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Cultural Capital and Cultural Heritage Education in UNESCO Sites 'The Right Way': Insights in Challenging Times

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ABSTRACT

This work introduces two case studies relative to the the projects of cultural heritage preservation and development implemented in two famous Italian UNESCO sites, aimed at raising both awareness and increasing the sharing of cultural heritage value. The cases point out the effectiveness of the approaches suggested by both the European Community, and UNESCO, based on the involvement of multiple stakeholders, including young generations, in initiating the preservation and socio-economic regeneration of historic cities of outstanding universal value and inspiring good practices and coherent behaviours among different city users.

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Keywords: Cultural capital; Cultural heritage; Historic sites; UNESCO

Questo lavoro presenta due casi studio relativi ai progetti di tutela e valorizzazione del patrimonio culturale realizzati in famosi siti UNESCO italiani, finalizzati ad accrescere sia la sensibilizzazione che la condivisione del valore del patrimonio culturale su cui costruire un percorso di rivitalizzazione e di rigenerazione socio-culturale ed economico del contesto locale. I casi sottolineano l'efficacia di approcci, suggeriti dalla Comunità Europea, dall'UNESCO e dall'agenda UN 2030, basati sul coinvolgimento di più parti interessate, comprese le giovani generazioni, nell'innescare la conservazione e la rigenerazione socio-economica di città storiche di valore universale e ispirano ispirare buone pratiche e comportamenti tra i diversi fruitori delle città storiche.

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Parole chiave : Capitale culturale; Patrimonio culturale; Città storiche; UNESCO

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Introduction

In the last decade, growing attention has been devoted to the impact of cultural heritage (CH) on the economy, society and environment (Aleksandrakis et al., 2019) Cultural heritage is of irreplaceable cultural, social, environmental and economic value in Europe, as well as the rest of the world. A number of scientific, political and institutional contributions have envisaged its pivotal role in driving both the economy and society toward sustainable development (Loulanski, 2006; UNESCO, 2003, 2004, 2008, 2013). With the adoption of the 2030 Agenda (UN, 2015), the international community has recognized—for the first time—the role of culture as a driver of sustainable development (UNESCO, 2019) and its transversal, webbed contribution of culture. Namely, The Agenda implicitly refers to culture across many of its goals and targets and reflects a broad view of culture that encompasses the contribution of culture to sustainable development, including through cultural heritage, the creative industries, local culture and products, creativity and innovation, local communities, local materials and cultural diversity (Unesco 2019, p. 12). UNESCO and the ICOMOS (International Council on Monuments and Sites) have always pointed out the role of culture (Recommendation on Historic Urban Landscape; UNESCO, 2011). Currently, in light of the global pandemic, UNESCO is committed to leading a global discussion on how best to support cultural institutions during the COVID-19 pandemic and beyond, and ensure everyone can stay in touch with the heritage and culture that connects them to their humanity. In particular, it highlights how the global nature of this current crisis calls for the international community to reinvest in international cooperation and dialogue (Azoulay, A. Director-General of UNESCO) because "now, more than ever, people need culture" (Ramirez E. O., Assistant UNESCO Director-General for Culture)". Culture makes people resilient and gives us hope since it reminds us that we are not alone. Despite the necessary closure of heritage sites during several critical periods, including museums, theatres, cinemas and other cultural institutions, the pandemic has brought to light many intangible cultural heritage practices. Among these, one can mention the global social campaigns (i.e., #ShareOurHeritage) to promote access to culture and education around cultural heritage during this time of mass confinement and the online exhibitions of heritage properties across the globe.

Drawing from such premises, this work aims to introduce two case studies relative to the projects implemented in famous Italian sites in Florence and Urbino. Both projects, driven by the local administration and labelled "the right way, have been endorsed by UNESCO and the Italian Ministry of Heritage and Culture and are directed at raising the awareness of the value of cultural heritage, primarily represented by their historic centres.

The cases are significant in demonstrating how it is possible to elicit the involvement of multiple stakeholders and the socio-economic regeneration of the sites, which is particularly worthwhile in the current period, marked by the crisis caused by a pandemic that calls for everyone to join the efforts in tackling and overcoming difficulties and initiating new regeneration paths.

1. Theoretical background

In the last few decades, the concept of capital has extended into the field of art and culture "in an effort to recognize the distinctive features of artworks and other cultural goods as capital assets, and to capture the ways in which such assets contribute, in combination with other inputs, to the production of further cultural goods and services" (Throsby, 1999, p. 166), thus taking shape as the concept of cultural capital. Moreover, cultural capital can be defined "as an asset which embodies, stores or gives rise to cultural value in addition to whatever economic value it may possess" (*Ibidem*, p. 167). Cultural assets can be considered common goods since they belong to a community of people bearing the right to enjoy the cultural content regardless of their legal ownership (Throsby, 1999, p. 167; Biondi, 2018; Dameri and Moggi, 2019).

