REPORT ON

PERCEPTION OF MEDIEVAL RUINS BY THE

SOCIETY AND EXPECTATIONS TOWARDS THE

USE OF RUINS

Version 1

05/2018

REPORT ON PERCEPTION OF MEDIEVAL RUINS BY THE SOCIETY AND EXPECTATIONS TOWARDS THE USE OF RUINS

COMPILED BY:

Silvia Soldano

Antonino Frenda

Patrizia Borlizzi

Istituto Superiore sui
Sistemi Territoriali per l'Innovazione

Table of contents

1. Communities and Cultural Heritage

Cultural heritage has a universal value for us as individuals, communities and societies; shapes our identities and everyday lives and for these reasons it is important to preserve and pass on to future generations[1].

Through cherishing our cultural heritage, we can discover our diversity and start an inter-cultural conversation about what we have in common, reinforcing a sense of belonging to a common European space.

The neighborhood and European perspective also enables a broader and more intensive discussion of quality standards for preserving and developing cultural heritage: commitment to developing and preserving cultural heritage does not end at national or European borders.

Ruins are representative of European values and illustrative of European history and heritage and our aim should be to raise awareness of this heritage in order to create a stronger identification with Europe and a further European integration as well.

While people are living in and around World Heritage sites, their role in heritage processes and management has changed considerably.

Nowadays we must connect the conservation goals with the objective of smart, inclusive and sustainable growth. Local communities must be encouraged to use their local cultural assets as a springboard through a process whereby local actors, are encouraged to assume an active stewardship over the heritage and are empowered develop that heritage in a responsible, profitable and sustainable manner.

The idea of 'popular participation' as a necessary ingredient of sustainable development was iterated in a number of important international documents leading up to the *1992 Earth Summit* at Rio de Jainero, where Principle 10 of the Declaration emphasized that «environmental issues are best handled with the participation of all concerned citizens, at the relevant levels»[2]. This perspective was reinforced by international commissions and a number of summits during the 1990s through to the *2002 World Summit on Sustainable Development*[3] (WSSD).

The WSSD agreed that, good governance within each country and at the international level is essential for sustainable development, and popular participation is the foundation of good governance.

An equally notable ideal of sustainable development, if the goal is to conserve heritage, either natural or cultural, is the preservation of knowledge, innovations and practices of indigenous and local communities embodying both traditional and contemporary lifestyles. This ideal was iterated at the WSSD[4] following the adoption of this principle in the *Convention on Biological Diversity*[5].

The *World Heritage Convention Concerning the Protection of the World Cultural and Natural Heritage*[6] is today a globally recognized legal instrument in heritage conservation.

---

[1] To enable people to become closer to and more involved with their cultural heritage the European Year of Cultural Heritage, throughout 2018 is seeing a series of initiatives and events across Europe (at EU, national, regional and local level) in celebration of our cultural heritage diversity.

[2] Cfr. *The Rio Declaration on Environment and Development*. (1992), UNCED Doc/A. CONF.151/5/Rev/1. See also chapters 3, 11 & 14 of Agenda 21 (1992), UNCED Doc/A. CONF.151/4.

[3] Cfr. *Plan of Implementation of the World Summit on Sustainable Development*. (2002). A/CONF.199/L.1, Paragraph 4.

[4] Cfr. *Plan of Implementation of the World Summit on Sustainable Development*, paragraph 44, sections J, L and H.

[5] Cfr. *Convention on Biological Diversity*, Article 8 (j). See also 10 (c).

[6] The *Convention concerning the Protection of the World Cultural and Natural Heritage* was adopted by the general conference of UNESCO in 1972. Its purpose is to ensure the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage of outstanding universal value. The Committee at its 16th session (Santa Fe, USA, 1992) adopted guidelines concerning the inclusion of Cultural landscapes in the World Heritage List; The document is available at: https://whc.unesco.org/en/conventiontext/

One of the key principles under the 1972 Convention is the protection of the heritage of humankind for *'transmission to future generations'*, as defined in Article 4:

> «Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain».

The following Article 5 asks for *'effective and active measures'* to be taken by States Parties, and in particular *'to adopt a general policy which aims to give the heritage a function in the life of the community'*:

> «To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country:
>
> 1. to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes;
>
> 2. to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
>
> 3. to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage;
>
> 4. to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
>
> 5. to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field».

The concept of culture in itself is based on a 'society' or a 'group' as stated in the *1982 Mexico City Declaration on Cultural Policies*[7]:

> «(…) in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs».

