritage management plan.

A possible roadmap to identify and assess the stakeholders is as follows:

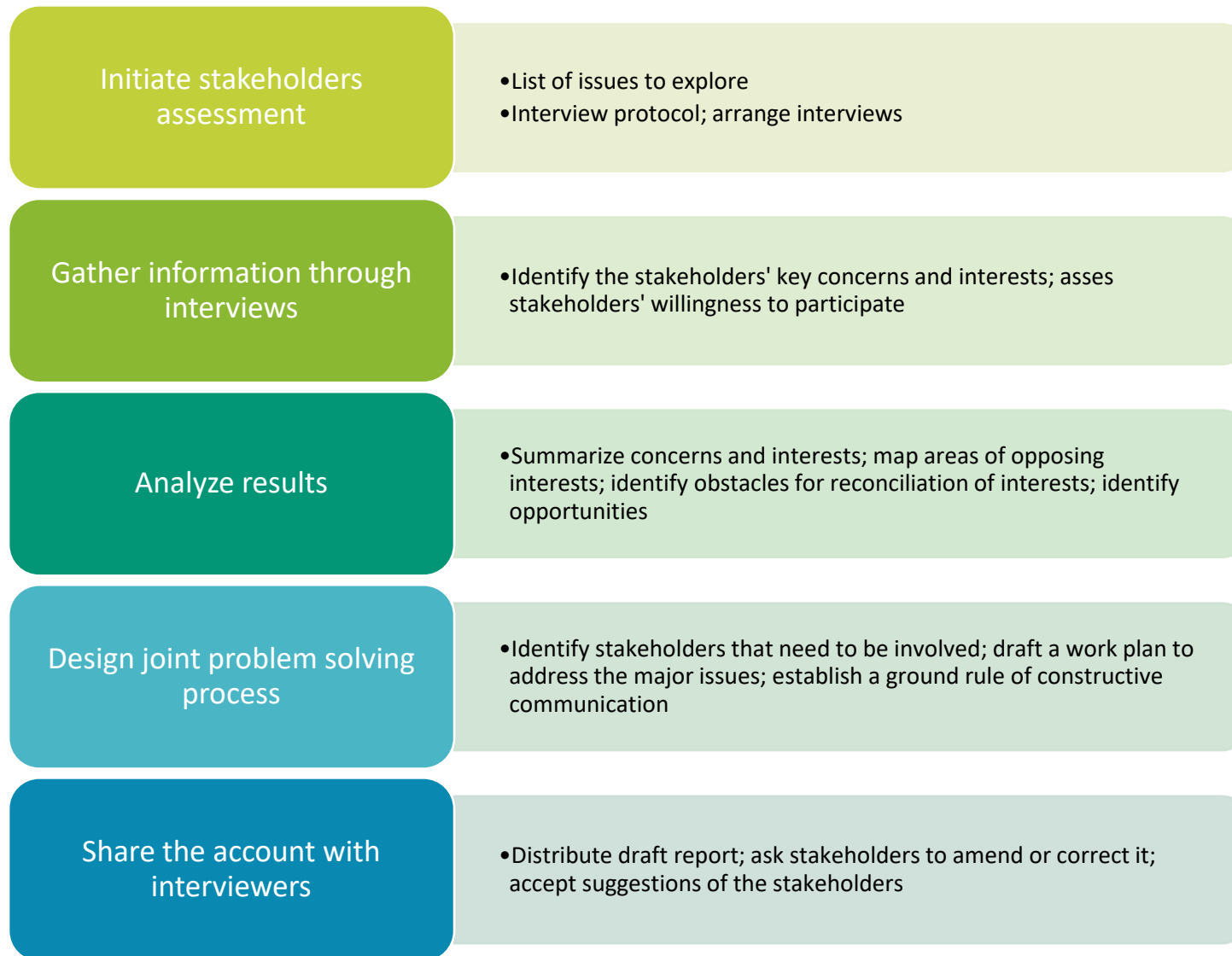


Illustration 8: Example of a roadmap to identify and assess the stakeholders

The assessment of stakeholders should result in understanding of the level of their authority, responsibility, and accountability.

In accordance with that, the stakeholders can be classified as:

1. Directly influencing the plan either through contesting heritage, or through contributing to it, or through benefitting from it;
2. Neutral, but interested in plan – can contribute to sharing information and raising awareness;
3. Neither influential, nor relevant for the process.

The cultural heritage management planning model that will be introduced and promoted in Kosovo through the simulation pilot case is innovative. The plan is negotiated and drafted through all its phases by the key stakeholders under the guidance and co-ordination of a cultural heritage management expert. The stakeholders should assume responsibility to make the process to a community based cultural heritage management planning.

This method, beside the fact that the stakeholders represent a genuine source of information, gives a sense of ownership and responsibility for the whole process, which leads to the expectations that the plan is efficiently implemented. The core value of the method is that a strong network of people sharing interests in the cultural heritage site will be established with clear understanding and distribution of the capacities and responsibilities of the individuals among them. Instead of information, communication, and co-operation as methods of integration of the stakeholders in the cultural heritage planning process, in the context of this Guidebook the team-work-approach with the stakeholders has been chosen. This method represents a fully innovative approach; its implementation would offer the rare opportunity to apply a very advanced and updated concept; as far as information could be obtained about different cultural heritage management planning experiences. It is designed for the particular context in Kosovo.

It can serve as a tool for the establishment of mutual trust among the stakeholders, and it additionally enhances the enforcement and implementation of the management plans.

The planning process also serves as capacity building tool, where the stakeholders are in the position to build the capacity of beneficiaries. This fact is also significant for Kosovo due to the constant need to increase the capacities and raise awareness concerning the significance of the integrated cultural heritage protection.

The preparatory process and a good understanding of the context in each case are of crucial importance for the success of the process.

The planning starts after the site is identified, the vision is formulated and stakeholders assessed. The assessment of stakeholders, although time consuming, is of crucial importance for the success of their involvement in the drafting process from its outset.





4. The first phase of the cultural heritage management planning - the identification phase

The first phase of the planning process is the fact-finding or identification phase. The main activities are linked with the collection and systematization of all facts that relate to the heritage site. The data are collected through desk research and on-site methods.



The set of desk research methods includes collection of all archival documents, including maps, projects, drawings, descriptions, analyses, photos from different phases of the cultural heritage site, reports on conservation or research works, reports on samplings, all historic facts, all data concerning ownership, land register, geographical, geomorphological features, materials, constructions, etc.

The on-site method comprises of connoisseur recordings (photos, video recordings, 3D sketches), preliminary recordings (hand measuring and surveying) which include the state as built, state as found, deterioration signs (cracks, loss of plaster, plants, etc.), and detailed recording which may consist of photogram metrical recordings, laser scanning, etc. This phase is time and energy consuming. The facts are not analysed; they are just described and presented.

The identification phase contains identification of the site, brief history, description of the heritage site, and it can also include description of the statutory designations and the policy context, existing management context, specific threats, etc.

