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249

Ljupcho Jovanov, Toni Vasic, Jovanka Jovanchevska-Milenkoska:
The Significance of Adolphe Appia in Contemporary Theatrical Space in the EU and Macedonia

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Abstract

Theatrical space occurs as an interaction between stage and auditorium, between scenic and architectural space. This interaction is a complex process, and the theatrical space is constantly evolving. Usually this is in correlation with the spirit of time, which often fails to treat the theater as one building and space. Modern technology, which is increasingly employed in the theater, requires a change in the architectural space (both the exterior and interior). Back in the late 19th and early 20th centuries, Adolphe Appia advocated key changes, which influenced the creation of new theatrical spaces. The purpose of this initiative was to make space applicable to the needs and requirements of a new theatrical space. Appia's entire creative life was dedicated to merging the auditorium with the stage in order to enable interaction between the actor(s) and audience. Have these changes, which started to be applied in Europe before the Second World War, been accepted in the Republic of Macedonia starting in 1965? This subject is only briefly researched in Macedonia, perhaps because the architectural theatrical space is treated as a black box in which some sort of magic occurs. This text will attempt to contribute to research based on the experiences of several important theatre workers (directors, stage designers and theatre analysts), as well as architects. Several theatre buildings will be analyzed (such as the Institute Jaques-Dalcroze in Hellerau near Dresden, the Royal Exchange Theatre in Manchester, the Macedonian National Theatre in Skopje and the Drama Theatre in Skopje) with the use of schemes, drawings and 3D models. This study will not only touch upon the physical characteristics of the theatre, but also on the needs of theatre workers. The results will be compared and contrasted with similar results found across the EU, contributing to the design of new architectural-theatrical spaces in Macedonia in the future, which will follow EU trends.

Keywords: architectural space, theatrical space, auditorium, stage, audience, actor.

Theatre Space in the Twentieth Century

The end of the 19th century witnessed the beginning of so-called contemporary theater architecture. Several technical innovations which had not originally been created for the theater, were nevertheless to find a wide application in it; and, a few architectural buildings served as the main features of the theater in the 19th century. Those changes were: gas lighting, the railway system, the steel cantilever, electricity, the emergence of the flat stage and the construction of Wagner's theater in Bayreuth. Despite all these innovations, the concept of theater architecture remains unchanged. Théâtre à l`italienne, or the Baroque stage continued to dominate.

Technical innovations, and not architecture, were the main changes in the theatre in this period. Now the auditorium was sunk into the darkness and fully separated from the scene. For Wiles (2003, p. 52), it is exactly the invisibility of the orchestra which helped to ensure that the sacred lay in the mental space of the spectators, and not in the physical environment occupied by their bodies. The theater got its final form during this period - stage, auditorium, proscenium, lobby, lodges, the administrative part - these are all elements that further on completely fit into a whole, and as such we encounter them today.

Macintosh (1993) states that: "the year 1876 is the key year in the study of modern theatre architecture, with the opening of Wagner's theater in Bayreuth" (p. 44). Bayreuth (Figure 1) marked the beginning of modern theatre architecture, and for the first time something that had been a tradition in theatre architecture underwent changes and was challenged by Wagner as a result of his radical ideas regarding joining the actor and the spectator. Wagner's *Gesamtkunstwerk* strongly influenced theatre art in the early 20th century. One of the prominent theatre artists that Wagner influenced greatly was Appia, one of the founders of modern scenic art.

Inspired by Wagner's work (word-tone drama) and the idea of *Gesamtkunstwerk*, as well as the sign of revolt and discontent in Wagner's settings work in Bayreuth, Appia decided to reform theatrical production. From this moment until the end of his life, Appia sought to not only recreate theatrical production, but also to restore the theatre back to the period of Ancient Greece. How did he start this process of recreation? The answer lies with the loss of boundaries (the proscenium arch) between the actor and the spectator. Appia (1981) states that: "In our theatres, the stage and its appendages together make up an entry quite distinct from the space designed

to hold the audience" (p. 51). How can such a contradiction exist in two spaces under one roof? He defined the proscenium arch as the only material point of contact between the two worlds, that of the actor and that of the spectator.

After we create this unique space, it is possible to establish a relationship between: actor, space, and light. Many years before Brook's Empty space, Appia (1997) will say, "A stage is an empty and more or less illuminated space of arbitrary dimensions… The stage space, then, is in a state of latent power as regards both space and light" (pp. 8-9). But if Appia`s reform began with the loss of boundaries between the stage and the auditorium, his ultimate goal was to transform the theatre into a social act in which everyone contributes. "Yes: it is in a cathedral of the future that we need to take our new vows! … Let us seek a place where our newly-born community of purpose can be clearly asserted – a place flexible enough to afford the realization of our every desire for a complete Life" (Appia, 1997, p. 78). Because of this deep human feeling, Appia would be a great opponent of separation not only between the audience and actor (stage and auditorium), but also any separation within the audience. According to Appia the pit should disappear, and the stage along with the auditorium should be a whole, the proscenium arch (that giant keyhole) should also disappear and allow full interaction not only between the audience and the actor, but also among the spectators themselves.

According to Bablet (1989), "Everything that undermines the traditional space, everything that causes its diffusion and creates physical and spiritual closeness between the actor and the spectator – all that, we owe it to Appia" (p. 33). Appia demands the realization of a hall that would be specially fitted for optical and acoustic conditions; a hall that would unite the stage and auditorium into a whole. The entire area should be designed so that at the same time it satisfies the acoustic, the optical and the visual. With this Appia makes it clear that the play should not take place only on stage, but also among the spectators themselves. Appia called this common space, this hall, - the Cathedral of the future, made up of free, vast and changeable space, which should accept the most diverse manifestations of human social and artistic life; space in which dramatic art can flourish, with or without the spectator. Theatre should not separate or create hierarchical interpersonal relationships, it should unite. Such unity Appia achieved with the creation of the Institute Jacques-Dalcroze in Hellerau.

Institute Jacques-Dalcroze in Hellerau

As a result of the principles included in the Rhythmic spaces and based on sketches (plans) by Appia, the Institute Jacques-Dalcroze was founded in Hellerau, near Dresden, in 1911. The space is unique, (Figure 2) there are no more ramps or proscenium arch (keyhole) and foot lighting, the spectators are placed on stands as in the Greek theatre and in Bayreuth, and they are all treated equally. Every angle of view from the auditorium offers a different pictorial experience, regardless of the frontal view. The stage is formed by using various mobile architectural elements: stairs, blocks, ramps, practicables-platforms (used here for the first time). The combination of these elements produces infinitely different compositions (scenes).