It is therefore evident that the safeguarding of cultural heritage constitutes a fundamental precondition for the preservation of the social identity of different peoples and social groups.

---

[7] Cfr. 1982 Mexico City Declaration on Cultural Policies;
The document is available at: http://unesdoc.unesco.org/images/0005/000525/052505eo.pdf

«(…) it is culture that gives man the ability to reflect upon himself. It is culture that makes us specifically human, rational beings, endowed with a critical judgement and a sense of moral commitment. It is through culture that we discern values and make choices. It is through culture that man expresses himself, becomes aware of himself, recognizes his incompleteness, questions his own achievements, seeks untiringly for new meanings and creates works through which he transcends his limitations».

The *2002 Budapest Declaration*[8] provide a broad perspective as to the past and future of the implementation of the *1972 World Heritage Convention*.
The Declaration served to increase awareness and support for World Heritage as well as promoting the establishment of new partnerships.
The Declaration also determining an active involvement of communities as is possible read in the Article 6:

«(…)We will seek to ensure the active involvement of our local communities and [indigenous peoples] in the identification, protection and management of our World Heritage properties».

The 2005 *Faro Convention*[9] emphasizes the important aspects of heritage as they relate to human rights and democracy. It promotes a wider understanding of heritage and its relationship to communities and society. The Convention gives a innovative definition of cultural heritage. In the Article 2 states:

« cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;
a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations. ».

The Convention recognising that every person has a right to engage with the cultural heritage of their choice and it is convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage. It recognise individual and collective responsibility towards cultural heritage and emphasises that the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal.

The World Heritage Committee, on June 2007, welcomes the proposal by New Zealand to enhance the role of communities in the implementation of the *World Heritage Convention*, adding a "fifth C" for 'Communities' to the existing Strategic Objectives which were adopted as the *Budapest Declaration on World Heritage* to enhance the role of communities[10].

---

[8] Cfr. *The Budapest Declaration on World Heritage* adopted by the World Heritage Committee on its Twenty-sixth session in Budapest, Hungary, 24 - 29 June 2002; The document is available at: http://whc.unesco.org/archive/2002/whc-02-conf202-5e.pdf

[9] Cfr. *The Convention on the Value of Cultural Heritage for Society* was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005, and opened for signature to member States in Faro (Portugal) on 27 October of the same year. It entered into force on 1 June 2011. The document is available at: https://rm.coe.int/1680083746

[10] Cfr. World Heritage Committee Decision WHC-07/31.COM/13B; For the purposes of this paper, 'communities' involves all forms of non-State actors. That is, from the smallest groups of citizens, in whichever form they manifest themselves. They may range from groupings of peoples as indigenous, traditional and/or local peoples. They may be presented as, inter alia, community groups, tribes, nongovernmental organizations, private enterprise and/or local authorities. The defining characteristic of communities, in this setting, is what they possess. They all possess a direct connection, with relevant interests, to individual sites and often they have a connection that has endured over time. Typically, these communities share a close proximity with the sites in question. These peoples and/or entities are not necessarily directly representing official State positions, and may actually be in dissent from official positions. The document is available at: https://whc.unesco.org/archive/2007/whc07-31com-13be.pdf

The underlying reason was the recognition of the 'critical importance of involving indigenous, traditional and local communities in the implementation of the Convention'. This is necessary because:

1. Heritage protection without community involvement and commitment is an invitation to failure;

2. Coupling community to the conservation of heritage is consistent with international best practice, as evidenced by comparable international regimes;

3. Conservation, capacity building, credibility and communication are all intrinsically linked to the idea of community;

4. Heritage protection, should, wherever possible, reconcile the needs of human communities, as humanity needs to be at the heart of conservation.

The heritage identification and protection process cannot succeed without a certain level of heritage awareness and acceptance among visitors and community residents.

In the context of heritage places, few statements have been made and very little is known about public awareness of the management, importance, or designation of historic sites[11].

Essential for a better heritage awareness is communication: communicating heritage is an inescapable requirement in order that tangibles and intangibles traces present in the territory take a full meaning truly through understanding (and fruition).

The cultural heritage that is not communicated and does not communicate, is not conceived as such and therefore does not exist in the consciousness of individuals and the community.

Communication of cultural heritage must involve everyone, first of all the members of the community that identify themselves with it, with the aim of encouraging them to acquire awareness and exercise responsibility.