4.1 Identification of Site

The identification of a site has two components, identification of the category of the heritage site and the spatial and quantitative identification.

The category of the site, in accordance with Article 1 of the *World Heritage Convention*, can be: monument, architectural ensemble, group of buildings, archaeological site, and cultural landscape. Article 2 of the Cultural Heritage Law³⁴ stipulates the list of the heritage categories, as follows:

2.1. “Cultural heritage” includes Architectural heritage, Archaeological heritage, Movable heritage and Spiritual heritage.

2.2. “Architectural heritage” is composed of:

a). Monuments [...]

b). Ensemble of buildings: Groups of urban or rural buildings [...]

c). Architectural conservation areas: Areas comprising combined works of human hand and nature distinguished by values of historical, archaeological, artistic, scientific, social and technical interest. [...]

2.4. “Cultural landscapes” means an area, as perceived by people, whose character is a result of the action and interaction of natural and / or human factors; an essential component of peoples’ surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity.

³⁴ Law no. 02/L-88 on Cultural Heritage, 1 July 2008.



A site should be spatially referenced in terms that its borders and location are precisely defined.

Spatial identification should consist of:

- Description of the general location and geographical context with maps and cadastral data;
- Indication of relevant municipality and the other administrative entities, (e.g. Town, District,) with map;
- The borders of the protected zone (parameter);
- The borders of the protective zone (buffer zone);
- The protective zone is the contacting area (defined in hectares or square meters, with precisely defined borders) of the designated (protected) heritage property. The control mechanism is established in the buffer zone in order to prevent uncontrolled development which can decrease or threaten the values of the protected site.
- Details on the ownership(s) taken from the Land registry books (cadastral registry) and explanation of the ownership. A heritage site, which consist of several component parts (composed of more than one area), might require for the individual parts different levels of protection. Namely, sometimes there are particular components of the site where only research, preservation and presentation can be permitted, while in other components restoration activities are allowed, or even reconstruction and adaptive reuse, etc. In Kosovo, it is important also to take into consideration the provisions of the *Law on Special Protective Zones*³⁵ as well as the borders of a special protective zone – in case that it is included in the site or in case it represents the site.

4.2 History

Historical overview is important for the analyses of the values, authenticity, and integrity as well as for the understanding of the trends of changes at the site. The historical overview should be comprehensive, not too long, and clear. The historical overview should be given for the cultural heritage site comprehensively as well as for each of its component parts in chronological order. It should describe the history of the site over the span of time, the historical context concerning the political and social facts, occurrence of natural and human-made disasters, the changes that contributed to the formation

35 Law no. 03/L-039 on Special Protective Zones, 4 June 2008.

of the site, the changes that affected the authenticity and integrity of the site, and other relevant issues. The historical overview should be based on relevant scientific resources, archaeological findings, historical maps, as well as on relevant and scientifically proven facts. The historical overview should be inclusive, too. The history of research and conservation of the components of the cultural heritage site contributes as an important and conclusive part to the historical overview. The historical overview should be structured as follows: short presentation of the relevant social, political and cultural history, of important historic events or of important historic persons linked with the site, chronology of the use of space, building chronology and the chronology of landscaping if relevant. Furthermore, the site should be presented regarding its history of use and function, history of eventual adding to, replacements or removals of important components, history of destruction and dilapidation, history of research, history of its statutory protection and of its conservation, and with regard to other eventually relevant facts.

4.3 Description

Description is a part of the identification phase of the cultural heritage management plan by using all data concerning the appearance of all components of the site in the context of management. The structure of the description should include, *inter alia*, the following:

- Description of the geographical area that is protected
- Geology
- Topography
- Drainage
- Climate
- Soils
- Architecture (siting, function, style, materials, forms, details, state of conservation)
- Archaeology (siting, original function, materials, style, details, state of conservation and presentation)
- Intangible expressions of heritage
- Land use including agriculture, forestry, commercial development and sporting activities

- Vegetation including field boundaries, woodlands and habitat types
- Expert surveys and findings
- Degradation
- Present and former functions
- Contact zones
- Applicable legislation and management context
- Risks (natural- and human-made)
- Maps, drawings, etc. included.



Description is always done following the method general to detail, outside to inside.

1. The description starts with the position of the site in wider area, which includes maps, followed by the description of its relations with the neighbouring structures (includes maps);
2. Review of description in the archival documents or in old publications;
3. General information about the type of site, its dimensions and spatial organization, its fabric and structure, stories and intangible associations, its main materials (plans, sections and 3D presentations and materials samplings included);
4. The description of a cultural landscape or an ensemble should identify all components of the site and their mapping, and it should take into consideration the complexity of the site while composing the description in a clear and manageable way;
5. Structures (in case that a site is composed of the architectural components) of foundations, walls, roofs, characteristic structural elements (columns, piers, arches, vaults, dome, etc.);
6. Facades, outer walls, entrances, fenestration (photos, annotated sketches, hand recording drawings, detailed drawings – LIDAR,³⁶ rectified photographs, etc.; for the materials samplings included);

³⁶ LIDAR is an abbreviation of "light detection and ranging" and is used as a name for the 3D object scanning (laser scanning). The object that should be recorded is illuminated with pulsed laser. The reflected pulses from the points at the object are measured by sensor. Differences in laser return times enable making the precise digital 3D presentation of the objects.

7. Aerial views and roof (orthophotographs,³⁷ aerial photos,³⁸ annotated sketches,³⁹ hand recording drawings, detailed drawings – laser scans, rectified photographs,⁴⁰ etc.);
8. Interior organization (plans, details; for the description of materials samplings included);
9. Description, component by component; space by space: dimensions, structure, floors, walls, ceilings, pillars, columns, vaults (includes material, techniques, colours, etc.) photos, annotated sketches, hand recording drawings, detailed drawings – laser scans, rectified photographs; samplings,⁴¹ etc.);
10. Doors, windows – photos, annotated sketches, hand recording drawings, detailed drawings – laser scans, rectified photographs; samplings etc.);
11. Description of the changes, losses, damages and of the deterioration level;
12. The intangible expressions should be described with full information on their type, way and time of expression, stylistic determination, carriers and maintainers of them, including their relation to the site, etc.;
13. Other important facts.



37 An orthophotograph (orthophoto or orthoimage) is an aerial photograph that is geometrically corrected in a way that the scale is uniform, so it can be used as a map to measure distances. The geometrical correction of the photo distortion is called orthorectification.

38 Aerial photos of a site are taken from a flying object. One or more cameras are most frequently fixed at the outer lower part of an aircraft, helicopter, or to an unmanned aerial vehicle (drone), although other flying objects, even pigeons, have served for aerial imagery.

39 Annotated sketch is a handmade drawing that is the result of a personal observation, understanding and interpretation of the site with as many information as possible. The key features recorded during this process are: the approximate size of buildings and other features, their spatial relationship, the materials used in their construction, where possible, the order in which they were built or altered, damages and deteriorations, details, etc. The information is given as notes linked by arrows to the sketch.