The entire hall is 49 m long, 16 m wide, 12 m high, with a capacity of 600 seats. So, how does the space look? "The walls and ceiling were covered with white fabric behind with lights behind them which are deployed in proper distance. You cannot see any naked 'source' of light. All lamps are operated from the bottom of the hall through a console that allows a person to set all the variations as well as the overall distribution of light and shades which seem necessary. The ceiling, divided into moving panels, which move up and down, works as an array of reflector batteries." (Bablet, 1989, p. 58). The pit for the orchestra is in the middle of the hall, below the level of the floor and if necessary it can be covered. In this space, Bablet says (1989), "the spirit takes precedence over matter, the unexpressed is expressed with immaterial sound, light, color, music, and words that move the spectator to become an artist" (pp. 37-8).

This tendency to break the scenic space or the need to create a new space that has to unify the actor and the spectator could also be seen in the work of the Russian constructivists with many theatre directors (such as Brook, Brecht, Cantor, and Grotowski), especially after World War II. Baugh (2005) concludes that "in the early twentieth-century rejection of past stage forms and aesthetics, and subsequent attempts to build new theatres and to develop new scenographic forms, these attempts have generally been based upon redefinitions of the role and purpose of the scenographic machine, a more thorough integration of scenography and its technologies within the architecture of the theatre, and an exploration of the opportunities provided by the new technologies of stage lighting and sound reproduction" (p. 216).

But could the opportunity offered by this "Appianic" space survive and become universal? Could this new architectural space, that was supposed to

unite the actor (stage) and spectator (auditorium), create the so-called new theatrical space? Wiles pointed out (2003) that: "…the possibilities of Hellerau were limited. Neither Appia nor anyone else in the twentieth century had an easy answer to the question of how to make the actor-audience relationship closer, once the proscenium arch had gone. What sort of activity was now expected of the spectator? How should the seats be arranged? What degree of merging between actor and spectator was possible? How was interaction to be reconciled with aesthetic distance?" (pp. 236-7).

The Royal Exchange in Manchester

Another theatrical space, which follows the Appianic spirit, is Michael Elliott`s (1931-1984) Royal Exchange Theatre in Manchester. Although this theatre did not draw its inspiration from the Greek theatre, which was essential for Appia's theatre model, it was nevertheless built upon the Elizabethan theatre, and it clearly followed Appia's idea of united space. The Royal Exchange in Manchester was designed in 1974 and opened in 1976. According to Mackintosh it was probably the most carefully considered innovative theatre ever constructed in the English-speaking world.

Indeed Eliot's theatre presents space within space. He set this theatre structure in the middle of the huge Royal Exchange building in Manchester, built in the late 18th century. (Figure 3) "Richard Negri, Elliot's trusted designer, conceived the essence of the structure which architects Levitt Bernstein, assisted by engineers Ove Arup and theatre consultants Theatre Projects, turned into reality." (Mackintosh, 1993, p. 92). Designed as a seven-sided building made out of glass and steel, it actually is a theatre-in-the-round dominated by its vertical feature. The theater seats about 700 people, 400 on the ground level and 300 in both galleries. Besides being the largest theater circuit in the UK, it is also the most important theater venue. This space starts with the human as an individual, and space was consequently designed according to the measurements of a human being.

The size of the building and the number of seats are very important parameters in the construction of a theatre, but its greatness lies in its grandiosity, comfort and the number of seats. The theatre is the channel through which energy flows from the actor to the audience and back; it should allow this flow, and that flow can occur if it is within the boundaries of the human senses. The intimacy between the actor and the spectator derives from the human measure.

What is the role of the architect in creating of a theatrical space? From the examples presented thus far, it can be concluded that the architect's role is minimal. If theatre art deals with the unseen, or the outer world, and its starting point is the empty space, then the architect only shapes, frames, and designs that empty space. He just modifies that infinite space. The role of the architect is more to unite different spaces of the theatre building into a whole. That is why we will analyze two Macedonian theatre buildings that have "no identity". We chose these buildings because we do not know who the authors are. These theatres in terms of design and content are similar and resemble many other theatre facilities across Europe and beyond.

**The Macedonian National Theatre Centar - Skopje
and the Drama Theatre - Skopje (1965-2013)**

The first theatre space is one of the former buildings of the Macedonian National Theatre - Centre in Skopje (MNT), today the Theatre of Comedy, and the second one is the Drama Theatre in Skopje (DTS), both built in 1965 (two years after the devastating earthquake in Skopje).

From the analysis of MNT and DTS we can conclude that the two theatres in terms of the size of the stage and the audience are relatively small (Figure 4 and 5). These buildings are not only similar in content but also in their appearance. Both theatres are donations from the British government. The stage and the auditorium are the same as in other small theatres – the stage is a classical black box, while the auditorium is flat floor. A major space in this type of buildings is the stage, which is similar in shape, but slightly different in dimensions (the one in MNT is greater). In fact, what defines these buildings as theatres is exactly the stage. Despite their lack of monumentality and recognition, the MNT and DTS are deeply rooted in the cultural and everyday life of Skopje.

Have these buildings left any modern influence such as those that have emerged in the western European theater in the early 20th century? We argue that in terms of architecture, they have not. Macedonia has not built theater facilities such as the Royal Exchange, or ones following the system of Appia. Macedonian theatres are characterized by a clear separation of the stage from the auditorium. They are classic black box theatres in which one part serves to create the magic, while the other part is the audience, the recipients of the magic. This does not mean that the division of the stage from auditorium is counterproductive in creating a theatrical magic. Many Macedonian theatre

directors and stage designers have designed this kind of theatrical space, but only in terms of theatrical performance. Bayreuth, Jacques-Dalkroze or the Royal Exchange have never happened in Macedonia. It is true that the so-called Baroque scene has persevered and remained attractive to this day, but it is also true that with the inventing of new theatrical spaces, theatre art has gained a new meaning and quality.

However, the architects are not the only ones to blame. According to Wiles (2003), "When Antoine and other modernists called for a theatre of comfortable seats and good sightlines, rather than an environment that stimulated the senses and encouraged social interaction, they led theatre architecture into a cul-de-sac" (pp. 238-9). Macedonia needs to discover and create these new alternative spaces. Who should play a major role in the creation of these spaces? Successful theatrical space is not the product of a single person. Wiles (2003) concludes that, "Theatre architecture turned out to be one of modernism`s greatest failures", because, "flexible, versatile theatres stripped of social messages [have proved to be] a conceptual impossibility" (p. 22).

It may sound contradictory, but the architectural attempt of Appia regarding the conjunction of the auditorium and stage might be considered by some as a failure, but his promotion for the theatre as the cathedral of the future, where dramatic art will be a social event in which everyone will contribute, is still current; Because, for Appia man is the measure of all things. "But Space is boundless; the only guide-mark is ourselves. Hence, we are-and should be-its center. Will its measure, then, exist in use? Shall we be the creators of Space? And, if so, for whom? We are alone. Consequently, it will be for ourselves alone that we will create space-that is to say, proportions to be measured by the human body in boundless space" (Appia, 1997, p. 53).