This need subsists in the archaeological heritage that plays a particular role in giving shape and meaning to today's crucial and problematic concepts such as group and social identity and therefore memory.

Therefore it is necessary to make the knowledge accessible, through a process of interpretation of the meaning and values of which they are carriers, that is attentive and documented, communicated with languages, modalities and tools that are clear, diversified and effective, open to continuous revisions and multiple perspectives.

Our action in the field of cultural heritage should target promoting diversity and dialogue through access to heritage to foster a sense of identity, collective memory and mutual understanding within and between communities.

Citizen participation has become an ethical obligation and a political necessity. It revitalises society, strengthens democracy and creates governance that can renew the conditions for 'living together', encouraging well-being and a better quality of life. The role of culture as a component of sustainable development is also being increasingly discussed in policy debates.

In our future, the conservation of the world's natural and cultural heritage should, wherever possible, be done with the active engagement of communities which have a close relationship with the heritage in question.

---

[11] Awareness has received considerable academic attention in the contexts of environment and place, education, emotions, interpersonal relationships, and health care, with an overwhelming suggestion that people have different levels of awareness and that a wide range of stimuli, included personal experience with people, places and events, are critical in the formation of individual, cognitive awareness.

1.1. Special Eurobarometer 466 Report on Cultural Heritage – September-October 2017

An interesting tool related to the theme of perception by communities on cultural heritage is the Special Eurobarometer 466 Report on Cultural Heritage. The report assumption is that cultural heritage enrich the lives of citizens and helps to build a stronger and more cohesive society, but it is also economically important, providing employment and tourism opportunities.

The report is elaborated in perspective of the Europen Year of cultural heritage, considering that the purposes of this initiative is to get people closer to and more involved with their cultural heritage, to encourage the sharing and appreciation of Europe's rich heritage and to reinforce a sense of belonging to a common European space.

The Eurobarometer was commissioned by the Directorate-General for Education, Youth, Sport and Culture to assess the attitudes and opinions of Europeans about cultural heritage.

Questions covered include:

- personal involvement in and interest in cultural heritage;

- barriers to accessing cultural heritage sites and events;

- perceived importance of cultural heritage to respondents personally;

- perceived importance of cultural heritage to the local community, region, country and the EU as a whole;

- the values attached to Europe's cultural heritage and perceptions of European culture;

- the impact of cultural heritage on tourism and jobs;

- who should be primarily responsible for protecting Europe's cultural heritage.

The majority of Europeans say they live close to historic monuments or sites, and just over half have some personal involvement in cultural heritage. Large majorities think cultural heritage is important to them personally, as well as to their community, region, Country and the EU as a whole. Large majorities take pride in cultural heritage, and agree it can improve quality of life and a sense of belonging to Europe. Respondents have accessed a wide range of cultural heritage in the last 12 months yet lack of time is the most common barrier to access cultural heritage sites or activities, followed by cost. A large majority think cultural heritage and related activities create jobs. Most respondents think public authorities should allocate more resources to cultural heritage, and that public authorities including the EU should do the most to protect cultural heritage.

QB3 Are you involved, in any way, in the field of cultural heritage? Please tell me all that apply: (MULTIPLE ANSWERS POSSIBLE)
(%)

		You regularly visit sites or go to events, such as monuments, museums, festivals, concerts, etc.	You live in a historic environment, area, city, or building that is considered as being of cultural heritage value	You do a traditional activity, such as traditional dancing or singing, playing traditional music, traditional cooking, etc.	You are mastering skills or knowledge related to one or several traditional crafts (e.g. weaving, decorative art, embroidery, making musical instruments or pottery, etc.)	You donate money or other resources to an organisation (a museum, an association, a foundation, etc.) that is active in the field of cultural heritage (for example, conserving monuments or paintings, keeping alive traditions, developing education programmes, etc.)	You do voluntary work for an organisation (a museum, an association, a foundation, etc.) that is active in the field of cultural heritage	Involved in other ways/ other (SPONTANEOUS)	No, not involved (SPONTANEOUS)	Don't know
EU28		31	17	8	8	7	5	4	48	2
BE		30	18	8	9	6	9	4	46	0
BG		21	16	7	3	3	2	3	59	3
CZ		37	12	7	7	7	4	8	36	2
DK		49	30	13	14	7	10	5	28	1
DE		31	16	7	8	8	5	1	53	1
EE		45	21	9	19	7	4	3	36	1
IE		29	22	15	8	11	11	8	39	1
EL		28	13	15	6	1	3	3	55	0
ES		37	21	8	6	4	3	4	47	1
FR		37	24	7	7	4	6	4	42	1
HR		21	18	7	6	4	3	8	49	1
IT		19	8	8	7	8	6	8	55	2
CY		35	13	13	8	5	4	3	48	0
LV		47	27	14	8	8	5	3	30	2
LT		35	13	6	7	3	2	6	43	3
LU		36	20	15	11	9	9	4	36	1
HU		30	9	11	7	7	5	4	46	1
MT		24	17	6	7	19	9	8	40	3
NL		59	27	9	9	19	11	6	21	1
AT		31	23	15	9	11	8	3	38	1
PL		20	17	5	7	8	4	5	46	5
PT		17	12	4	2	2	2	1	69	1
RO		18	18	8	7	4	3	7	53	2
SI		28	11	13	10	9	10	11	41	0
SK		30	12	9	10	6	4	8	39	4
FI		36	16	21	25	9	8	4	33	3
SE		56	43	24	23	14	14	3	18	0
UK		29	12	7	6	10	4	4	54	1