40 Rectified photography is usually used for facades. It provides a flat image without the prospective geometrical distortions. The difference between orthorectification and the photorectification is that orthophoto is stereo image, while rectified photo is a planar image.

41 Sampling is the act of permanently removing as small as possible portions of material from building fabric for the purpose of characterization or analysis of the material, its chemical and physical characteristics, its age, its condition, etc.

The description of a site has to provide all details about the site in the condition “as found”, with clear chronological referencing – the time of construction of a certain element of the site has always to be mentioned. The chronological determination is done at the drawings by colour and legend. The materials are to be mapped at the drawings. The most useful way of creating a clear and understandable description of very complex sites is structuring the description per fields of action. This approach will deliver a clear presentation of the baseline condition of all the most important facts concerning the site including its current state of conservation and state of management.

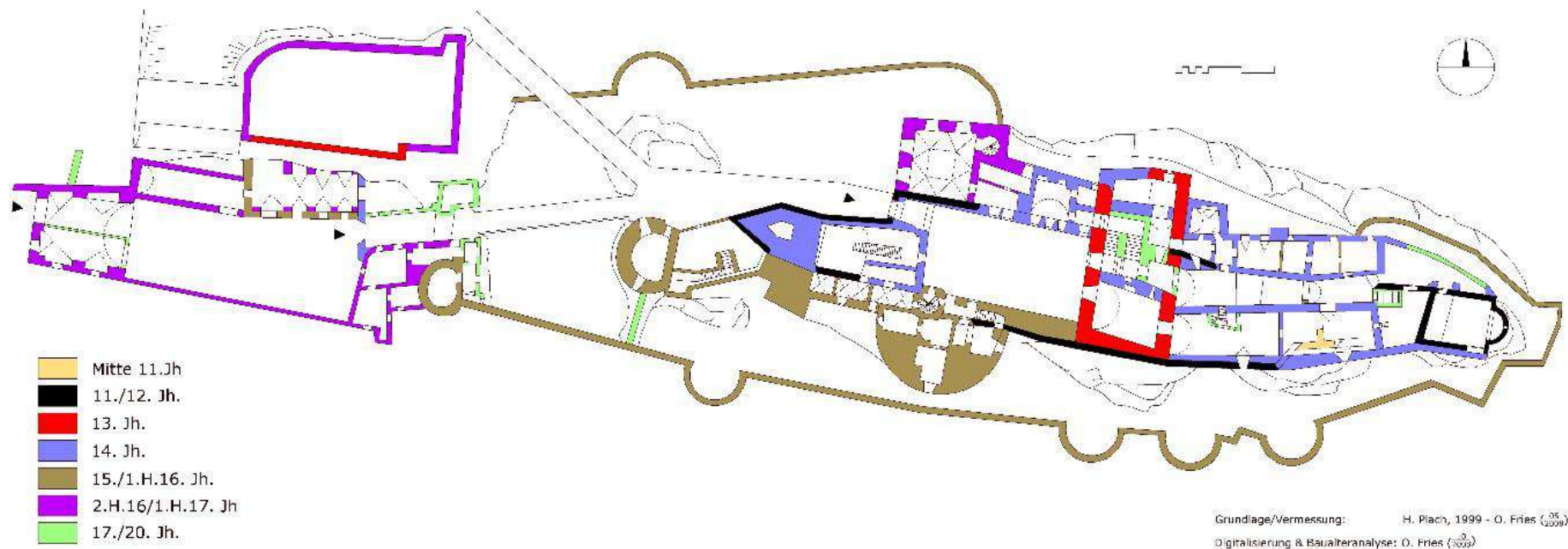


Illustration 9: Example of a plan of a castle ruin with chronological referencing of the construction phases, ranging from the middle of the 11th century (yellow) until the 20th century (green) (in: https://upload.wikimedia.org/wikipedia/commons/7/76/Burg_Raabs_neu.jpg)

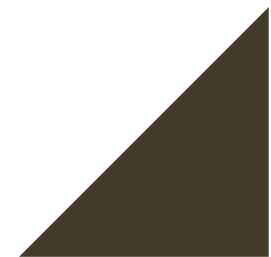
It is important to apply a systematic approach for the presentation of risks, damages and deterioration (photos, drawings, annotated sketches to be attached).

As starting point for a risk assessment, the risks and damages should be classified considering the nature of both: type of component (natural, architectural, archaeological, movable, and intangible) and type of impact (affecting factor), for example:

- Natural disasters like landslides, floods, strong wind, avalanches, earthquake, tsunami, fire;
- Erosion;
- Pits due to the illicit excavations;
- Loss of structural elements or their parts;
- Crystallized deposits of salts on the masonry (efflorescence);
- Deformations of structural or decorative elements;
- Fractures;
- Cracks;
- Raising dump;
- Leaking plumbing and leaking roofs and gutters;
- Indoor moisture due to the saturated condense;
- Loss of plaster;
- Corrosion;
- Rot;
- Fungi;
- Destructive plants;
- Etc.

The damages and threats should be presented systematically in terms of their location and their type, and they should be mapped at the drawings. It is important to note that the description has to be customized to reflect the nature of the site and its specific physical context.

In short, the description includes all documentation of the site, its components, context, nature, archaeology, infrastructure, architecture, structure, materials and details. It is presented through all recordings – connoisseur (photos, videos, 3D sketches, aerial photos), preliminary documentation (hand recordings, annotated sketches, technical drawings, etc.), and detailed recordings that are result of combination of hand recordings and photogrammetry, laser scanning, orthophotograph, terrestrial rectified photography, etc.; all findings concerning structure (photos, drawings, etc.); all findings concerning materials (results of sampling, photos, etc.); all findings concerning the management.





5. The second phase of the cultural heritage management planning - the analysis/assessment phase

The first phase of the cultural heritage management planning is the most time-, energy- and human resources-consuming phase. An accurate identification of the baseline condition of the site is of crucial importance for a successful second phase.

The second phase of the cultural heritage management planning is the most demanding in terms of expertise. Analyses done during the second phase provide the background for the specific objectives and the plan of action.

This is the phase in which all data collected and systematized during the identification phase are processed following the well-established- and site-adapted methods and criteria. During the assessment phase, numerous cultural heritage challenges, some of them universal, and others specific and local, should be taken into consideration.