Cultural capital can be both tangible and intangible in nature. "Tangible cultural capital occurs in the form of artworks and artefacts" (i.e., paintings, heritage buildings and sites), while intangible cultural capital comprises artworks which exist in their pure form as public goods, such as music, literature, the stock of inherited traditions, values, beliefs that constitute the 'culture' of a group (defined in national, regional, religious, ethnic or other terms), as well as cultural networks and relationships that support human activity and the diversity of cultural manifestations within communities: (see Throsby, 1999, pg. 167-168). As the author further highlights (Throsby 2003, pg. 279-280), economic, social, cultural and environmental systems are not isolated since cultural value is multi-dimensional in nature and encompasses several values (the aesthetic, social, spiritual, historic and symbolic value*),* whose attributes are not perceived in the same way by each individual. Hence, the evaluation of cultural value has a high idiosyncratic component (Hernando and Campo, 2017). All the above dimensions can be applied to cultural goods, services, assets, heritage and historic towns/cities.

Drawing from this theoretical construct underpinning cultural value—that has been accepted in the cultural economics literature (Snowball, 2011; Klamer, 2016)—cultural heritage has been conceived as the legacy of physical artefacts and intangible attributes tied to a group or society and inherited from past generations, maintained in the present and preserved for the benefit of future generations (Rodwell, 2008; Vecco, 2010; Capello and Perucca, 2017; Dameri and Moggi, 2019; Camagni et al., 2020). In other words, it includes both tangible culture (such as buildings, monuments and objects), natural heritage (e.g., landscape) and intangible culture (non-material aspects such as folklore, traditions, language and knowledge), which are embodied in social practices and community life (Blake, 2000).

The need for an integrated approach to CH based on the recognition of its different dimensions (cultural, physical, environmental, human and social) and values (intrinsic and economic values) has been clearly pointed out by the European Commission **(Table 1)**, which conceives CH as a common good of "intrinsic and social value", a strategic resource for sustainable development and a key element in the global competition (Council of Europe 2005; CHCfE Consortium, 2015).

Table 1: The reasons underpinning the relevance of CH

10 Cultural heritage contributes to building social capital and helps create social cohesion in communities across Europe, providing a framework for participation and fostering integration.	11.4 Cultural heritage is an important source of creativity and innovation, generating new ideas and solutions to problems, and creating innovative services (ranging from the digitalisation of cultural assets to exploiting the cutting-edge virtual reality technologies) with the aim of interpreting historic environments and buildings and making them accessible to citizens and visitors.
11.2 Cultural heritage provides European countries and regions with a unique identity that creates compelling city narratives, providing the basis for effective marketing strategies aimed at developing cultural tourism and attracting investments.	11.6 Cultural heritage is a catalyst for sustainable heritage-led regeneration.
11.3 Cultural heritage is a significant creator of a wide range of jobs across Europe, covering a multitude of skill levels: from conservation-related construction, repair and maintenance through cultural tourism, to small and medium-sized enterprises and start-ups, often in the creative industries.	11.8 Cultural heritage contributes to quality of life, providing character and ambience to neighbourhoods, towns and regions and making them popular places to live, work in and visit and attractive to residents, tourists and the representatives of creative classes alike.

Source: our elaboration drawn from Echter (2015) and CHCfE Consortium (2015)

At a global level, CH has been explicitly mentioned both in the 2030 UN Agenda (UN, 2015; UN, 2016; Nocca, 2017)—where Goal 11 encompasses the need to make cities and human settlements "inclusive, safe, resilient and sustainable", through "inclusive and sustainable urbanisation, planning and management" (Target 11.3) and the "efforts to protect and safeguard the world's cultural and natural heritage" (Target 11.4)—and the Action Plan on World Heritage, Sustainable Development and Civil Society (ECF, 2019; ICOMOS, 2019). The idea that CH and creativity are linked to local places and communities is emulated in the aforementioned goal and in the New Urban Agenda adopted in October 2016 (UN, 2016). They both play an enabling role in achieving urban sustainability and facilitating a closer alliance between the goals and emphasise urban sustainable development projects relying on context-based solutions and local resources.

In this vein, the definition of the Historic Urban Landscape (HUL) (Unesco, 2011) contributed to the international debate on the identification, conservation and enhancement of CH. The role of the HUL in local development processes has been recognised as a «cultural urban heritage/landscape provides quality, sense and meaning to the urbanisation processes, promoting the implementation of "places" as attractive (economic/social/cultural) spaces in the city/metropolitan areas, where many plus values are produced» (UN-Habitat 2014, p.49).