| Highest percentage per country	Lowest percentage per country
Highest percentage per item	Lowest percentage per item

Respondents are most likely to think cultural heritage is important for their Country, but large majorities also think it is important for them personally, as well as for their local community, their region, and for the EU.

QB2 How important do you think that cultural heritage is...?
(% - EU)
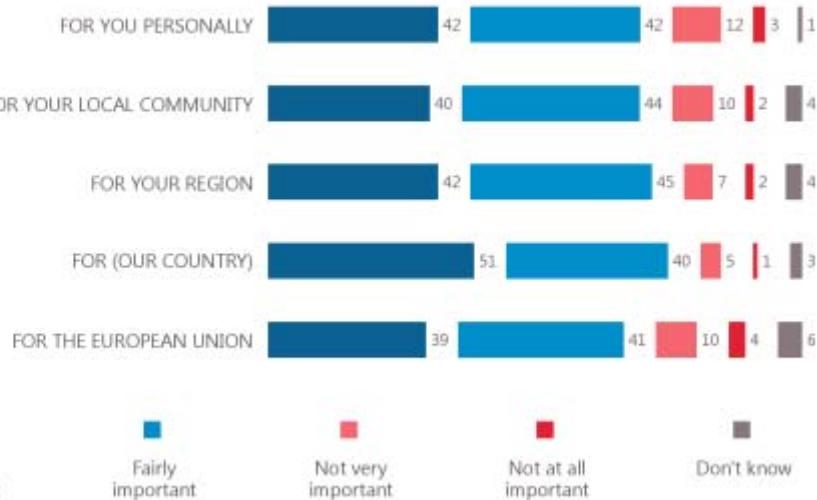
Respondents were asked if they would like to know more about Europe's cultural heritage. Almost seven in ten (68%) say they would: 23% would definitely like to know more, and 45% would like to know more to some extent. Three in ten (30%) would not like to know more, with 9% saying not at all.

QB12 Overall, would you like to know more about Europe's cultural heritage?
(% - EU)
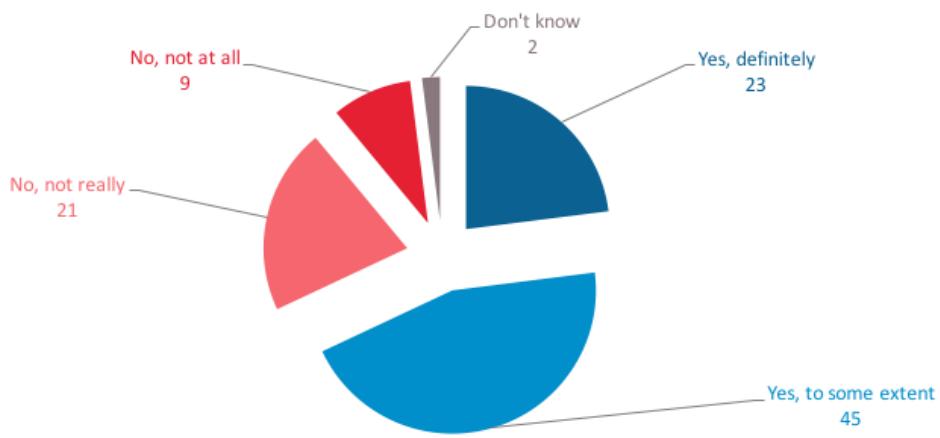
More than eight in ten feel pride in a piece of cultural heritage from their region or country. Respondents were given a number of statements about Europe's cultural heritage, and asked how much they agreed or disagreed with each12. A large majority (82%) agree they feel pride in a historical monument or site, work of art or tradition from their region or country, with 41% totally agreeing.