Conclusion

The essence of theatre art is not the architectural building, but what this building could offer. The sharp splitting of the form from the essence, i.e. the architecture from the theatre, and creating new architectural spaces proved not so successful an idea as expected. The creation of something new, has not been explored enough and technologically has not developed enough, causing numerous architectural projects to remain unrealized or fail in their realization or expectations. Creating the theatrical space should not begin with the architect design – it should start from the vision and idea of the theatre

artist. The theatre artist gives the impulse of life to theatrical space, while the architect gives it form. Until we understand this, we might have empty shells waiting to be filled, instead of empty space that pulsates with life and creates magic. Appia set a good example; we should follow his vision and idea.

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Ljupcho Jovanov, Toni Vasic, Jovanka Jovanchevska-Milenkoska:
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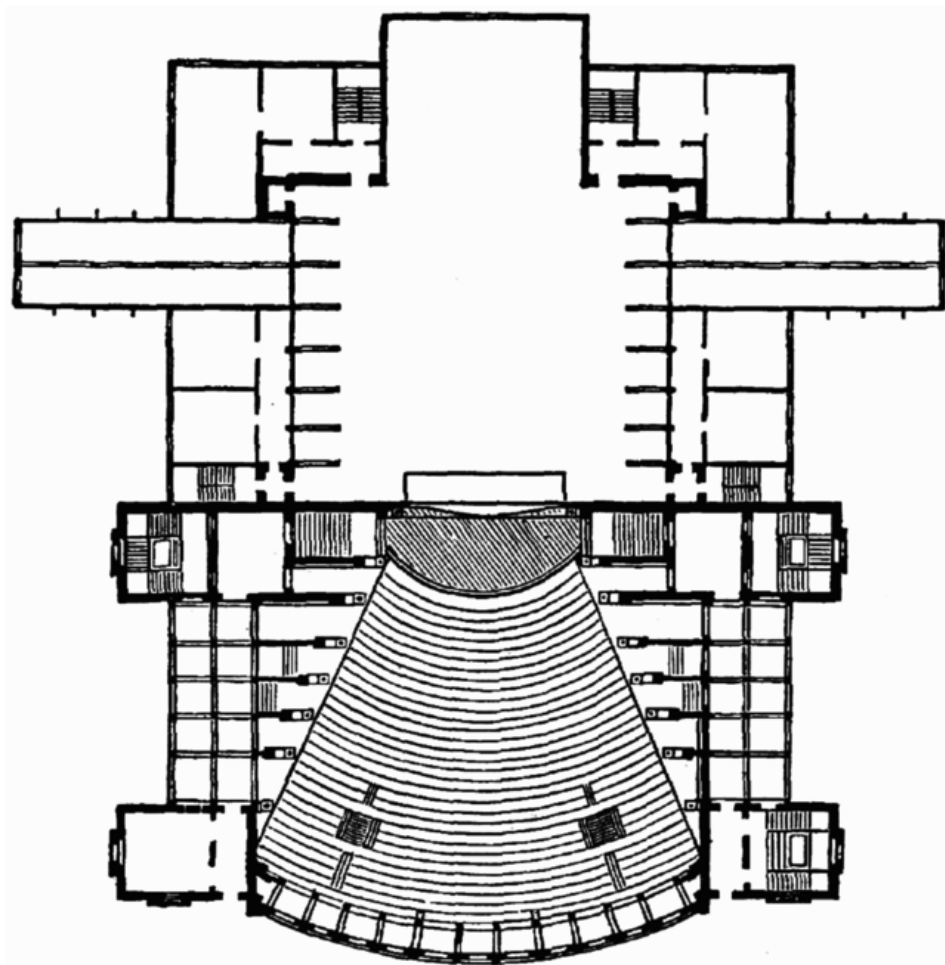

Figure 1. Bayreuth plan, from
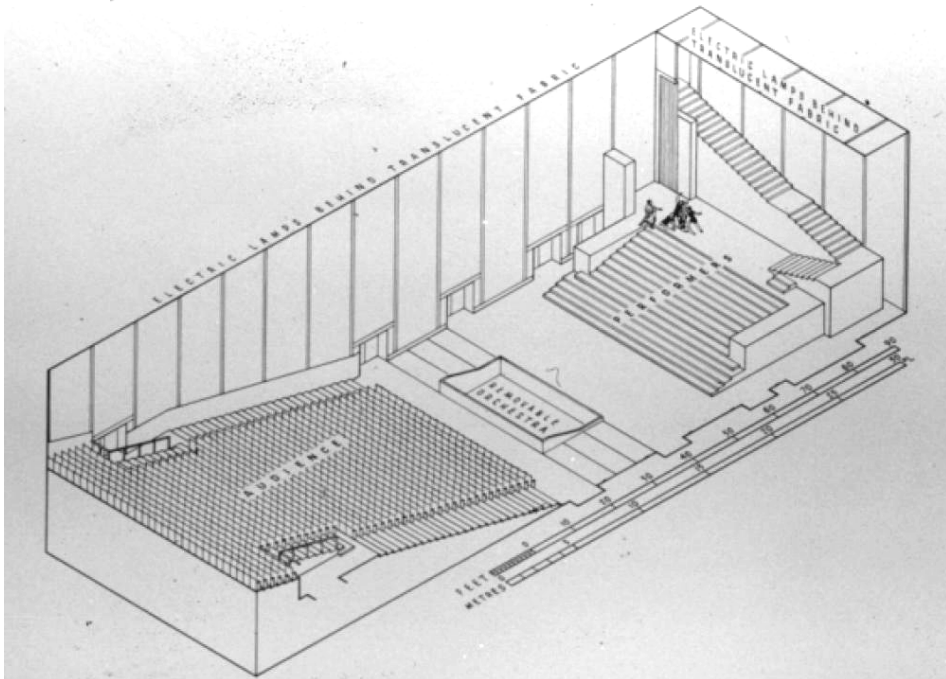http://fr.wikipedia.org/wiki/Palais_des_festivals_de_Bayreuth

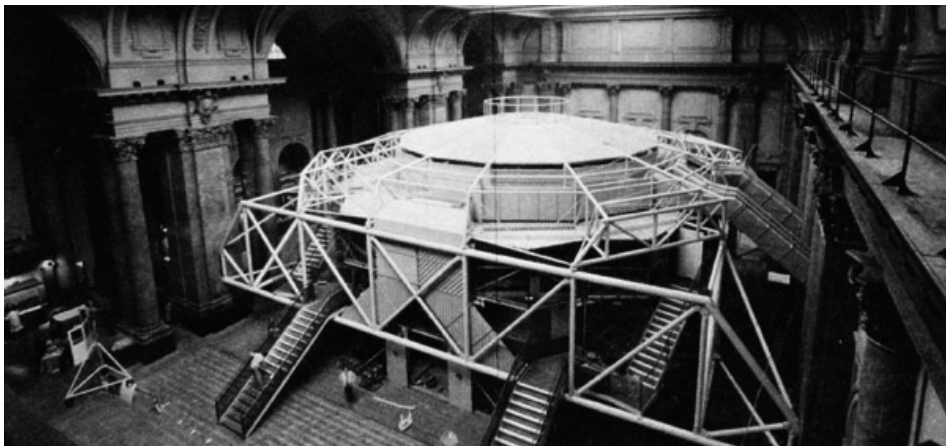Figure 2. Axonometric projection of the hall in Hellerau, from
http://library.calvin.edu/hda/sites/default/files/cas857h.jpg