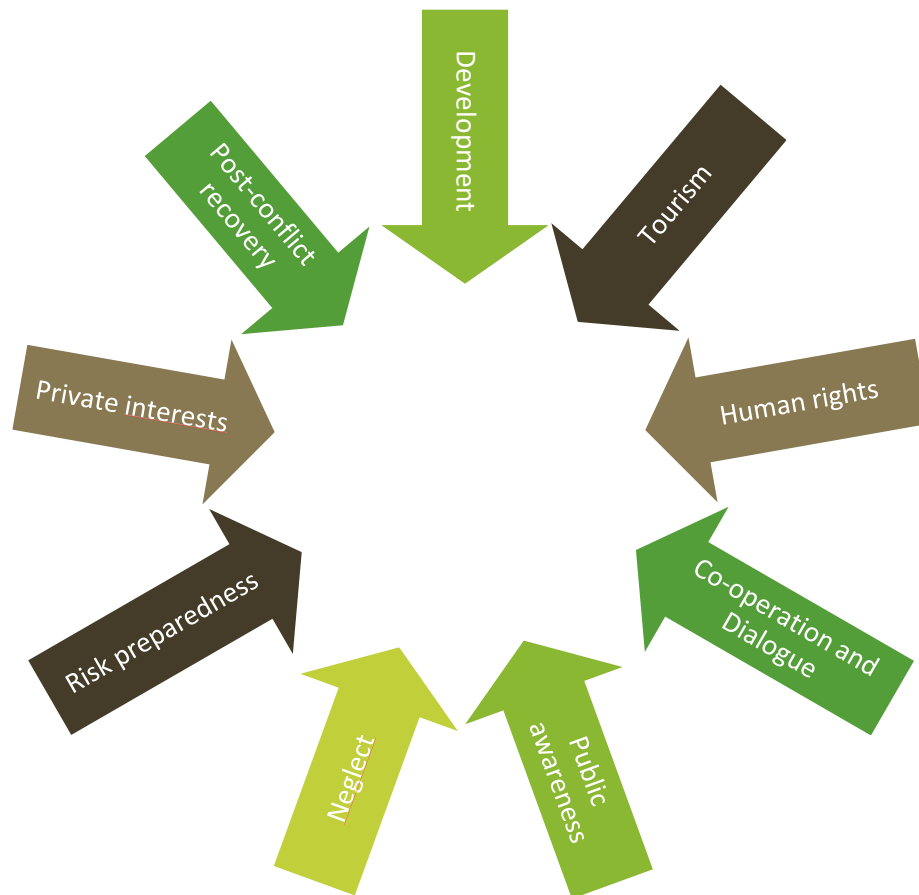


Illustration 10: During the assessment phase of the drafting of a management plan many – often divergent – aspects have to be taken into consideration.

The following four major components should be assessed: 1. Significance - Values, Authenticity and/or Integrity; 2. State of conservation (SOC); 3. Current Management; 4. Risks.

The SWOT method of analyses has been proved to be appropriate for the cultural heritage management, although other methods can be used as well.

5.1. Significance assessment - Values, Authenticity and/or Integrity

5.1.1 Value assessment

The value has always been a guiding idea of heritage safeguarding. People protect and conserve those properties that possess either intrinsic (permanent, unchangeable) or instrumental (constructed, use) values. The discussions on values and their assessment are numerous and sometimes very different since the publication of the famous book “The Modern Cult of Monuments: Its Character and Its Origin” by Alois Riegl in 1903⁴².

Randal Mason suggests that in contemporary time, heritage values serves to make clear conservation and heritage management planning issues; furthermore, the value-based approach makes both activities more effective.⁴³ Mason, further on, argues that in each specific case the typologies of the heritage values should be identified depending on different social, political and economic contexts and traditional frameworks. He offers

a preliminary typology of the heritage values that is neither exclusive, nor exhaustive in order to make it useable for the guidelines on the heritage values assessment. He classifies values into two types: 1) socio-cultural values, and 2) economic value.

Socio-cultural Values	Economic Values
Historical Educational/academic value Artistic value, etc.	Use (market) value Admission fees for a historic site The cost of land The wages of workers
Cultural/symbolic Craft- or work-related value Political value	Non-use (non-market) values Existence Option Bequest
Social Space attachment Shared space qualities	
Spiritual/religious	
Aesthetic	

Illustration 11: Table of heritage values in the frame of the value-based approach according to Randal Mason

42 Riegl, A., “The Modern Cult of Monuments: Its Character and Its Origin (Moderner Denkmalkultus: sein Wesen und seine Entstehung).” *Oppositions*, Fall 1982, Issue 25, pp. 21-51.

43 Mason, R., “Assessing Values in Conservation Planning: Methodological Issues and Choices”, in: M. d. I. Torre (ed.), *Assessing the Values of Cultural Heritage (Research*

Report), (Los Angeles: The Getty Conservation Institute, 2002), pp. 5-31, https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf [accessed 20 February 2020].

The methods of value assessment should be combined and adapted to the specific cases. Both qualitative and quantitative methods should be used, if possible, for both types of values. The tool-box method presents a practical and safe model of the value assessment. While socio-cultural and non-use values will be mainly analysed through the qualitative approach, the economic values of use can be assessed by applying the quantitative methods.

The following illustration presents the contemporary model of methods of the value assessment of cultural heritage in the United Kingdom.⁴⁴ The scheme presents that regeneration and development are generating jobs and producing the quantitative value.

Illustration 12: Scheme of value-assessment of cultural heritage in UK (in: Historic England 2014)



44 Historic England, *Heritage Counts 2014: The Value and Impact of Heritage* (London: Historic England, 2014), p.17, <https://historicengland.org.uk/content/heritage-counts/pub/2014/value-impact-chapter-pdf/> [accessed 16 November 2018].

The majority of the authors, however, still consider that the socio-cultural types of values are of primary importance in the assessment process. However, the cultural heritage management plans should take into consideration the economic value of heritage, the best practices and also the cost-effect analyses that confirm the impact on development of heritage. Some recent studies precisely quantify the positive impact of heritage conservation and rehabilitation and define heritage conservation and rehabilitation as a generator of jobs and employment, income and financial profit.⁴⁵

Particular attention should be paid to sustainable development. As stipulated in the *Sustainable Development Goals 2030* of UN (SDG 2030) activities should aim “to strengthen efforts to protect and safeguard the world’s cultural and natural heritage.”⁴⁶ This target has to be seen in connection with the SDG’s goal to “make cities and human settlements inclusive, safe, resilient and sustainable.” (Goal 11, SDG 2030). Safe cities are considered as one of the cornerstones to provide a world free of (or at least of reduced) poverty and of social justice. With regard to the social dimension of cultural heritage protection, social welfare can be recognized based on examples of industrial heritage sites. Once when some industrial complex ceases to bring profit and stop contributing to a developmental role in a community, there is a major threat that the site is affected by unemployment, depopulating, gentrification and marginalization. The integrated industrial heritage management obviates those threats⁴⁷.

The mentioned studies confirm that an approach in which people-centered, place-based and policy-framed approaches of territorial development are applied offers the most promising solutions of sustainable development. The values are increased if the site represents a rare or unique example of a certain type, style, document, structural solution, etc.



45 Historic England, *Heritage Counts 2017: Heritage and the Economy* (London: Historic England, 2017), <https://content.historicengland.org.uk/content/heritage-counts/pub/2017/heritage-and-the-economy-2017.pdf> [accessed 20 November 2019].

46 See target 11.4, *Sustainable Development Goals of UN (SDG 2030)* (2015), <https://sustainabledevelopment.un.org/> [accessed 14 November 2019].

47 Landorf, C., “A Framework for Sustainable Heritage Management: A Study of UK Industrial Heritage Sites”, *International Journal of Heritage Studies*, Issue 15:6 (2009), pp. 494–510.