QB7 To what extent do you agree or disagree with the following statements about Europe's cultural heritage.
(% - EU)

YOU FEEL PRIDE IN A HISTORICAL MONUMENT OR SITE, WORK OF ART OR TRADITION (E.G. CRAFTS, FESTIVALS, MUSIC, DANCE ETC.) FROM YOUR REGION OR FROM (OUR COUNTRY) — 41 | 41 | 10 | 4 | 4

LIVING CLOSE TO PLACES RELATED TO EUROPE'S CULTURAL HERITAGE CAN IMPROVE PEOPLE'S QUALITY OF LIFE — 26 | 45 | 16 | 6 | 7

YOU FEEL PRIDE IN A HISTORICAL MONUMENT OR SITE, WORK OF ART OR TRADITION (E.G. CRAFTS, FESTIVALS, MUSIC, DANCE ETC.) FROM A EUROPEAN COUNTRY OTHER THAN (OUR COUNTRY) — 29 | 41 | 16 | 8 | 6

LIVING CLOSE TO PLACES RELATED TO EUROPE'S CULTURAL HERITAGE CAN GIVE PEOPLE A SENSE OF BELONGING TO EUROPE — 26 | 44 | 17 | 7 | 6

■ Totally agree   ■ Tend to agree   ■ Tend to disagree   ■ Totally disagree   ■ Don't know

More than six in ten respondents in each country also agree they feel pride in a historical monument or site, work of art or tradition from a European country other than their own.

QB7.3 To what extent do you agree or disagree with the following statements about Europe's cultural heritage.

You feel pride in a historical monument or site, work of art or tradition (e.g. crafts, festivals, music, dance etc.) from your region or from (OUR COUNTRY) (%)

Don't know: 0 | 2 | 1 | 4 | 2 | 3 | 4 | 6 | 1 | 6 | 4 | 5 | 3 | 7 | 5 | 6 | 6 | 5 | 3 | 4 | 3 | 8 | 4 | 2 | 3 | 2 | 3 | 6 | 2

Total 'Disagree': 4 | 5 | 7 | 6 | 8 | 8 | 9 | 8 | 13 | 8 | 10 | 10 | 12 | 9 | 11 | 10 | 11 | 12 | 14 | 14 | 15 | 10 | 16 | 19 | 18 | 22 | 22 | 19 | 25

Total 'Agree': 96 | 93 | 92 | 90 | 90 | 89 | 87 | 86 | 86 | 86 | 86 | 85 | 85 | 84 | 84 | 84 | 83 | 83 | 83 | 82 | 82 | 82 | 80 | 79 | 79 | 76 | 75 | 75 | 73

Countries: EL | PT | CY | MT | HR | LV | UK | EE | NL | BG | LT | IE | HU | ES | RO | PL | IT | DK | SE | EU28 | CZ | SK | FI | BE | FR | SI | DE | LU | AT

■ Total 'Agree'   ■ Total 'Disagree'   ■ Don't know
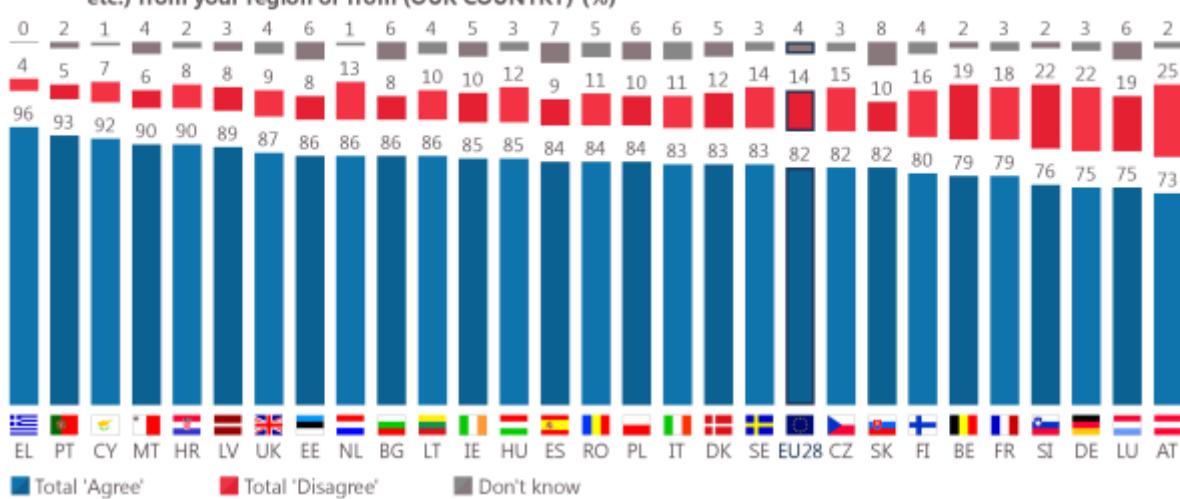
More than half of the respondents in each EU Member State agree living close to places related to Europe's cultural heritage can improve people's quality of life. Proportions range from 81% in Poland, 80% in Croatia and 79% in Ireland, Spain and Portugal to 56% in the Netherlands, 58% in France and 61% in Denmark.