Namely, the New Urban Agenda suggested new approaches to manage changes, putting the value of both tangible and intangible CH at the core (Nocca, 2017; Hosagrahar et al., 2016). The HUL proposes an approach to the conservation, protection and valorisation of (CH) (UNESCO, 2013) that goes beyond the geographical and geomorphological scope and determines the increasing relationships between conservation and development

(Greffe, 2009). In particular, the HUL—conceived as the "historic layering of cultural and natural values and attributes"—drives heritage conservation and revitalisation to a new visioning linking tradition and innovation and the past and future in a systemic and synergistic perspective, capable of supporting the protection, safeguarding, conservation and valorisation of cultural and natural heritage through a unifying perspective based on the principle of relationality (ICOMOS, 2011, 2015; Veldpaus et al., 2014; Demartini and Dameri, 2020).

The HUL can be interpreted as the result of the dynamic interaction among six different landscapes (Nocca, 2017). Indeed, the so-called "complex urban landscape" is considered as the combination of six landscapes (natural, infrastructure man-made, cultural man-made; social landscape; human landscape; and financial-economic) and, at the same time, the interaction/relation among them (Nocca, 2017)[1]

Relationality translates into the ability to understand complex systems by recognising multiple interdependences and assuming a multidimensional perspective that integrates economic, social, aesthetic and environmental dimensions and values. The Historic Urban Landscape approach applied to local urban or rural areas is oriented towards managing changes by combining adaptation with continuity and innovation with conservation, thus converting converting social, market, cultural and spiritual values (Jokilehto, 2004; Loulanski, 2006) into a dynamic perspective. This approach opposes standardisation because it focuses on creative conservation to develop local areas and initiate a development not just linked to tourism but capable of stimulating synergies between traditional and innovative vocations to pursue common benefits for a multitude of "actors" (inhabitants, economic operators, visitors, tourists, public institutions and civic organisations) and of enhancing the quality of life, the socio-economic fabric and sense of identity.

The steps proposed by Unesco (Unesco, 2015) to implement the HUL approach include mapping natural, cultural and human resources, incorporating the community in decision-making to address heritage values that should be protected, considering vulnerabilities affecting the heritage, integrating the information generated in an urban development framework, prioritising actions for conservation and development and establishing local partnerships (Rey-Pérez and Roders, 2020).

This approach promotes good behavioural practices among city users by improving active participation and cooperation among multiple stakeholders and stimulating bottom-up approaches (Demartini et al., 2020). As a result, it implies a call for collaborative actions (in terms of both policies and practices) addressed to local entities and individuals that are the full expression of the economic, social and cultural potential of cities/areas, rebalancing the relationships between urban cores and their growing "belt territories" and contributing to reverse trends of population spreading outside the inner city (Arjoon, Turriago-Hoyos, & Thoene, 2018; Euler, 2018).

In other terms, collective and synergic approaches allow us to operationalise the concept of cultural commons (Isaac et al., 2010) in historic quarters, as well as rural areas and cities, and favour the establishment of creative districts that contribute to regenerating and enhancing the respective socio-economic frameworks. Creative activities, which enhance the sense of identity and social capital, stimulate the entrepreneurial attitude linked to innovative local products (Caves, 2000; Fusco Girard, 2013, 2014b).

The processes of regeneration (EAHTR, 2007) are of particular interest in UNESCO sites where there's a need for raising the citizens, inhabitants, students and tourists' awareness of being part of protected areas (Nyseth and Sognnæs, 2013; Dameri et al., 2020) that require the investment in a path of coexistence among the different communities that benefit of them (Jimura, 2011; Arjoon et al., 2018; Euler, 2018; Del Baldo and Demartini, 2021).

2. The case-studies: 'the right way' to enhance cultural commons

Florence and Urbino have been selected as the research cases (Naumes and Naumes, 2006) useful to answer the following question: how can the historical urban approach be concretely implemented in World Heritage sites? In order to address the approach and tools adopted to preserve and enhance cultural heritage while sustaining local development, the selection of the two case studies was based on the following criteria: 1) both historic city centres are included in the UNESCO list (World Heritage Convention, UNESCO, 1972) and are representative of Italian Renaissance art and architecture; 2) with the commitment of their municipalities, they both carried out World Heritage experiences 'the right way'-'UNESCO forGood' projects under the patronage of Mibact (The Italian Minister for Culture and Tourism) and UNESCO, to push city users to adopt good practices, enhancing their consciousness of being in contact with cultural commons typical of a universal CH that are unique and exceptional in value and; 3) Both sites have adopted a management plan based on the HUL approach, recommended by the World Heritage Centre.

Indeed, since 2004, the city management plan adopted by the local authorities of Florence and Urbino to make the CH known, as well as to defend, monitor and evaluate it (Municipality of Urbino, 2013) has been embedded in the UNESCO site management plan. This plan is a flexible and dynamic tool designed to ensure the most important quality of a UNESCO site and its outstanding universal value and drives the involvement of various stakeholders operating within the territory, who contribute to safeguarding the site and favouring the optimisation of resources and investments. Beyond conservation and protection, the management plan is useful to enhance the cultural heritage as a whole, encompassing a variety of issues within a holistic approach, such as tourism destination management, the organisation of transport and commerce and any other aspect of the cultural and social life of the city.