5.1.2. Authenticity and/or Integrity

The authenticity test is done for the cultural heritage sites. While it is also important to address the integrity of the cultural heritage sites, integrity is the only test that is applied for the natural sites or the natural components of a cultural landscape.

Authenticity

Authenticity is a measure of value. *The Operational Guidelines* of the World Heritage Convention contain the provisions concerning the test of authenticity that are based on the “Nara Document on Authenticity”:

*“Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.”*⁴⁸

It is important to have in mind values when making the test of authenticity. The condition of authenticity is met when the cultural values are truthfully and credibly expressed through a broad range of attributes (paragraph 82, *Operational Guidelines 2019*) like:

- Form and design
- Material and substance
- Location and setting
- Use and function
- Traditions, techniques, language, and other expressions of intangible heritage
- Spirit and feelings.⁴⁹

48 See paragraph 9, Nara Document on Authenticity (Paris: ICOMOS, 1994), <https://www.icomos.org/charters/nara-e.pdf> [accessed 4 November 2019].

49 See Paragraph 82, *Operational Guidelines for the Implementation of the World Heritage Convention* (*Operational Guidelines 2019*), (Paris: UNESCO World Heritage Committee and World Heritage Centre, 2019), <https://whc.unesco.org/archive/opguide05-en.pdf> [accessed 12 February 2020].

Integrity

Also the notion of integrity has been largely influenced by World Heritage:

“Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes. Examining the conditions of integrity, therefore requires assessing the extent to which the property: a) includes all elements necessary to express its outstanding universal value; b) is of adequate size to ensure the complete representation of the features and processes which convey the property’s significance; c) suffers from adverse effects of development and/or neglect.” (paragraph 88, Operational Guidelines 2005)⁵⁰.

The level of authenticity can be high while level of integrity is low, or the level of integrity can be high, but level of authenticity can be very low.⁵¹

5.2 State of Conservation

The state of conservation gives a comprehensive image of all aspects that are linked with the cultural heritage management of a particular site. It is a result of analyses of all data collected during the initial phase. Having in mind that the complexity of majority of the sites in Kosovo for which a cultural heritage management plan is envisaged- complex ensembles, groups of buildings, historic cores or cultural landscapes - the analyses should be done by combining two methods - SWOT analyses per Field of Action.

50 Operational Guidelines for the Implementation of the World Heritage Convention, (Operational Guidelines 2005), (Paris: UNESCO World Heritage Centre and World Heritage Committee, 2005), <https://whc.unesco.org/archive/opguide05-en.pdf> [accessed 24 October 2019].

51 On authenticity and integrity see Jokilehto, J., “Considerations on authenticity and integrity in world heritage context”, *City & Time*, Issue 2 (1): 1 (2006), pp. 1-16, URL:<http://www.ct.ceci-br.org> [accessed 14 November 2019].

5.2.1 Fields of Action

Identifying fields of action is a result of the initial stage of analyses. Fields of action represent the most important foci of the planning. Their identification corresponds with the general aims, and it reflects the nature, value, condition of the site and the strategical framework. Fields of action related to the issues of management identified for each specific site. The examples of the usual fields of action are as follows: institutional capacity building, conservation, research, education, interpretation, tourism, risk management, statutory protection, etc. The fields of action can be grouped in three major types: 1. those that enable a people centred approach; 2. those that provide the place-based approach; 3. those that are aimed at either establishment or implementation of the set of integrated cultural heritage management policies.

The list of fields of action depends on the category of the site, significance of the site, the state of management, the state of condition, political context, traditional methods of heritage maintenance and management. The fields-of-action method provides comprehensive cross-sectoral approach. However, it is important to bear in mind that all actions, no matter in which field of action, have to be related to the main aims and to be directed towards sustainable and integrated cultural heritage management. The fields of action are mutually interconnected and interdependent. Sometimes one field of action is introduced in order to provide the actions from the other field to be manageable - for example, for tourism, the field of action traffic and infrastructure can be introduced, or for conservation and rehabilitation the field of action geo-technological measures and the ground stabilization can be introduced.

In case that the fields-of-action method is introduced, the description of the site, the current management, state of conservation, as well as specific risks - i.e. all four or some of the major components of assessment - can be presented per field of action.



5.2.2 SWOT analyses

SWOT method is originally formatted as the business and companies analysing method. Unlike the other methods used for analyses of the companies, SWOT is an easily adaptable method for the purpose of the cultural heritage management. The name of method is an abbreviation consisting of the first letters of the words denoting criteria of analyses:

strengths, **w**eaknesses, **o**pportunities, **t**hreats.

The SWOT analyses indicate the need for integrated activities with the objectives to realize opportunity through the use and enhancement of the strength, as well as mitigation or prevention of threat and fixing the weaknesses.



Strengths and weaknesses are the features of each field of action that can be defined as intrinsic (inner factors cause either strength or weakness), while opportunities and threats are factors that come from outside the field of action (extrinsic). The left side of the table below, i.e. strengths and opportunities represent the list of the factors supportive to the successful planning of the activities, while the right side of the table contains the factors that avert integrated planning of activities.

Illustration 13: the SWOT method covers inner factors (which cause strength or weakness) and extrinsic aspects (like opportunities and threats).



5.2.3 Risk assessment

Risk preparedness should be an obligatory field of action for each site, no matter what are the specific characteristics of the site and its physical, social, historic, and economic context. However, a detailed and specific risk assessment might be done also per each field of action in order to make a detailed and specific risk preparedness planning possible. Risk assessment has to be relevant for the site with the accurate data on hazards and vulnerability.

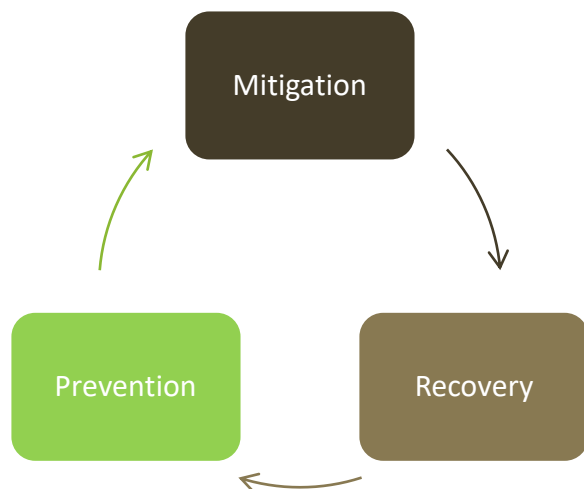


Illustration 14: Risk management covers all three stages: before-, during- and after the occurrence of a disasters. This circle: prevention – mitigation – recovery demonstrates the permanent task of risk management as “after the disaster is before the disaster”.

Risk assessment should be based on the recognizing effects of natural and human-made disasters; identification of hazards; survey of vulnerability. The assessment has to be done with the three scenarios in mind: prevention through maintenance and monitoring (before the risk), mitigation measures in case of disaster and recovery after the occurrence of catastrophe.