QB7.1 To what extent do you agree or disagree with the following statements about Europe's cultural heritage.

Living close to places related to Europe's cultural heritage can improve people's quality of life (%)

Total 'Agree' ■ Total 'Disagree' ■ Don't know
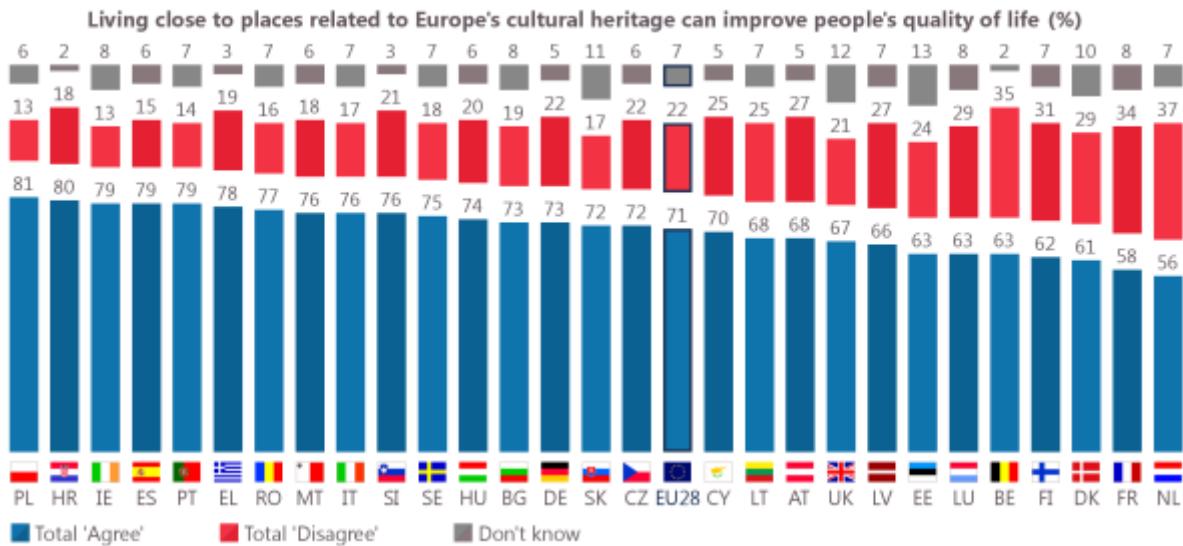
Respondents who live close to a form of cultural heritage, or who are personally involved, are more likely to agree with statement. For instance, 74% of those who live close to cultural heritage agree living close to places related to Europe's cultural heritage can give people a sense of belonging to Europe, compared to 58% of those who do not live close to cultural heritage. Finally, respondents who are interested in knowing more about Europe's cultural heritage are more likely to agree with each statement, compared to those who are not interested.