Figure 3. Manchester, Royal Exchange Theatre, from
http://www.richardnegri.co.uk/exchange.htm

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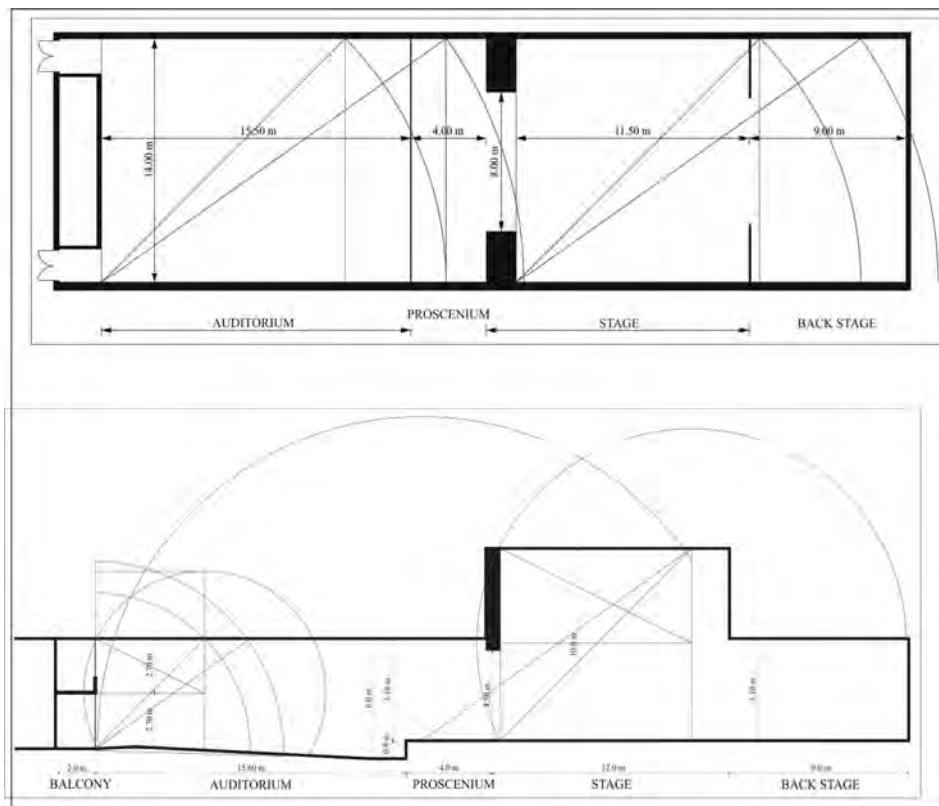

Figure 4. Analysis of the plan and the cross-section overview of the scene and the auditorium of MNT, according to Ljupcho Jovanov's own elaboration.
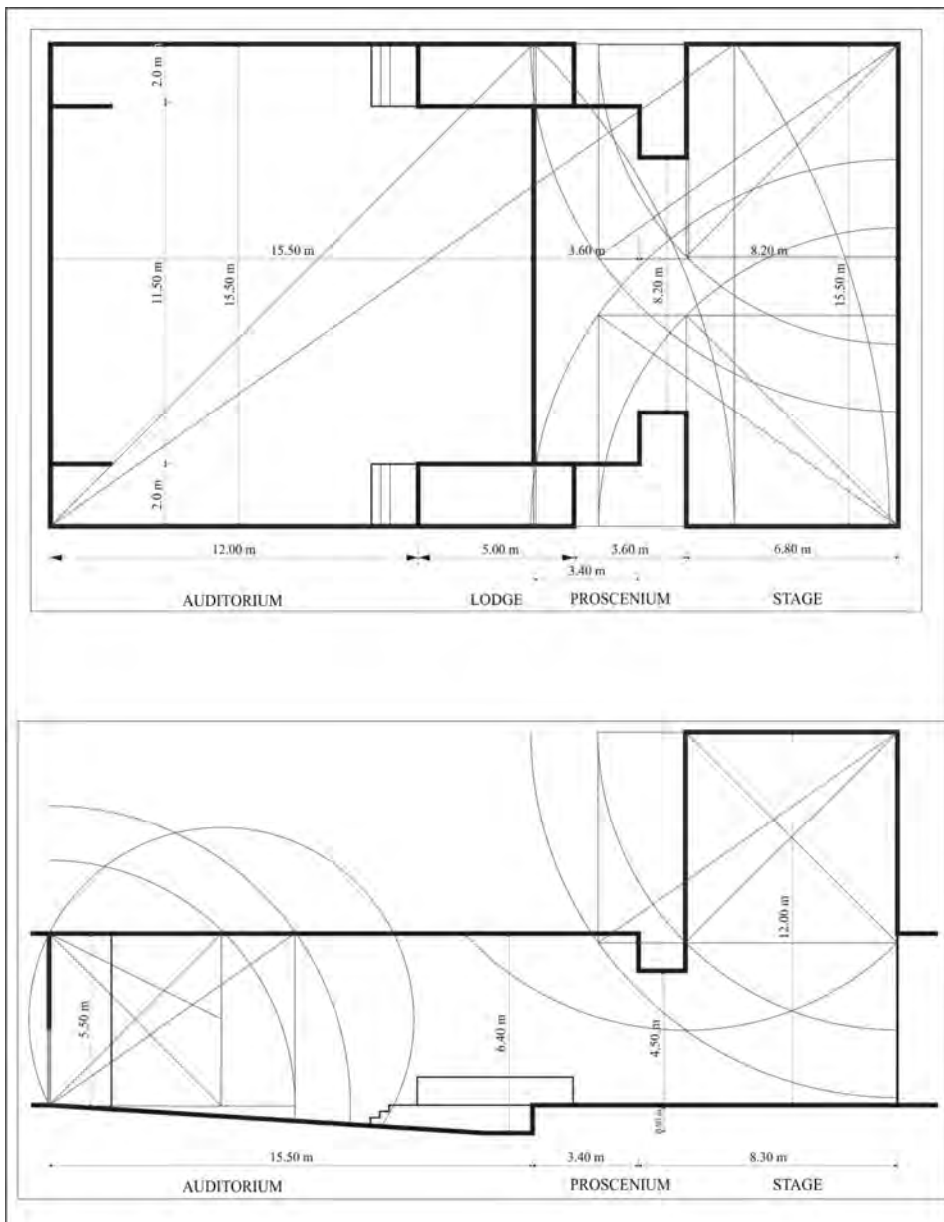
Figure 5. Analysis of the plan and the cross-section overview of the scene and the auditorium of DTS, according to Ljupcho Jovanov's own elaboration.