A qualitative-based research approach has been adopted since it was considered the most appropriate to reach the paper's objectives (Yin, 1994). Following an action research protocol, the researcher directly took part in one of the projects (Urbino perBene) by participating in workshops, congresses and meetings to collect information on the challenges faced, the partners involved, and tools used (regulatory, institutional and technical) to engage different stakeholders. The period covered by the analysis ranges from 2018 to 2020. Sources of data include internal documents, reports and minutes of meetings and public workshops, researchers' personal notes and information gathered from the websites and through interviews.

3.1 Florence 'the right way'

Florence has been listed among the UNESCO heritage sites since 1982. Thanks to its Renaissance beauty, famous worldwide, the historical city has been acknwoledgedas a collective interest of humanity. Florence represents a leading Italian tourism destination that needs to match divergent interests of different subjects like inhabitants and students, who need modern services, public entities that want to preserve monuments and tourists that seek access to all sites.

Since 2006 the UNESCO Office of the Municipality of Florence has launched numerous projects in support of the historic centre, which have been carried forward as a result of the synergy with public and private institutions, the funding provision by the Italian Ministry of Culture and Tourism Activities (MIBaC) and the Unesco patronage[2].

In this vein, the project, Florence 'the right way' (Firenze per Bene), was initiated in 2012, drawing on the synergy among multiple actors, including two thousand volunteers involved in urban decoration (students, citizens and tourists who take care of the maintenance of the historic centre). Since the beginning in 2016, it was considered highly strategic within the city management plan to maintain Florence as a world heritage site over time and was presented at the third meeting of the European Associations for World Heritage in Lübeck. In other words, the project was set up by the UNESCO Office of the Municipality of Florence, in collaboration with both public and public entities: the Foundation Angels of beauty—"Angeli del bello" (created in 2010 and transformed into a not-for-profit organisation in 2014); the Centre for UNESCO in Florence (NGO); the University of Florence (Department of Educational Sciences - UNESCO Interdisciplinary Chair of Human Development and Culture of Peace); the association Mus.e, whose aims to enhance the civic museums and the city at large through cultural projects, exhibitions, workshops and events for the local and international public; the Romualdo Del Bianco Foundation-Life Beyond Tourism, the Syracuse University in Florence and the Association Partners Palazzo Strozzi.

The main objectives were to raise awareness of the value of beauty inherited from the past and the significance of a World Heritage site, spread good behavioural practices among residents, tourists and city users for their enjoyment of the monuments, churches and streets of the historic centre of Florence and enhance the sense of civic pride and active participation in the enjoyment, protection and revitalisation of a cultural commons, a place of the inestimable value of and for all current and future generations. The aforementioned objectives have been achieved through the use of several tools **(Table 2)** implemented in different stages.

Table 2: Florence 'the right way' objectives and tools

Objectives	Means/Tools
Improve the awareness of the value of the historic centre of Florence as a World Heritage site. Stimulate the sense of civicness and disseminate good practices of behaviour in "using and living" in the historic centre.	Decalogue encompassing ten suggestions (IT and EN language) to better enjoy the city, respecting the site and its inherent values. City MAP pointing out the public services of the city (public drinking water fountains, squares and gardens, cycle paths and bike rental points "Florence by bike", tourist info points, toilets) Gadget (pocket ashtray) APP (iOS e Android) Questionnaire submission

Source: our elaboration

The first stage was based on the involvement of volunteers to circulate the map and the decalogue. Using specific cargo-bikes provided by the Foundation "Angels of beauty" to make them easily visible (**Figure 1**), the volunteers moved around the streets and squares of the historic centre to educate visitors and inhabitants, encouraging them to adopt correct behaviours and offering them useful information for a conscious and ethical use of the city. They also explained how to best enjoy the city by taking advantage of the available services while respecting historic sites and cultural values (i.e., avoiding damage to the historic centre with graffiti; using the appropriate bins to collect waste; using environmentally friendly means of transport such as bike-sharing services). At the weekend, during special events and periods of greater tourist flows, they gave visitors and city users questionnaires released by the University of Florence aimed to sensitise them to the value of cultural heritage and solicit their engagement. After a training course organized by the UNESCO Centre of Florence on the themes of World Heritage and sustainable tourism, the volunteers were also involved in specific initiatives (i.e., "The week of beauty") aimed to restore, provide urban decor and revitalise historic squares in a state of decay, such as the Piazzetta of Three Kings, converted into a renewed meeting place for the whole community.