QB7 To what extent do you agree or disagree with the following statements about Europe's cultural heritage. (% - EU)

| | Living close to places related to Europe's cultural heritage can improve people's quality of life | | Living close to places related to Europe's cultural heritage can give people a sense of belonging to Europe | | You feel pride in a historical monument or site, work of art or tradition (e.g. crafts, festivals, music, dance etc.) from your region or from (OUR COUNTRY) | | You feel pride in a historical monument or site, work of art or tradition (e.g. crafts, festivals, music, dance etc.) from a European country other than (OUR COUNTRY) | |
	Total 'Agree'	Total 'Disagree'	Total 'Agree'	Total 'Disagree'	Total 'Agree'	Total 'Disagree'	Total 'Agree'	Total 'Disagree'
EU28	71	22	70	24	82	14	70	24
Age								
15-24	69	23	71	23	80	16	69	24
25-39	72	22	72	22	84	13	71	24
40-54	74	21	72	24	84	13	72	23
55 +	70	22	66	25	82	13	69	24
Education (End of)								
15-	64	23	60	27	77	16	64	26
16-19	71	23	69	25	82	14	68	26
20+	75	21	75	22	87	11	75	21
Still studying	73	20	76	19	80	16	72	21
Socio-professional category								
Self-employed	77	19	75	21	85	12	73	22
Managers	76	20	76	21	88	10	75	21
Other white collars	75	20	74	22	87	11	75	20
Manual workers	69	24	68	26	81	15	67	27
House persons	71	20	67	24	81	14	66	27
Unemployed	67	26	65	29	78	19	65	30
Retired	67	23	65	25	80	14	68	24
Students	73	20	76	19	80	16	72	21
Difficulties paying bills								
Most of the time	65	26	59	32	80	16	63	31
From time to time	72	21	69	24	81	15	70	23
Almost never/ Never	72	22	72	22	83	13	71	23
Close to cultural heritage								
Total 'Yes'	75	20	74	21	88	10	76	20
No	60	30	58	31	69	24	57	34
Interest in cultural heritage								
Total 'Yes'	80	16	78	18	90	8	80	16
Total 'No'	53	35	51	37	66	26	49	41

Base: all respondents (N=27,881)

2. Perception of medieval ruins by society: the survey

In order to deepen the perception on the part of the communities of their cultural heritage, and in particular of the medieval ruins, a survey was developed referring to 5 case studies included in the project (one per country). Therefore, questionnaires were developed which were preferably completed by residents of the selected locations. Some questions have also been asked about the potential use of the monument, in order to bring out a bottom-up vision that can be taken into consideration in the next project steps. After the acquisition phase, the questionnaires were drawn up to draw useful considerations regarding the purposes of this report and the project in general.

Using a questionnaire to collect data is preferred method by several researchers in study of cultural heritage. It may help to define various topics related to tangible or intangible culture. For instance, purpose of the researches is to discover and understand public perception, significance of buildings, monuments or traditions and knowledge.

The concept of the questionnaire is the same for all 5 case studies, but the models used in the field are three, as some partners have expressed a willingness to deepen some aspects of the survey with respect to another. However, the three models are perfectly compatible with each other and, above all, comparable, in order to allow the elaboration of common conclusions.

The various models used and the specific survey are presented below.

3. Bzovik case study

3.1. Design of field exploration of Pilot project Connecting people with heritage in locality Bzovík[12]

In the RUINS pilot study Bzovík is the criterion of data triangulation methodologically followed at levels: 1.) *methods of data collection* (statistical findings, questionnaires, scaling and ethnography, 2.) *type of data* (qualitative, quantitative, contextual), 3.)*method of data analyse* (mixed method) and 4.)*epistemology of data interpretation* (anthropological-ethnological, environmental and economic). The Computer Assisted/Aided Qualitative Data Analysis Software (CAQDAS) tools are used to support field research and analyzes of anthropological and socio-economic findings. We made research heritage studies and scientific research projects where was used CAQADAS. Their extension is comparable to other heritage topics, the potential for the RUINS project is much greater as in this case. In particular, these tools were useful in teamwork with a great deal of terrain data, and in working with dynamic cultural phenomena, too. The number of researchers who use these support tools to analyze is growing. This indicates an increase in published studies in 2012 where CAQDAS tools were used (50%). In the analyses of Megan Woods, Treny Paulus, David Atkins and Roby Macklin, we can recognize how the coding analyses /where these tools can be applied/ are expanded (Woods, and others 2016). Studies (95.3%) indicated the use of CAQDAS in qualitative analyzes, less in studies using qualitative-quantitative methods (4.72%). This can be explained by the relatively late interconnection and CAQDAS connectivity with quantitative software SPSS.

Table 1 The assessing of the relevance of CAQDAS tools in the Scopus-indexed studies in 1994-2013 source: (Woods, and others 2016).