Due to the fact that risk preparedness has been extensively studied during recent decades, the terms that are used in the official documents (such as cultural heritage management plan) have a conventional semantic determination: It is important to have in mind the specific meaning of the key words such as disaster, hazard, vulnerability, and risk.

“Disaster” is the occurrence of phenomenon which causes loss of, and damage to, cultural heritage.

“Hazard” is the probability of occurrence, within a specific period of time, of disasters: seismic and volcanic activity, flooding, avalanches, tsunami, storms, fire, explosions, landslides as well as technical catastrophes (nuclear or similar), terrorist attacks, large-scale accidents, armed conflicts, etc. Usually hazard will be categorised into two major types: natural and human-made. Natural hazards are weathering, earthquake, floods, landslides, etc. Human-made hazards are technical catastrophes, vandalism, terrorism, war, pressure of development, illegal constructions, traffic, pollution, fire, etc.

“Vulnerability” is the degree of damage of a subject at risk due to its features or conditions. For example, masonry buildings are more vulnerable to earthquake than timber framed buildings, while timber framed buildings are more vulnerable to fire than masonry buildings; or adobe buildings are more vulnerable to flood than stone buildings; the worse state of conservation of the sites and the weaker management the higher is vulnerability to any disaster. There is a set of criteria to assess vulnerability, such as: structural system, material, physical condition, location, ownership, use, state of the statutory protection, relevant laws and regulations and their specific provisions concerning risk prevention and mitigation, relevant spatial planning policies and documents, and their specific provisions, responsible authorities, state of conservation, interpretation system, maintenance policy, financial framework, monitoring of condition, risk control, inspection, etc.

“Risk” is the combination of hazard and vulnerability.



There are three types of risks: rare events, common events, and cumulative processes.

- Rare events occur less often than about once every 100 years (floods, damaging earthquakes, large fires, theft, etc.)
- Common events occur many times per century (water leaks, damaging landslides, small fires, many handling “accidents”, “petty” theft, etc.)
- Cumulative processes can occur continuously or intermittently. Very frequent events can also be considered as cumulative process (corrosion of metals, erosion of stone, rotting of wood, erosion of soil, etc.).

Risk management is the process that covers all stages of the cultural heritage management, as it is illustrated in the following chart.⁵²

Illustration 15: Risk management requires a comprehensive approach taking into account many aspects which can cause disasters or will be the consequence of their occurrence.



⁵² On Risk management see Pedersoli, J. L. J., Antomarchi, C., Michalski, S., *A Guide to Risk Management of Cultural Heritage. 1st edition* (Rome: ICCROM; Government of Canada-Canadian Conservation Institute, 2016), https://www.iccrom.org/wp-content/uploads/Guide-to-Risk-Management_English.pdf [accessed 12 November 2019].



6. Phase three – action plan

The Action plan is a core part of the cultural heritage management plan. It has to be fully derived from the analyses.

An Action plan should be given per field of action and it should consist of particular objectives, a set of activities designed to achieve each particular objective, and monitoring indicators for each planned activity. Activities should be time-framed for a maximum of five years.

6.1 Specific objectives

Specific objectives have to be defined for each field of action. They have to be in relation with the general aims and the statement of significance.

The most often applied methods of setting and structuring objectives are known as SMART and CLEAR:

SMART method is very well known and tested. Aims have to fulfil the following five criteria of being:

- **Specific;**
- **Measurable;**
- **Attainable;**
- **Realistic;**
- **Time framed.**

The other method CLEAR is newer and it implies the new reception of heritage as highly important for a balanced human life.

They have to be:

- **Collaborative** – The goal should encourage as many persons as possible to feel responsibility and to work together on cultural heritage safeguarding.
- **Limited** – In order to have a manageable objective it has to be limited in scope.
- **Emotional** – To be based on the emotional attachment of a person with a certain component of heritage.
- **Appreciable** – When larger goals are split into smaller tasks they can be easily and quickly achieved.
- **Refinable** – This characteristic provides for the management plan its flexibility and adaptability to the changed situations.

Further on, the objectives (goals) have to be:

- (1) arranged in order of their importance,
- (2) expressed quantitatively, wherever possible,
- (3) corresponding to the values (SOS),
- (4) realistic,
- (5) compatible with one another, and
- (6) time-bound whenever it is possible.



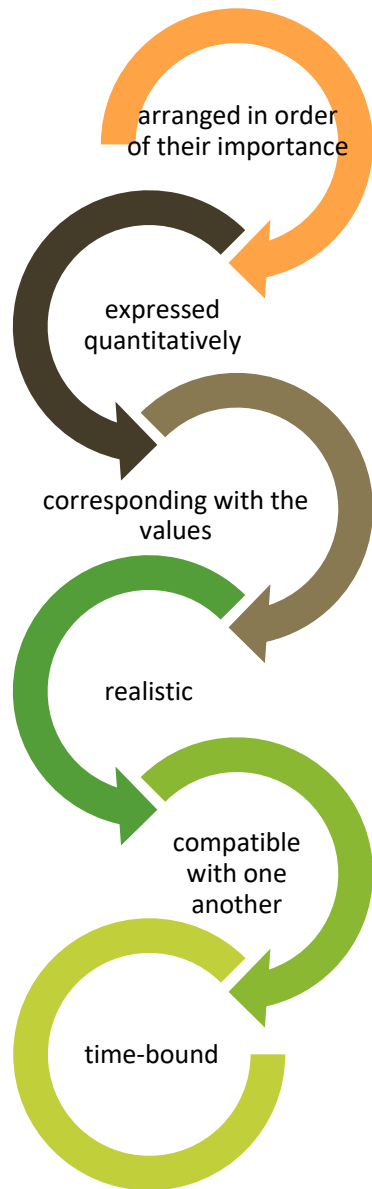


Illustration 16: The goals (objectives) are a requirement for an action plan, they have to fulfil a series of criteria.

Specific to the purpose of the CHMP and to the feature/area/interest, it is important to have in mind if the objectives achieve the aim; if they comply with the undertakings; if they address the relevant management requirements.

6.2 Activities

It is important to structure activities so that they follow the SWOT analyses for each field of action. The activities should be grouped so that they correspond to each particular objective. They should be systematized in accordance to the priority: starting with the top priority activity, the most urgent one!

The action plan should consist of the precise definition of each activity, its time frame in terms of its duration and in terms of its start, the persons or institutions in charge of the activity, the approximate budget, the assumed budget provider, the risks and assumptions, expected outcomes, and monitoring criteria.

Depending on the context, the action plan can have additional information.

- Action plan should be table formatted, clear and realistic.
- Action plan should be based on the baseline condition, and one of the most important indicators should be the quantitative and qualitative change of the baseline condition.
- Plans and drawings should be used to map the activities in order to provide clear geographical identification of each action.
- It is of crucial importance to provide the adaptability of the action plan in accordance with the monitoring results.