Figure 1: Angels of beauty
Source: http://www.angelidelbello.org/

The second phase aimed to initiate the collaboration of schools and universities, to engage youth in internships and alternating school/work projects and activities and sensitise the new generations. Local and international students were involved in awareness campaigns aimed at communicating the reasons that make Florence a World Heritage site and elicit their sustainable attitude towards the city. Furthermore, they were committed to developing alternative itineraries to allow them to enjoy the historic town, drawing on original perspectives, beyond the classic tourist routes.

The highlights of the aforementioned activities (2016-2019) are briefly listed in the tables below, which also include some excerpts from the students and volunteers involved in the project (**Tables 3-4**).

Table 3: Florence 'the right way' activities & actions (2016-2019)

Tools	Claims	Topics	Activities
Internships (with Syracuse University and Middlebury University in Florence). Development of video content for the Facebook page and articles for the Florence 'the right way' blog. School/work activities centred on the Florence 'the right way' project. Learning activities with students from high schools (Marco Polo Institute and Machiavelli Capponi)	*Florence only needs one city pig*: an invitation to use the special bins to throw away waste. *Dance the night away, baby*: always remembering to check the music volume so you do not disturb the neighbourhood. *Do you really need all that water?*: water is expensive and limited. *Stop and stare*: become tourists for a day and marvel at discovering the areas off the beaten path of the city.	1. Unesco Conventions 2. Florence Historical centre as Unesco world heritage 3. "Firenze per Bene" project 4. Laboratories and training activities on how to raise visitors/residents' awareness	(2016) Tourist Technical Institute and Linguistic Lyceum (195 third grade classes (2017) Focus on: Sustainable Tourism A greater understanding of the key role of those who contribute to safeguarding the historic centre of Florence and preserving its sustainability. Interviews conducted by students to create a decalogue and visual and textual materials also for social media (Facebook and Instagram). Projecting alternative itineraries in the historic centre. Educational programs (interactive tour) with primary and secondary school students: Mus.E. "A historic centre at the centre of the world": (2018) Ambassadors of Art: Six high schools involved in spreading the activities of the project.

"I'm currently a student at Syracuse University in New York. This summer I worked at the municipality of Florence UNESCO Office, and I was involved in Florence 'the Right Way'. The point of the project is to teach both residents and tourists to respect and enhance the beauty of a UNESCO World Heritage site. This is a great honour, and it calls for all citizens (not just those who live in the area) to preserve and protect that city's value and heritage. Thus, I seek to share my experiences in Florence and shed light on how to further enhance this heritage. Particularly, as a student from the United States, I want to encourage good behaviors from tourists and provide them with useful information about this exceptional place.

After all, it's #YourFirenze, too!

Source: http://florencetherightway.blogspot.com/2017/06/buongiorno-tutti-my-name-is-alexis.html

Table 4: Florence 'the right way': highlights

- 30,000 maps distributed in paper format
- 24,000 pocket ashtrays
- 950 questionnaires administered
- 25 training internships on the project (since 2014)
- 400 students involved in educational activities (since 2016)
- 3 revitalised squares
- 8 partners (organisations/institutions involved/committed)

Source: http://www.firenzepatrimoniomondiale.it/en/firenze-perbene-2/

Both the participation of students and volunteers were (and are) fundamental for the project. After being educated, they acted as educators by addressing citizens and visitors, with the support of the UNESCO centre of Florence ONLUS, the municipal office and the American students from the Syracuse University of Florence, who have collaborated on the project since 2014. The students had the opportunity to operationalise those values shared by the volunteers who daily contribute to safeguarding the historic centre, rendering the city a more pleasing and sustainable site (**Figure 2**).

Figure 2: Some examples of infographic used to educate people on how to respect beauty
Source: http://www.firenzepatrimoniomondiale.it Firenze perBene-Knowing, Safeguarding and Living a UNESCO World Heritage site

Second, the volunteers play a pivotal role in supporting cultural heritage education of citizens and city-users, as pointed out by the coordinator of "Angeli del Bello" (Angels of the beauty)[3], a network that includes over 2,500 people, who testifies to the love for "her" city:

 "Florence is my city!", and the goal is to make it more clean, green and ultimately more enjoyable. My mission is to create and coordinate groups of volunteers that care for the green areas of the city, such as parks and gardens, and remove vandalistic writing. Our organisation is widespread in various Italian cities such as Verona and attracts people who share a passion for their cities, so instead of complaining, they "roll up their sleeves". The dedication of these volunteers is truly cherished by many who love their city and its beauty, as they are the ones who spend their time working hard for Florence and the rest of the world for free! (http://florencetherightway.blogspot.com/2017/07/florentine-angels.html)

3.2 Urbino 'the right way'

Urbino is a historic city that hosts a university campus located in the northern area of the Marche Region (Italy) dating back to the 15th century. It was inserted into the UNESCO World List of Heritage Sites in 1998 being a representative city of Italian Renaissance art and architecture. Being a tourist destination that hosts a university campus and, as many other small cities, attracting a relevant number of students, the municipality needs to reconcile the interests of different subjects considering tourism flows and the daily presence of university students. On the one hand, the coexistence of both residents (permanent inhabitants) and other city-users (temporary inhabitant), including students, generates wealth and social capital. On the other hand, it causes inconveniences and tensions caused by the different way of understanding and experiencing the city (Maggioni, 2017).

