

2nd International Symposium "NEW METROPOLITAN PERSPECTIVES" - Strategic planning, spatial planning, economic programs and decision support tools, through the implementation of Horizon/Europe2020. ISTH2020, Reggio Calabria (Italy), 18-20 May 2016

New models of Public-Private Partnership in cultural heritage sector: Sponsorships between models and traps

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Abstract

Nowadays the cooperation between industry and culture is a well-known practice in several countries. However, in Italy the number of initiatives is still insufficient related to its cultural heritage dimension. Italy presents the higher number of UNESCO World Heritage Sites and also over the 60% of world's cultural heritage. This huge quantity of heritage is an element that certainly point out the national identity and it contributes to the collective daily-life quality. Also the ownership of the Italian cultural heritage is collective or public, and due to the dimension of the phenomenon it is hard to guarantee a proper and comprehensive conservation. Facing this missing the contribution of public-private partnership in cultural sector must be improved, to promote - and sometimes assure - the heritage safeguarding and conservation. This paper will explore the experiences of Mecenatismo, or cultural patronage, and Sponsorship as successful or questionable application cases.

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Peer-review under responsibility of the organizing committee of ISTH2020

Keywords: Public-private partnership; Marketing, Cultural Heritage; Sponsorship; Restoration; Colosseum.

1. Introduction

With its 51 UNESCO sites, Italy has been called the greatest cultural treasure of the world. But in addition to this treasure - subject of attention from the large audience - there is another submerged which dots our country with cultural deposits and resources that make it unique and characterize it in every aspect. A huge asset, then, that is an

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integral part of our identity and of the identity of our nation, as stated in art. 9 of the Constitution: “The Republic promotes the development of culture and of scientific and technical research. It safeguards natural landscape and the historical and artistic heritage of the Nation”.

This is a critical step (Settis, 2010), which requires a deep reflection on landscape and artistic-historical heritage protection as essential elements to promote the development of culture and research. Precisely safeguarding implies a commitment to the maintenance of the heritage in all its forms and meanings. In fact, the combination of “landscape and cultural heritage” embraces as a whole the extraordinary material legacy of Italian history, from the wealth of artworks up to cultural diversity.

Perhaps more than in other countries, this heritage - immense and universally recognized for its uniqueness - is a foundational element of national identity and contributes to the quality of individual and collective life of Italians. Its ownership is public good, however it is yet hard to recognize and protect it, ensuring the conservation and proper promotional activities of which can benefit the whole community to which this heritage belongs.

Nomenclature

WHL	World Heritage List - UNESCO
MIBACT	Ministry of Cultural Heritage and Activities and Tourism
TUIR	Testo Unico delle Imposte sui Redditi - Income Tax Code

2. Italian Cultural Heritage Dimension

Still in 2015, Italy has the world’s highest concentration of recognized “World Heritage” sites, registered in the UNESCO World Heritage List. Thanks to its 51 sites, it precedes China, with 48 sites, and Spain, with 44. The areas of particular value, subject to constraint of protection by the Code of cultural heritage and landscape, cover close to the half of the national territory (46,9%) (SITAP, 2011). Yearly the MIBACT census italian heritage properties and to ensure their protection a catalog - Risk Map - is annually enriched (Grossi, 2015). This tool is designed to allow programming of maintenance and of restoration works.

Nowadays the notion of cultural heritage has been extended to sociological and economic analysis and embraces the enormous variety of markets of goods and services for people. The paradigm has shifted and cultural heritage is now best seen as cultural practice (Harvey, 2001; Smith, 2006) rather than as merely technical matter, only understandable in a complex system made of economic social and political factors.

At the heart of the Italian cultural heritage dimension is the bond between creativity and cultural production with history and the local regions. Time and space are the historical dimensions of the extraordinary waves of creativity running through the history of Italy (Santagata, 2009). Cultural Heritage is an idiosyncratic asset, specific to a spatially defined place and able to communicate its content to the whole world. The issue of cultural resources consumption, heritage authenticity and mass-tourism impact have been the subject of much debate (Adorno, 2001; Jokiletho, 1999; Sharpley, 1999). Cultural heritage consumption continues to expand with an increasingly diversified demand. Competition is growing and the supply is also becoming more specialized, generating new sub-markets, increasingly enable places apparently less well-endowed with historic attractions to enter cultural destinations redeveloped and their offer enhanced.

In 2013, according to the tabs contained in the catalogue, in Italy there are on average more than 33 heritage properties per 100 km² (compared to 11.4 in the UK and 10 in Germany). The equipment is conspicuous in every Italian region, with prevalence of archaeological sites in the South and of the architectural heritage in the Centre-North. Liguria is the region with the highest density of surveyed properties (over 120 to 100 km²), but high values (between 40 and 50 properties for 100 km²) characterize also all the regions of the Centre and even Veneto and Lombardy (Grossi, 2015). In addition there are 17,000 libraries, of which 80% are publicly managed. In large part these are very small: over half have less than 10,000 volumes. The 46 state libraries have inventoried over 35 million pieces. Finally, there are 5,600 archives, of which just the 100 National Archives conserve 22 million documents.

At a time of economic crisis, in which the cultural heritage sector - central in a country like Italy - was severely affected by the cuts in public spending, a mutual enrichment between public and private sectors could be the

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