The Protection of Cultural Heritage in Macedonia and Italy

Aneta Simovska, Ivana Trajanoska

Abstract

The aim of this paper is to examine past and current practices, and the future prospects for the protection of cultural heritage in Macedonia and Italy. Specific attention has been paid to the comparison of these two countries in terms of the legislative grounds for activities such as preserving, enhancing and accessing common heritage; the preservation and development of cultural heritage; as well as, educational, research and training programs. Furthermore, this chapter will focus on variations and differences related to the protection of cultural heritage in Macedonia and Italy. The theoretical framework will be derived from two aspects: Cultural heritage as a vehicle of cultural identity; and, cultural heritage as a factor in economic development. Furthermore, we consider the importance of EUROMED Heritage as a regional program which fosters the development of cultural heritage in the European Mediterranean area. It is anticipated that the results of this study will contribute to the identification of organizational issues related to the protection of cultural heritage and cultural identity as fundamental values, with recommendations on the promotion of possible measures which should be undertaken at local, national and international levels.

Keywords: cultural heritage, protection, preservation, economic benefit.

Introduction

Cultural heritage is our reference point to the past. It helps us understand our histories and the ancestry that binds us together. However, cultural heritage is also an integral part of our present, and our future. Understanding our common heritage, based on intercultural meetings and cross-fertilizations which have taken place in Europe over centuries, contributes to our common well-being. It offers an insight into today's diverse societies and shows us what can be achieved when cultures meet and inspire each other (Convention Concerning the Protection…, 1972).

Cultural Heritage and the EU

In addition, our culture and heritage have an important role to play when it comes to building a more economically sustainable and cohesive Union. The role cultural heritage plays in economic and social development is being considered more and more in local and regional development. The Europe 2020 strategy aims at tapping into Europe's potential for innovation in order to achieve smart, sustainable and inclusive growth. Culture and cultural heritage have a clear role to play in at least four of the Europe 2020 flagship initiatives: innovation union, the digital agenda, industrial policy for the globalization era, and an agenda for new skills and jobs.

Never before has cultural heritage been dealt with so prominently in an EU-treaty as in the Lisbon Treaty. As expressed in Article 3.3. TEU "(…) The Union shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced" (Treaty of Lisbon, 2009). The preservation of cultural heritage is of great importance for the European Union. Therefore, the European Commission actively promotes these principles within the framework for cooperation on culture policy and the implementation of different concrete actions.

However, the European Union does not have a clearly defined competence in this field. According to Article 167 of the Treaty on the Functioning of the European Union, the Union should be: "encouraging cooperation between Member States and, if necessary, supporting and supplementing their action" in the field of culture. The EU does not have any decision making power in the process of cultural heritage policy (Treaty on the Functioning…, 2012).

The upkeep, protection, conservation, and renovation of cultural heritage are primarily a national responsibility. Therefore, the Union's action is complementary to national or regional action. Nevertheless, the other EU policies can have either a direct or an indirect impact on the cultural heritage sector. The Commission works to ensure that the protection and promotion of cultural heritage is given due consideration in other sectors such as regional planning, agriculture, the economy, research, and the environment. In 1974, the European Parliament adopted an initial resolution which mentioned the need for Community action in the cultural sphere, particularly action to protect cultural heritage (Resolution from the European Parliament..., 1974).

Article 151 of the Treaty stipulates that the Community must support and supplement action by the Member States in order to conserve and safeguard all cultural heritage of European significance (Treaty on the Functioning…, 2012). The action initially taken by the Community was limited to supporting the restoration of "built heritage", such as the Acropolis in Athens and the Chiado historic centre in Lisbon. Since then, the Community has taken action with regard to movable and immovable heritage (museums, collections, libraries and archives); archaeological and architectural heritage; natural heritage (landscapes and sites of natural interest); linguistic and gastronomic heritage, and traditional occupations. Community actions of this kind deal with both cultural and economic aspects of heritage.

Cultural heritage includes any form of artistic or symbolic material signs which are handed on from generation to generation within each culture. Cultural heritage can be tangible or intangible. Intangible cultural heritage is defined by UNESCO as practices, expressions, knowledge, skills that communities, groups and in some cases individuals recognize as part of their cultural heritage. Tangible cultural heritage is often also referred to as cultural property. Cultural property is movable or immovable property with importance to the cultural heritage of every people, for instance buildings and books (Convention Concerning the Protection…, 1996).

To ensure the protection of cultural property in the future, the current status of the protection of cultural heritage needs to be assessed. This study will be based on a comparative model that is developed on a theoretical framework through research into the literature and the subject matter input on the protection of Cultural heritage. Within this comparative model the following subjects will be addressed:

- The legal framework for the protection of cultural heritage
- The protection of cultural heritage at an international level
- The national implementation of the protection of cultural heritage, and
- How training and education on the protection of cultural heritage is being organised.

A comparative model between Macedonia and Italy will be employed in this chapter, and different perspectives will be taken into account in order to ensure a comprehensive approach to the protection of Cultural heritage. This will result in an analysis of the "best practices" in strategies for the protection of cultural heritage. Finally, several recommendations will be proposed.

Protection of Cultural Heritage

For the purpose of providing unique access to the identification of cultural heritage and building an information system with qualitative comparability and availability of data, cultural heritage will be classified according to the national classification of cultural heritage according to law. National classification sets the standard of the typological classification used for the identification of cultural heritage for official purposes, in groups, subgroups, forms and types, with codes and official titles (National Classification of Cultural…, 2004). National classification should be put into effect by the Government. A classification of cultural heritage according to the National Classification should be carried out by the administration.

The essential difference between traditional and modern protection of cultural heritage lies in the understanding of how protection is meant to serve. Traditional protection is based primarily on the conviction that its objective is the physical protection of individual cultural monuments from destruction and from the changes wrought by time and modern ways of living, and on the presentation of the values that have led us to protect a monument as an item of cultural heritage. As an economic, spatial and social category – and not just as a cultural bearer of national, aesthetic, and religious values – heritage is regarded in a wider context than ever before.

The political dimensions of heritage reside in the fact that the accessibility, knowledge understanding, and protection of heritage serve mainly as self-conformation for people, especially for young people. Every social group has the right to place itself in its historical, social, and cultural environment; heritage can play, and plays, a decisive role in this. Heritage is

becoming an element of social cohesion at local community and regional levels; its uniformity fosters a sense of one's own identity, while its diversity encourages tolerance and respect for others.