The "Management Plan of the Historic Centre of Urbino UNESCO Site" was developed between 2012-2013 by the urban planning office of the municipality of Urbino and was approved in 2013 (Municipality of Urbino, 2013). It was embedded in the UNESCO site management plan, aimed at regenerating the local cultural and social and economic fabric of the territory in harmony with the aesthetic canons of the UNESCO site and the cultural values of the local communities. Currently, both Urbino's management plan and the UNESCO management plan are under review so they can be strengthened.

The project was set in motion in 2013 when Urbino and Florence's municipalities approved a memorandum of understanding aimed at tailoring the "Firenze perBene" project to the city of Urbino. In this vein, at the end of 2017, the local municipality launched the project Urbino 'the right way' orchestrated by the departments of urban planning and tourism development to sensitise the key stakeholders of the city (residents, traders, visitors and students) to the preservation of the artistic and cultural heritage of the centre, by: 1) making them aware of being in a protected UNESCO site, 2) promoting good behavioural practices among "city users" and 3) improving the active participation of all types of city users in the protection of the urban and natural landscape (Municipality of Urbino, 2016).

According to Florence's pioneering experience, the project was (and still is) based on the involvement of multiple stakeholders' bottom-up driven partnership with public, private and not-for-profit organizations—and encompasses several activities, as is summarised in the following table (**Table 5**).

Table 5: Urbino 'the right way' highlights

Partners	ISIA (Higher Institute for Artistic Industries): realisation of the map, Anteas Onlus Association: organisation of events Regresso Arts Association: volunteers involved in removing graffiti and restoring areas/buildings damaged by vandalism Higher Schools: educational activities and laboratories University: educational activities (workshops, drafting and submitting questionnaires)

Outputs	Seminars, workshops and laboratories Meetings and social events in favour of the protection of the artistic and architectural heritage, organised through partnerships with local schools, the university and civic organisations. Elaboration and submission of questionnaires. City map; decalogue; graffiti cleaning
Work in progress projects	Valbona District Project The Street of Arts DATA project (hosting laboratories for revitalising the city and initiating creative industries)

Source: our elaboration

The objectives of the projects are as follows:

- educate people to understand and respect the CH of Urbino;

- educate to have a reciprocal coexistence and good behavioural practices;

- raise awareness of the area's artistic, monumental and landscape beauty;

- develop ecological awareness;

- extend the knowledge of the city's CH to all students;

- raise awareness of socio-environmental problems to fight the "vandalism" phenomena;

- reflect on the condition of the CH so that it can also be transmitted to future generations;

- lay the foundations for the direct involvement of young people and students in the implementation of future projects.

- promote the participation of young people in the development of fundamental values for the protection of the common good such as respect and civic sense;

- encourage students' civic training in the enjoyment and safeguarding of an invaluable asset, heritage of and for all;

- make young people protagonists of the process of valorisation and protection of the artistic and environmental heritage.

Drawing from the assumption that a participatory approach such as the one suggested by UNESCO (UNESCO, 2015) governed by local authorities could generate better results than a bottom-up approach, the municipality of Urbino tried to stimulate the participation of the local community in decision-making through sharing and integrating information on heritage values in an urban development framework, as well as through prioritising actions for conservation and development and the establishment of local partnerships.

The first step of the project—the "call for collaborative action"—was addressed to local entities and people from across the city, partnering with the local University, the secondary and high schools, the state cultural heritage department supervising the Ducal Palace, two local NGOs and a retailer association grouping shops located in a district of the old town of Urbino. After building a steering committee, coordinated by the municipality, the following key actions were planned: the identification of issues tied to the use of the city centre by tourists, citizens and students drawing on the information gathered from the elaboration of the questionnaires; the identification of initiatives aiming to foster behaviours that favour heritage conservation and socio-economic development; internships for high school and university students; and broadcasting activities to make the project known and disseminate good practices through the Internet and social media.

Among the urban regeneration projects, "Volunteers for Valbona" is an experimental laboratory (still in progress) that aims to enhance and revitalise the neighbourhood through the direct involvement of citizens (**Tables 6-7**), under the assumption that the quality and the decor of an urban space can be enhanced only if all those who live and use it, both permanently and temporarily, acquire the awareness of being in a site that belongs to humanity and therefore must be protected and valued to allow future generations to enjoy its beauty and values.