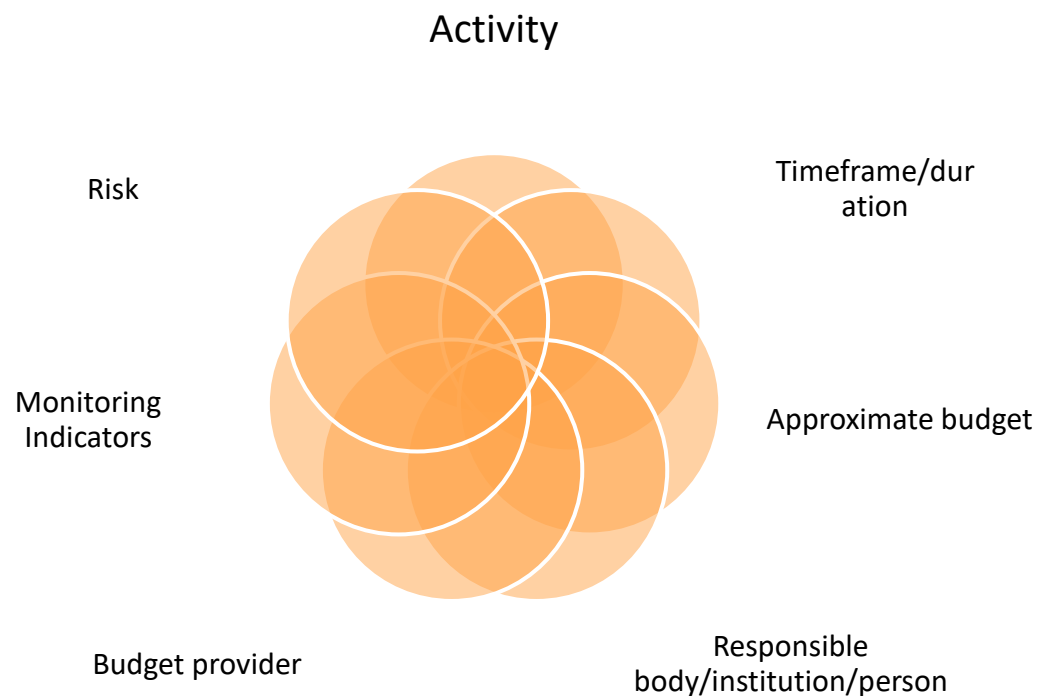


Illustration 17: Each action enlisted in the action plan has to be assessed vis-à-vis these parameters.





7. Management structures, monitoring and control

Management structures should be defined and established in accordance with the legal framework, contents of the action plan, and they should be based on the identification of the available capacities – human, institutional, and financial.

Management structures should clearly define the links and relations between different subjects of managing.

Management structures are classified following the level of responsibility as:

1. directly responsible for the implementation;
2. responsible for issuing the permits and the other administrative decisions;
3. responsible for the policy and political decisions;
4. responsible for inspection; and
5. responsible for advising and consultancy issues.

Following the frequency of the responsibility, the management structures can be classified as:

1. responsible on daily basis;
2. responsible periodically on the basis of request or appeal (reactive responsibility);
3. responsible periodically based on the law or regulation;
4. responsible annually based on the management plan monitoring schedule.

The following is proposed as management structure.

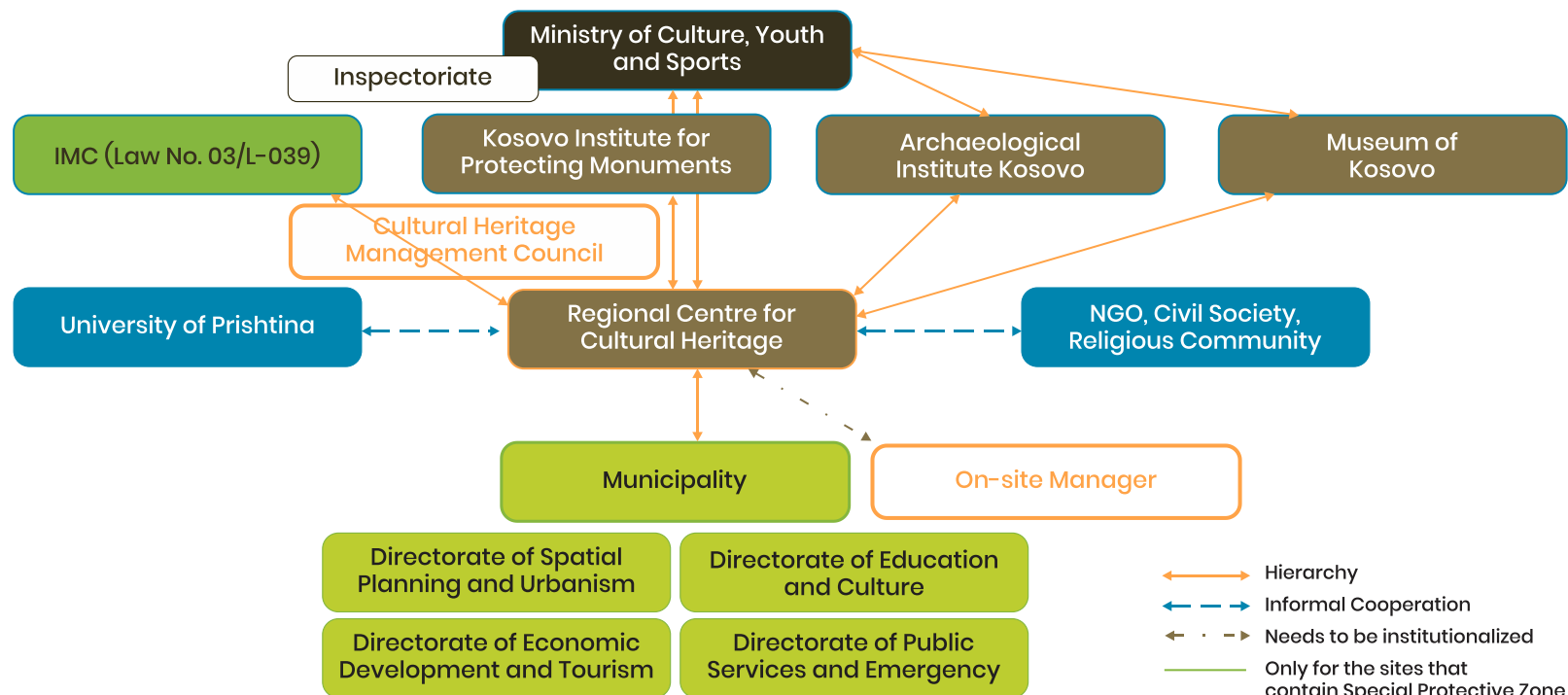


Illustration 18: Management structure in Kosovo (proposal)

The existing institutional framework is used for the purpose of the cultural heritage management plan implementation. Two new necessary posts, respectively body have to be established.