The contemporary understanding of heritage also goes beyond the preservation of individual buildings and objects, working in an interdisciplinary way by building on the work of the basic professions: archaeology, architecture, ethnology, landscape architecture, history, technical history, art history, the history of urban planning, and general history. The profession is increasingly moving beyond the treatment of heritage on a case-by-case basis by widening its view to include larger spatial units and wider values of the cultural environment, with a study of the content and full diversity of meanings of that environment. Contemporary approaches expand the scope of those participating in the protection process (from professional and local communities to civil society), in research, direct interventions in and on buildings, decision-making, and the search for the most appropriate solutions, as well in heritage management:

Documenting – accompanies all stages of professional work. This covers the systematic collection, processing, analysis, search and forwarding of data. Files generally comprise a collection of all the data on a building or area, such as its state, the work that has been carried out on it, conservation plans and projects, and the financial resources invested in it.

Unit of cultural heritage – is part of a building or a whole building, several buildings or an area that has cultural heritage features. When defining an individual unit, one has to particularly observe the following principles: the uniformity of the space; the homogeneity of its original use; and, the unity of the approach towards protection.

Recording – this is the phase of work in which, on the basis of the results of basic research, field work by conservators and others is carried out. Activities include: working primarily with the protection of existing records; and, collecting objects, buildings, groups of buildings or areas that have possible cultural heritage features. Archaeological research constitutes a special method of obtaining material and data on heritage.

In situ – is a basic protection principle that emphasizes the inseparability of a building or part of a building from the environment in which it arose, and the need to protect it at the site itself. Relocation is only justified from a professional point of view if there is no other way of providing a monument with permanent protection.

ICOMOS – is the world non-governmental organization for monuments and areas, founded in 1965. Its tasks are oriented towards strengthening the popularization of cultural heritage, research and protection, as well as mobilizing the general public and governments to undertake protection tasks and disseminate ideas, experiences and the results of the protection work that is being undertaken. ICOMOS works with UNESCO and other international organizations.

Cultural Heritage as a Vehicle of Cultural Identity

Cultural heritage is widely recognised across Europe as a vehicle of cultural identity. How much people know about cultural heritage depends both on what is done to promote it and also on the capacity of Europeans to appreciate their own culture and those cultures of the other EU Member States. Preserving and enhancing Europe's cultural heritage is one of the key objectives of the cultural cooperation programme, approximately 34% of whose budget is earmarked for this purpose (Culture Programme 2007-2013). The programme supports projects for conserving European heritage of exceptional importance, otherwise known as "European heritage laboratories" – some of which have, for instance, played a part in the restoration of the frescoes in the Basilica of St. Francis of Assisi in Italy.

The Council of Europe and the European Union are also working together to organise European Heritage Days, which have been held since 1991. Likewise, the Culture Programme finances projects which seek to raise our awareness of common heritage.

European Heritage Days are the opportunity to visit rarely seen monuments. Every year more than 20 million people enjoy access to thousands of rarely opened sites and unique events as part of European Heritage Days, which take place every September in 50 countries across Europe. This locally-led initiative is supported by the European Commission and the Council of Europe. It gives the public a rare opportunity not only to visit historical buildings that are normally closed to the public, but also lets them take part in cultural events that highlight local skills and traditions, architecture, and works of art. An outstanding and often unknown variety of events and monuments are open to the public thanks to European Heritage Days. They range from guided visits to rarely-open sites to open-air performances, and exhibitions highlighting key events in European history.

First launched in 1985, European Heritage Days have been organized since 1999 as a joint initiative of the European Union and the Council of Europe in close cooperation with the group of national coordinators. Various EU member states have taken part in European Heritage Days by putting new cultural treasures on view and opening up historic buildings which are normally closed to the public. The cultural events highlight local skills and traditions, architecture and works of art, but the broader aim is to promote a mutual understanding among citizens. From their launch at European level, European Heritage Days have gained each year in importance and they have proved a success among the public (European Heritage Days).

The need to protect and enhance cultural heritage extends beyond Europe's borders. The European Union is seeking to meet this need by working with international organisations and non-member countries which have signed cooperation or association agreements.

Each year, national and regional events are organized around a special theme. These themes may vary from year to year in each country. They include such topics as: specific forms of heritage (such as: farmhouses, musical instruments, culinary traditions, or garden architecture); distinct periods in history (for example: medieval heritage or baroque heritage); and, society's approach to heritage (with regard to: heritage and citizenship, or heritage and youth). The themes bring countries together to highlight the European dimension of the event or to raise awareness of heritage at the crossroads of artistic, scientific, and commercial life.

"Europe, a common heritage", a Council of Europe campaign, was also launched in 1999 whose organisational outline and methods were endorsed by the Foreign Affairs Ministers in Budapest on 6-7 May 1999. The campaign involved the 47 Contracting Parties to the European Cultural Convention, the observer states, governmental and international non-governmental organizations in the field of cultural heritage, and it was supported by the European Commission, UNESCO, Europa Nostra, ICOMOS, ICOM. National committees have been set up in 37 countries. The joint Council of Europe and European Commission Campaign Programme included five core activities. These were: European Heritage Days; an international photographic competition; the ancient universities route; the decorative arts workshops; and, European traditional musical heritage (Council of Europe…, 2001).

These events and campaigns accrue from various agreements, conventions, and programmes regarding the protection of cultural heritage signed by the EU member states, various partner countries, the European

Commission, the Council of Europe, and UNESCO. To name just a few: EUROMED Heritage is a regional programme which fosters the development of cultural heritage in the European Mediterranean area; it forms part of the cooperation programme with the Mediterranean counties (MEDA)(Euromed Heritage I (1998-2004), Euromed Heritage II (2002-2007), Euromed Heritage III (2004-2008). EUMEDIS is an initiative designed to promote the development in Mediterranean countries of digital services, such as multimedia services which provide information about cultural assets and tourist sites.

Cultural Heritage as a Factor in Economic Development

Europe's cultural heritage is a precious asset in economic terms too. With this in mind, the European Union supports projects in the field of vocational training, regional development, and the use of digital content relating to culture. As a valuable resource shared by everyone, cultural heritage is protected at both national and European levels. In its resolution of January 2001 on the application of the Convention concerning the Protection of the World Cultural and Natural Heritage in the Member States of the European Union, the European Parliament highlights the importance of providing training in heritage restoration work as well as arts and crafts and traditional occupations (European Parliament resolution…, 2000). The European Regional Development Fund (ERDF) provides financial assistance to restoration projects which form part of regional development programmes, innovative action, and community activities within the URBAN initiative – which covers urban areas in crisis – and the INTERREG initiative, which promotes regional cooperation across the EU in various fields, including urban development.

In 1997, the European Commission initiated efforts to conduct an overall assessment of urban development and set up an Urban Forum and an Expert Group on the Urban Environment. This led to the adoption in 2001 of a Decision of the Council of Europe and the European Parliament establishing a community framework for cooperation to promote sustainable urban development, which would cover cultural, tourist, and leisure activities associated with cultural heritage (Directive 2000/60/EC, 2001).