Table 6: Volunteers for Valbona: pillars#volontaripervalbona, #volontariatocivico, #urbinoperbene

Motivation: pride and civic sense to start a process of change in the Valbona area;
Participation: merchants and residents united in spontaneous participation, the convergence of interests
Valorisation: Starting from a degraded situation, revitalise one of the most ancient areas of the city, to stimulate trust among city users and initiate entrepreneurship.

Source: our elaboration

Table 7: Objectives and steps

First Step (2018): planning and scheduling	Actions to raise awareness and diffuse civic sense Opinion poll (among tourist, students, city users, local inhabitants and local traders) and best practices research Analysis of regulatory and administrative constraints and search for possible partners Presentation and citizenship communication and approval process.
Second Step (2018-2019): instrumental measures	Revision (gradual reduction) of parking spaces and parking agreements in the main car park Application of temporary pedestrian areas Permanent urban green areas

Third Step (2019-2020): Functional measures	Valbona social events and local periodical markets Use of vacant commercial premises Enhancement of the monuments

Source: our elaboration

The expected benefits include: guaranteeing greater safety and usability of spaces for walking/meeting and resuming commercial activities (**Figure 3**); attracting citizenship by offering a historic context as a meeting centre; supporting the strategic priorities of the UNESCO management plan: accessibility and mobility within the historic town by reducing traffic and car parking; economic and social development of the community (return of permanent residence within the historic centre).

Figure 3: Valbona's social and economic revitalisation
Source: https://www.facebook.com/volontaripervalbona/

Conclusion

Cultural heritage is regarded by scholars and policymakers as a driver of development—especially for historic cities—and a key element of urban sustainability (Echter, 2015; Nyseth & Sognnæs, 2013; Nocca, 2017). Worldwide examples have illustrated the current trend toward a holistic, interrelated perspective on cultural heritage, which is seen as socially constructed and is both an element and a tool for socio-economic development (UN-Habitat, 2014; CHCfE Consortium, 2015).

The case study suggests that the role of the local administration was fundamental in starting collaborative actions, fostering dialogue and facilitating stakeholders' involvement in urban regeneration programs leveraging on CH. The awareness of the role of cultural heritage tied to a place (Echter, 2015) and the socio-economic value that it may generate can strongly contribute to starting a collaboration among stakeholders (Kazepov, 2010; Silver et al., 2010).
In both experiences, the municipality tried to put into practice the Historic Urban Landscape (HUL) approach to initiate a new visioning linking tradition and modernisation and past and present from a systemic and synergistic perspective (Fusco Girard, 2010; Nocca, 2017). To this end, a fundamental step was the involvement of local stakeholders. Despite the differences in stakeholders' needs, possible paths emerged in which to

reconcile mutual expectations, which rely on the willingness and common commitment of those involved in achieving shared key objectives. In order to be effective, these paths required collaboration and sharing from below (the so-called bottom-up approach) that was based on stakeholders' dialogue and a common respect for the cultural heritage, giving rise to interactive planning and multilevel forms of cooperation operationalised through several projects under the umbrella of the Florence/Urbino 'the right way' projects.

The case-studies suggest that the local administration plays a key role in initiating collaborative actions, fostering dialogue and facilitating the composition of single "voices" and views into shared projects. However, both cases suggest that a municipality cannot act alone since politicians and civil servants need to involve local actors (Kazepov, 2005, 2014) to leverage the territorial relational capital (Lerro and Schiuma, 2009) and engage citizens to actively solve collective problems (Habish & Loza Adaui, 2013; Ostrom & Ahn, 2009), envision new opportunities and work towards the common good (Ims and Zsolnai, 2014; Ims and Pedersen, 2015).

Therefore, the pursuit of stakeholder dialogue and engagement (Presenza et al., 2014; Del Chiappa, Atzeni, & Ghasemi, 2016) appears fundamental to preserve and enhance cultural commons and improve the multidimensional (social, economic, and environmental) sustainability of UNESCO sites.

Drawing from the cases, Florence's initiative was a point of reference for setting up the 'Urbino the right-way' project, creating a network and sharing knowledge. Through these projects, people—particularly the youth—are educated to take care of the place and the community they live in (Del Baldo and Demartini, 2021). As they have affirmed "we must be sustainable and understand that what we do today, or the decisions we make now, will impact the future. This project helps us understand that we can contribute to the common good".

With reference to the research question underpinning the analysis, it can be deemed that both municipalities put into practice the Historic Urban Landscape approach, driving heritage conservation toward a new visioning capable of linking tradition and innovation from a systemic perspective (Fusco Girard, 2010; Nocca, 2017). In this vein, the Florence and Urbino 'the right way' projects can be considered best practices of integrating cultural heritage conservation and socio-economic development of historic towns (Greffe, 2009) that other municipalities may adopt. Despite the differences in stakeholders' needs, possible paths to reconcile mutual expectations emerge, which rely on the willingness and commitment of those involved in the project to achieve key objectives. The experiences point out that a bottom-up approach is necessary to give rise to interactive planning and involve different actors belonging to the community (Ashley & Crowther, 2012; Del Baldo and Demartini, 2012).