The first one is the post of site manager shared between the on-site manager at the local level and the on-desk manager who is based in the *Regional Center for Cultural Heritage*. The post of the on-site manager is the only new post that demands new budget for the operations (salary or another kind of remuneration in accordance with the law) and office stationary. Site managers are responsible for all following Cultural Heritage management issues:

- Observing and analysing on daily basis;
- Surveillance of the preservation status of the cultural heritage and its values;
- Identifying at an early stage problematic trends and deciding if it has to be brought to the attention of the reactive session of the *Cultural Heritage Management Council*;
- Act as a focal point for all issues concerning management plan;
- Documentation and database management;
- Preparing and administering tenders and all administrative issues;
- Reporting to the *Cultural Heritage Management Council* on annual basis;
- Reporting to the *Cultural Heritage Management Council* in case of emergency or special unplanned circumstances;
- Presenting the proposal of activities planned for next year to the *Cultural Heritage Management Council*; and,
- Managing all issues concerning the implementation of the action plan.

On-site and on-desk managers co-ordinate their activities on daily basis.

The second new creation is the *Cultural Heritage Management Council* (CHMC). CHMC is a body established for the monitoring of a management plan and is composed of representatives of all directly involved subjects of management.



The permanent members of CHMC are:

- *Ministry of Culture, Youth and Sports – Department of Cultural Heritage;*
- *Archaeological Institute of Kosovo;*
- *Regional Centre for Cultural Heritage;*
- *Municipality: Directorate of Education and Culture, Directorate of Economic Development and Tourism;*
- And other temporary members - the temporary members of the Council can be representatives of any stakeholder, institution and body, depending on the subject of the meeting or request for the adaptation of the plan to any circumstances.

The *Cultural Heritage Management Council* meets regularly on annual basis, and if required, it meets on reactive basis.

CHMC's responsibilities are:

- Monitoring the achievement of the objectives in CHMP on annual basis;
- Reviewing the performance and efficiency of the management structures;
- Reactive monitoring on the basis of unplanned requirements or emergency;
- Adoption and distribution of annual reports to all main stakeholders;
- Making decisions to send the motions towards the other bodies – policy makers, donors, stakeholders, etc., including the fund-raising activities;
- Reviewing and adopting the list of the priority activities on annual basis;
- Adopting the annual short-term plan of activities based on the management plan (adapted to the context only if the need is justified);
- Informing public (through press releases, conferences, etc.) on its conclusions and the state of conservation of the cultural heritage site.

Due to the fact that circumstances change, the management strategy has to be adaptable to changes while keeping on track concerning the basic principles aims and objectives.

8. Conclusions

The protection of cultural heritage, its transmission to the next generations and the diffusion of knowledge are challenging tasks. In order to perform these tasks in a holistic manner, a particular management style is necessary. A cultural heritage management plan constitutes an integrated planning and action concept, which lays down goals and measures for the protection, conservation, use and development of a cultural (or natural) heritage site. A coherent plan provides visions, aims and certain actions that are designed to address the needs of the inhabitants (and of also other stakeholders) of the cultural and/or natural heritage site.

The structure of a management plan follows already proven and well-established models, such as: description of the site and of its significance, establishment of a legislative, administrative and procedural framework, set-up of a management infrastructure, formulation of visions and goals as well as the drafting of an action plan. However, the drafting of a plan should not just demonstrate the wish to follow a current and widespread trend in establishing a management system. Such a plan has to be rooted in the local “setting” by taking into account the very individual character of each heritage

site and the requirement to adapt the management, protection, dissemination and transmission to a specific situation, requirements and needs. Consequently, each planning procedure and finally the outcome of each drafting exercise is different. It is therefore, crucial that planning is undertaken in close interaction among stakeholders, in order to achieve a high extent of “local ownership” not only regarding the plan but also vis-à-vis the heritage.

By placing humans, and especially the community living in cultural heritage areas, in the centre of the heritage management, the cultural and natural heritage can play an essential role in the development of society on sustainable basis.

This Guidebook explains the conditions, steps and also possible approaches in setting-up a management system for cultural heritage sites. Nevertheless, the drafting of a Management Plan remains a costly and lengthy procedure, especially when the views and expectations of the local communities, should find due consideration in the plan. However, it is not only the local perspective that counts (although it contributes considerably to the “local ownership” of the plan), but also a broader goal has to be achieved. The “National Strategy for Cultural Heritage 2017 – 2027” (the Strategy), in particular measure 2.1.3 “drafting of management plans and appointment of managing units for major locations of cultural heritage” highlights the importance to elaborate such plans and links it closely with sustainable development. This measure underlines a further important function of the management plan for cultural property, namely the need for inter-institutional and inter-sectorial co-operation to achieve not only protection, but also development in a sustainable way while fully respecting the rights of the owners and possessors of the heritage.

Consequently, a management plan should serve as an instrument for trust building among communities in Kosovo: non-majority communities shall exercise full discretion in the management of their heritage and benefit from access to their cultural properties.

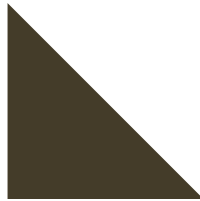
This demand includes also the restoration and conservation of their monuments in line with international standards while fully implementing the relevant legal framework in Kosovo.



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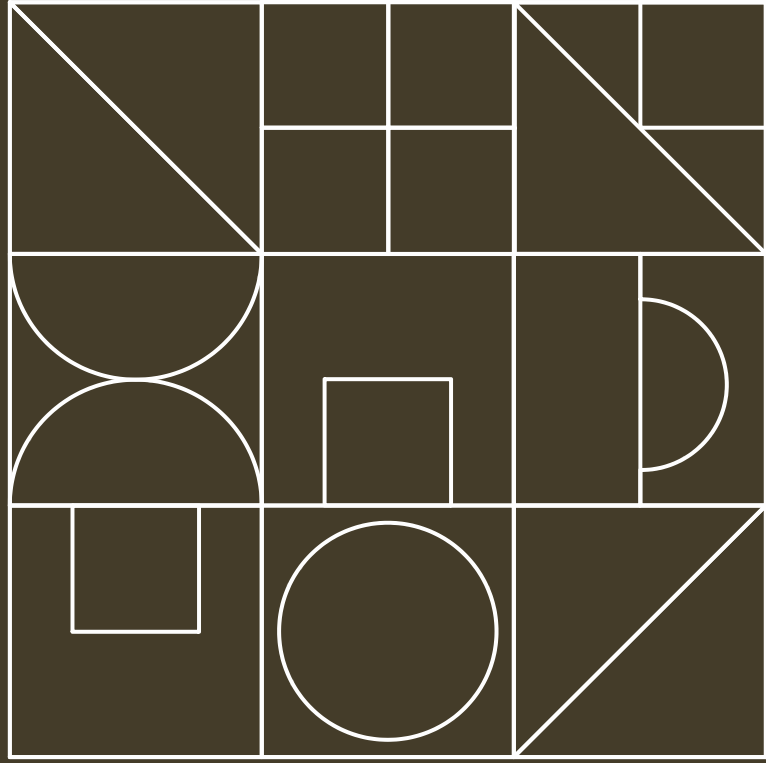
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