Technology plays its role in facilitating the restoration and conservation of cultural heritage as well as providing access to it. In the fifth EU framework programme for research and technological development and its sub programme "Environment and sustainable development", the action

Aneta Simovska, Ivana Trajanoska:
The Protection of Cultural Heritage in Macedonia and Italy

"The City of Tomorrow and Cultural Heritage" has financed research on the restoration, conservation and development of cultural heritage in European cities. A third of this budget was devoted to the identification and evaluation of damage of movable heritage as well as that of European built heritage. Certain projects of this action launched at the end of the fifth framework program ended in 2006 (Fifth Framework Programme 1998-2002).

Moreover, the Eurocult21 project under the action "The City of Tomorrow and Cultural Heritage" develops tools which allow local authorities to improve and consolidate their urban cultural policies. As part of the research programme to promote a User-Friendly Information Society, work is carried out to explore how digital technologies can be used in projects relating to the enhancement and management of cultural heritage. The TEN-Telecom programme is geared more to the business sector and fosters the use of on-line services in areas of common interest, such as culture and access to heritage.

The sixth framework programme for research and technological development includes a priority "Support to the other EU policies" which includes in particular one activity of research in the field of cultural heritage. The sixth framework programme also finances under its international cooperation programme, certain research projects in the field of cultural heritage with partners from Mediterranean countries (The Sixth Framework Programme in brief, 2002).

Finally, the eContent programme seeks to encourage the sale of digital content and the creation of multimedia information systems, some of which may relate to cultural heritage. The programme also aims to widen access to digital content by promoting linguistic diversity on worldwide networks such as the Internet.

Like anything else of value, cultural goods can be stolen not only by individuals working alone but also by organised traffickers. The protection of national treasures is primarily the responsibility of the Member States (Article 30, Treaty of Lisbon). However, given that goods can be transported without any customs controls between the Member States within the internal market a common framework is needed to ensure the return of cultural objects unlawfully removed from the territory of a Member State (Council Directive, 1993 and Council Regulation, 1992). There are several European Commission initiatives concerning this issue: The *Guidelines for Administrative Cooperation between the Competent Authorities* provides all necessary information for implementing and developing administrative cooperation on a national level in

the field of the protection of cultural goods in the Community. Moreover, the European Commission undertook an analysis of the feasibility of including stolen cultural goods in the second generation of the Schengen Information system (SIS II).

The Protection of Cultural Heritage in Macedonia

Following a proposal by the National Council of cultural heritage, the Government of the Republic of Macedonia will enact a national strategy for the protection and use of cultural heritage in Macedonia. The national strategy will be enacted for a period of 15 years and will provide a long term basis for the policy on the protection and use of cultural heritage. The national strategy will be harmonized with the Spatial Plan of the Republic of Macedonia and with the strategies for protection and the use of common cultural heritage in Europe.

The Republic of Macedonia is a small country both in the terms of territory and population, with limited economic resources and numerous problems of various kinds. However, Macedonia has an incredibly rich cultural heritage of various types and of periods with significant historical, artistic, scientific, and other values. Due to its multiple values and importance, Macedonia's cultural heritage attracts the interest of many stakeholders.

The increased interest for Macedonian cultural heritage also means an increase in the risks to which such cultural heritage is exposed. This mainly refers to the fact that there is a certain number of individuals and organized groups, both Macedonians and foreigners that have different interests and intentions towards the cultural heritage of the country. The dangers from intentional damage or destruction, stealing, usurpation, concealing, suppression, illicit trade, illegal import and export, illegal excavations and other illegal activities become more real and greater day by day. There is also a usurpation of archeological sites as well as qualified efforts for circumvention – by replacing the original icons with new ones, which happens in some rural areas. Unfortunately, in Macedonia there is also the intentional damaging and destruction of sacred objects and items due to nationalist reasons or religious intolerance. In a nutshell, we can say that there are more than enough reasons to make us worry.

From the normative point of view, the first key feature of the new Macedonian model of protection is the treatment of the security protection of cultural heritage as a separate form of protection and an integral part of the

system for the protection of cultural heritage. The organizational changes on a national level are the second key feature and the new instruments for protection are the third one. An important novelty is the effort put into the systematization of Macedonian cultural heritage.

A key element in the Macedonian model is the effort made to bridge the legal gap that used to exist with regards to the origin of goods in their purchase. This has been done by providing actions against suspicious offers for purchase, and is supported by a prohibition against registering suspicious items in museums and inventory books, the issue of private collections and the exclusion of particular types of goods as objects for collection. Similarly, the Macedonian model advocates the maintenance of a registry on the origin of antiquities, artistic and other items of collections that are traded as well as the prescribing of special obligations for traders with antiquities, along with a detailed regulation of the exchange, concession, import, export and restitution of cultural heritage, and publicity concerning every case of illegal activity related to cultural heritage. Another important novelty is the widening of the list of misdemeanours related to cultural heritage.

The ground base for the protection of elements of the intangible cultural heritage was founded after the establishment of the Macedonian state at the end of the Second World War after which Macedonian institutions dealing with the gathering and preservation of cultural heritage had been set up. The first institutions of this type were the museums, and departments for ethnology and folklore which were created as a part thereof.

The Ministry of Culture is one of the institutions whose main goal is the creation of cultural policy and cultural management in Macedonia, which includes elements of the legal and political protection of non-material cultural heritage. In its framework there is a section that covers culture, the arts, and cultural heritage. Surely, the above mentioned institutions are not the only ones in Macedonia that deal with intangible cultural heritage, but those are, however, the most important and influential ones. Still, in the last twenty years, which have been recognised as a period of transition, the institutions that deal with cultural heritage are not given sufficient attention. The biggest problem is the lack of human resources due to savings made by the state and the insufficient financial means that would enable these institutions to function more effectively.

Cultural area or landscape is a new term in the categorization of tangible cultural heritage. However, Republic of Macedonia has not yet defined its cultural areas or landscapes in its legislative. The criterion for their

selection is their cultural and/or natural importance. Cultural areas can be important archeological sites as well. What is important is for the National committee of ICOMOS to establish a sustainable relationship with the local authorities in Macedonia in order to preserve and protect monuments in the Macedonian municipalities.

The Republic of Macedonia has a valuable tradition build throughout many centuries and under various cultural, ethnic, and religious influences. Furthermore, there are innumerous artefacts and museum exhibits. However, even though it is said that in Macedonia one can find an archeological site on every step, and that every stone is an artefact, there is only the City of Ohrid that can be found on the UNESCO world heritage list of natural and cultural heritage since 1980. On the tentative UNESCO list there is also the Slatinski Izvori cave and the Markovi Kuli rocky mass but in order to get protected by UNESCO, a substantial record should be complied followed by helicopter - based photographing.

UNESCO has been supporting Macedonian natural and cultural heritage through collaboration in various projects and donations. For example, UNESCO donated 50.000 euros (IKOMOS, Macedonia) for the publication of the Cultural Heritage Protection Office in four volumes. The first volume is dedicated to the Macedonian churches; the second volume is dedicated to monuments from the Ottoman period; the third volume deals with archeological sites in Macedonia, and the fourth part is destined to Ohrid as a city of UNESCO (IKOMOS, Macedonia).