A common trait of 'the right way' project is the emphasis attributed to enhancing the consciousness of cultural heritage among people and reconciling their different and conflicting needs (i.e., visitors, students and local inhabitants), pointing out the interdependency of individuals in enjoying cultural commons, and, therefore, the need to invest in a path of coexistence among the different actors that benefit of them (Arjoon, Turriago-Hoyos & Thoene, 2018; Euler, 2018; Isaac et al., 2010). More attention should be addressed to the youth, who can bring stimulus that, if conveyed by the public administration, can help historic centres flourish and avoid the risk of becoming

"museum cities". Partnering (including young people among the partners) in managing the revitalisation of historic districts allows everyone to give meaning to the heritage, feeling involved and participating in the projects. While cities have become places where cultural expressions are varied and seek to be fully expressed, the role of urban heritage is fundamental in building a common civic sense based on the recognition and sharing of the cultural values related to cultural heritage. Worldwide examples illustrate the shift towards a holistic perspective on cultural heritage, which is seen as socially constructed and dynamic.

Therefore, the implications of this research are mainly directed to local policymakers by contributing to the debate on cultural heritage as a possible driver for local regeneration and sustainable growth through a participatory governance approach. In other words, local actors (including young generations) should not merely be invited to discussions or consultations but should be engaged and educated to acquire a "deliberative power", which means the ability to decide and implement policies. "The city of the future must be built not by specialists alone but with and by the people themselves. In the twenty-first century, the city must be […] the place where social transformations are invented and managed. The challenge is to humanise cities so that the urban quality they promote and create is citizenship and the interbreeding of cultures thereby making the city more "civic" (Céline Sachs-Jeantet, 1996). Therefore, sustainable urban development depends on the participation of inhabitants and city users in setting up revitalisation processes, including the establishment of creative industries (Caves, 2000), allowing them to express their interests while meeting their needs. Revitalisation processes respond to cross-cutting, multi-sectoral, multidisciplinary approaches that require transparency and integration, as well as policymaker leadership to orchestrate actors (private and not for profit sector included).

In summary, despite the limitations of this study, which rests on a limited number of cases whose results cannot be generalised, we deem the analysis can be useful to suggest possible approaches for cultural commons development that, in the light of the crisis engendered by the Covid-19 pandemia, (re)call for the need to heal the rift between individuals and communities, as well as between different generations.

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[1] *Natural landscape* consists of existing natural capital (biomass, biodiversity, parks and urban corridors, agricultural areas, natural resources, lakes, rivers, energy resources, etc.) that geographically and territorially characterises a city.
Infrastructure man-made landscape is composed of built infrastructures and equipment systems (roads, ports, airports, bike paths, housing, public spaces, etc.) that are able to improve the quality of people's life and promote social welfare and the economic development (improving economies of agglomeration, scale, reducing transportation costs, etc.). *Cultural man-made landscape* comes to be over the centuries. It is the heritage (cultural memory) of past generations that have to be transferred to future generations (historic centres, etc.) as a fundamental element of identity. *Social landscape* is composed of social/civil networks, density of associations, third sector, voluntary sector, etc. *Human landscape* reflects the expertise, local knowledge, local entrepreneurship and creativity of individuals. It helps to determine "human scale" of settlement. *Financial-Economic landscape* consists of local credit institutions, foundations, co-operative banks, third sector organisations and institutions that promote the financing of district projects (promoted by inhabitants, etc.) (See: Nocca, 2017, p. 5).

[2] Law 77/2006 "Special measures for protection and enjoyment of the Italian sites of cultural, landscape and environmental interest inscribed in the World Heritage List and placed under the protection of UNESCO. According to the provision issued by the Ministry General Secretary of May 30, 2007, the Memorandum of Understanding and the Steering Committee of the Historic Centre of Florence were established. The members of the Steering Committee: Municipality of Florence: Administrative Coordination Area – UNESCO Office; Tuscan Regional Authority: Culture and Research Directorate – UNESCO Office; Ministry for Cultural Heritage and Activities: Secretary General – Service I – UNESCO Office; Regional Secretary for Cultural Heritage and Landscape of Tuscany (branch office of the MiBAC); Superintendence Archeological fine arts and landscape for the metropolitan city of Florence and the provinces of Pistoia and Prato (branch office of the MiBAC);Tuscany Museum Complex; Uffizi Gallery; Accademia Gallery in Florence; member of the enlarged Steering Committee: HeRe Lab (joint Laboratory between the UNESCO Office of the Municipality of Florence and the University of Florence) and MUS.E (in-house company of the Municipality of Florence).

[3] Angeli del Bello: http://florencetherightway.blogspot.com/2017/07/florentine-angels.html