The Italian Government has been the principal donor for research at the archeological sites in Heraclea, Skupi, and Stobi as well. The promotion of cultural heritage helps in the devlopment of cultural industries and creates economic benefit through the attraction of tourists. The investment in cultural heritage influences the general development of the country. Very often the countries with the highest number of monuments and historical sites are the most visited countries and economically the most developed ones.

Protection of Cultural Heritage in Italy

Our research shows important figures which at the same time are pointing to great opportunities, but also to some worrying trends (Supplemento ordinario, 2012):

- Italy is the country which has been the most searched on Google, more than the USA and even China.
- There could be 500,000 potential vacancies created by 2020, if the plan for tourism were to be implemented.
- According to the same strategic plan for tourism in Italy, tourism could provide an income of 30 billion euros for Italy.
- At the moment, Italian tourism employs one out of ten Italians.
- The Italian expenditure on culture is 15% of the Italian worth and employs one in five Italians.
- There are 160 types of tourism in the world, and Italy has at its disposal 100 of them.
- Italy plans to invest in the protection of cultural heritage in 2014, 1,528,404,065 €. In 2013 the investment was 1,560,073,060 € and for 2015 1,502,616,920 €.

The Italian policy of substantial investments in Italian culture, and the protection and promotion of Italian cultural heritage through various projects has its merits and effects. However, the management of Italian cultural heritage urgently requires some new economic policies. The opening of new museums and theatres, the restoration and reconstruction of many historical buildings, monuments, churches, and other important interventions in the sector did not solve the issue of the management of cultural heritage, but on the contrary, they have worsened it and made it more difficult and complicated.

What seems to be discouraging is the general policy of reducing the funds for culture that the Ministry of Culture allocates to local authorities. This is a great danger for the sector since it hinders further development. In many European countries culture has become a key area for economic and social development and the management of cultural heritage is an important and even a decisive issue in electoral political campaigns.

Experiences from countries like France, Great Britain, Spain, point to a sector which is financed and managed as a strategic national interest whose social and economic value can contribute to general cohesion and development. Only well-structured economic policy, on the one hand, and pragmatic management models, on the other, can allow cultural heritage to promote new concepts of management based on the most valuable resources and territorial identity.

The sustainability and the development of the sector for cultural heritage can neither be done just through normative interventions, however

attractive and useful they might seem, nor solely through new well-intended programs and projects neglecting the financial possibilities and their spending. Simple rhetoric that stipulates the importance of cultural heritage will not do the trick either. What is needed is more observation, attunement to the needs and the new socio-economic trends, and interpretation thorough an examination and processing of date, and last but surely not the least, new operative modes.

Even though Italian cultural heritage is the foundation of Italian tourism, it is absolutely forbidden to intervene in the protected natural zones which, by the way, have kept their value thanks to man's care throughout the centuries. Thus, many culturally important areas are left to the course of time and their future is endangered due to a lack of human intervention and care. One example is the terraces of Cinque Terre. On the other hand, excessive excavation is allowed in the zones of greatest value, such as the region of Tuscany and Urbino, income being the principal motivation. This raises some doubts about the ineffective management of cultural heritage, and protection in Italy.

A lack of money, funds, and resources is the most current excuse used in Italy for the ineffective management of cultural heritage, but it does not always reflect the truth. For example, the European Union has granted 48 million euros for 2010 (European Development Fund) for new companies that deal with cultural heritage in Sicily. However, there is no trace of these companies. Nearly all funds and research is concentrated on the "great jewels" of Italian tourism like the art galleries and the famous monuments in Rome. Other types of cultural heritage are overshadowed by personal interest and power which prevents the sustainable development of Italian cultural heritage and economy.

The historical moment we live in is marked by a deep enonomic crisis which affects not only European countries, but beyond. Architecture, craftsmanship, music, theater, arts do not enjoy the support that they have seen in the past.

Conclusions

There are many reasons that necessitate a need to open up the issue of the exchange of ideas and experiences with regard to the inclusion of cultural heritage as a resource for economic development and also as an important segment of the social life of contemporary societies.

The cultural heritage of one society should be used to mobilize capital and resources for its preservation and functioning in the future. In order to do that, it is necessary to shape and group the cultural product exactly in that form. That would mean that a specific item of cultural heritage should be promoted as a well-developed project and not as a fragmented or isolated case, which would not be attractive for investments. For, at the end of the day, these projects should not only be attractive to visitors, but also to investors.

The key proposals for the proactive use of cultural heritage as a resource for development of the society are as follows:

- Setting out the long-term interests of both the local population and the state as a whole for economic development. This would necessitate the need to protect the cultural and natural heritage and also the environment, taking into account the social structure and physical characteristics of society;
- The need to sign partnership agreements between the relevant state and local authorities and international organizations;
- The development of a strategy, establishing a unique economic policy that will define the level and the instruments for economic development;
- The provision of the authentic protection of established sites of architectural and archeological heritage, a protected regime for economic needs with clearly established preventive protection measures (such as fencing, signage, and an optimum frequency of visitors);
- The development of the necessary infrastructure, depending on the importance, nature and character of the site;
- Raising the awareness of the population and providing training to staff who will manage the cultural heritage.

The most important elements which profile the cultural and economic basis of the heritage that is put into use for the purpose of economic development are:

- Geographical position and communication links. These are primary factors that enable a complex exploration of heritage from various perspectives: the vicinity of larger urban centers that will animate the

users of the tourist services, which will produce more visitors, a rich cultural heritage and other heritage that will produce a complex and lively economic-tourist atmosphere;

- The level of complexity and research of the heritage that is a potential object of economic exploitation, the level of conservation and restoration, authentic atmosphere, the general setup, and any additional infrastructural content – are just the basic requirements that should be met before opening the cultural heritage for commercial and educational purposes.
- The cultural heritage that has the potential for economic development should have an appropriate and not a passive attitude towards all cultural-tourist aspects, without improvisations and with a previously well projected program for its economic use. It is necessary to pay attention to the scientific and professional approach, for its value that should be offered as a good investment in the economic exploitation with interest both for those that enjoy it and those that manage it.
- Investments in the economy cost a lot by default. Investment in cultural heritage for its adaptation for economic purposes is much more expensive, but the investment in culture without any opportunity for economic benefit is the most expensive because there is no return on the capital.

The smart use of cultural heritage as well as its protection and preservation is an important issue in contemporary societies. There are a lot of international associations and institutions with a long tradition in the area that summarize both the positive and negative trends from the perspective of cultural heritage tourism. At the same time, the need to protect and preserve cultural heritage for future generations is undoubtedly clear, but it costs a lot. In order to preserve it and protect it, countries need and spend a considerable amount of money, thus the management of cultural heritage requires thorough planning towards developing a well-developed, responsible, and sustainable cultural tourism. There is a need for a serious system of rules for behaviour in order to achieve and maintain a balance between the goals set and the relevant stakeholders in this area.

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