CAQDAS tools	ATLAS.ti™		NVivo™		jointly	
Types of data	Studies	%	Studies	%	Studies	%
Interview	233	66.8	326	78.7	559	73.3
Focus groups	115	33.0	64	15.5	179	23.5
Documents	37	10.6	55	13.3	92	12.1
Observation records	47	13.5	40	9.7	87	11.4
Questionnaire or poll	27	7.7	51	12.3	78	10.2

---

[12] Developed on the basis of the Strategic Research Agenda, JPI Cultural Heritage and Global Change, as recommended by the European Commission on 26 April 2010.
Underlying studies:

Rhisiart, Martin. 2012a. *JPI Cultural Heritage and Global Change, Real-Time Delphi Study on the Future of Cultural Heritage Research.* Paris : Centre for Research in Futures and Innovation, University of Glamorgan, UK with CM International University, 2012a. *research report.*

—. 2012b. *JPI Cultural Heritage and Global Change, Report on Drivers of Change and the Future of Cultural Heritage.* Paris : Centre for Research in Futures and Innovation, University of Glamorgan, UK with CM International University, 2012b. *research report.*

—. 2012c. *JPI Cultural Heritage and Global Change. Futures Literacy Scenarios Workshop: The Future of Cultural Heritage Research. A workshop to suport the development of the Strategic Research Agenda.* Paris : Centre for Research in Futures and Innovation, University of Glamorgan, UK with CM International University, 2012c. *scientific report.*

|						
Video or image data	16	4.6	11	2.7	27	3.5
Communication and conversation data	11	3.2	15	3.6	26	3.4
Online data from social networks	5	1.4	8	1.9	13	1.7
Other	6	1.7	5	1.2	11	1.4
Website analysis	1	0.3	6	1.4	7	0.9

n = 763 studies

In the RUINS pilot study Bzovík - T2.3.1 survey on perception of cultural heritage will be applied a "friendly" common and user model of the application of the mixed method. We see the greatest potential of applied research in the interdisciplinary teams at other project sites and research. The results of the field finds will be as lived database. Past pilot project realisation database be available to a number of experts. They can add next expertise to database, f.e. from the perspective of another point of view. The elaborated, visualized and localized findings up-date the value of field findings. The coding process ´familiarize´ the research in public data acceptation and can lead towards the ideal linking between operationalism and interpretativism in heritage studies. Design research highlights the possibilities of free data access and data sharing in freely accessible databases. Researchers in the area of living cultural heritage are building efforts to build up interconnected field places to monitoring of the connecting people with heritage. Their importance /besides the function of the archive, the analytical workplace, and the network node of sharing terrain databases/ would also be appreciated by individual experts on the sustainability of cultural heritage from groups of researchers, educators, students and volunteers.

The collecting and archiving of field data

The insertion of Primary Documents (PD) in project of connectivity people with heritage will not have any limitations. A wide range of file formats can be immediately saved to the primary document manager without the limitation of IT file compatibility. Imported PD can be automatically cataloged by the computer, and then (after return from the terrain) they can be annotated with new text, recollected and predefined by experts. Time in the field will thus be limited to qualitative and contextual findings. The period for the detailed classification of PDs into groups (Families) such as "interviews", "memos" of "observation" will be after the collection of field data. The classification will be performed regardless of file type. The leader of the research will create a group of interviews, which will be the grouping of audio, text, video, images and schemes (Seale and Rivas 2012). Similarly, a Families will be created for each RUINS site where maps, statistics, geo-information, spatial maps, spatial scans, and more will be attached. Such a feature will grow in importance with an increase in data. Classifying and regrouping ethnographies as primary documents will be a continuous and open activity throughout the duration of the project. Changes in the organization of digital ethnography will have no impact on the analyzes performed.

The coding process

This is one of the most common ways to analyze qualitative and quantitative data. In the RUINS pilot project has been chosen as the basis the systematic coding of PD different digitized data. The codes will be considered as a numerical findings or created texts blocks. Our argumentation relates to theoretical categories or empirical findings for anchoring knowledge. Codes are also restructured for network reorganization, indexing tool, or other value measurement (O'Reilly 2012). The coding process /iImplicitly or explicitly/ create the database of important local interpretations, will be based of our empirical knowledge. The first step of the analysis is the detailed study of empirical material. Subsequently,this lead to the discovery of the most basic categories and their placement in the structure of the studied heritage community (Lévi-Strauss 2000). The quote of these signs, character strings, and their permutations (information, data) is used to empirically or theoretically support in expert interpretations. Researchers will have several other intentions when selecting data. [13]

---
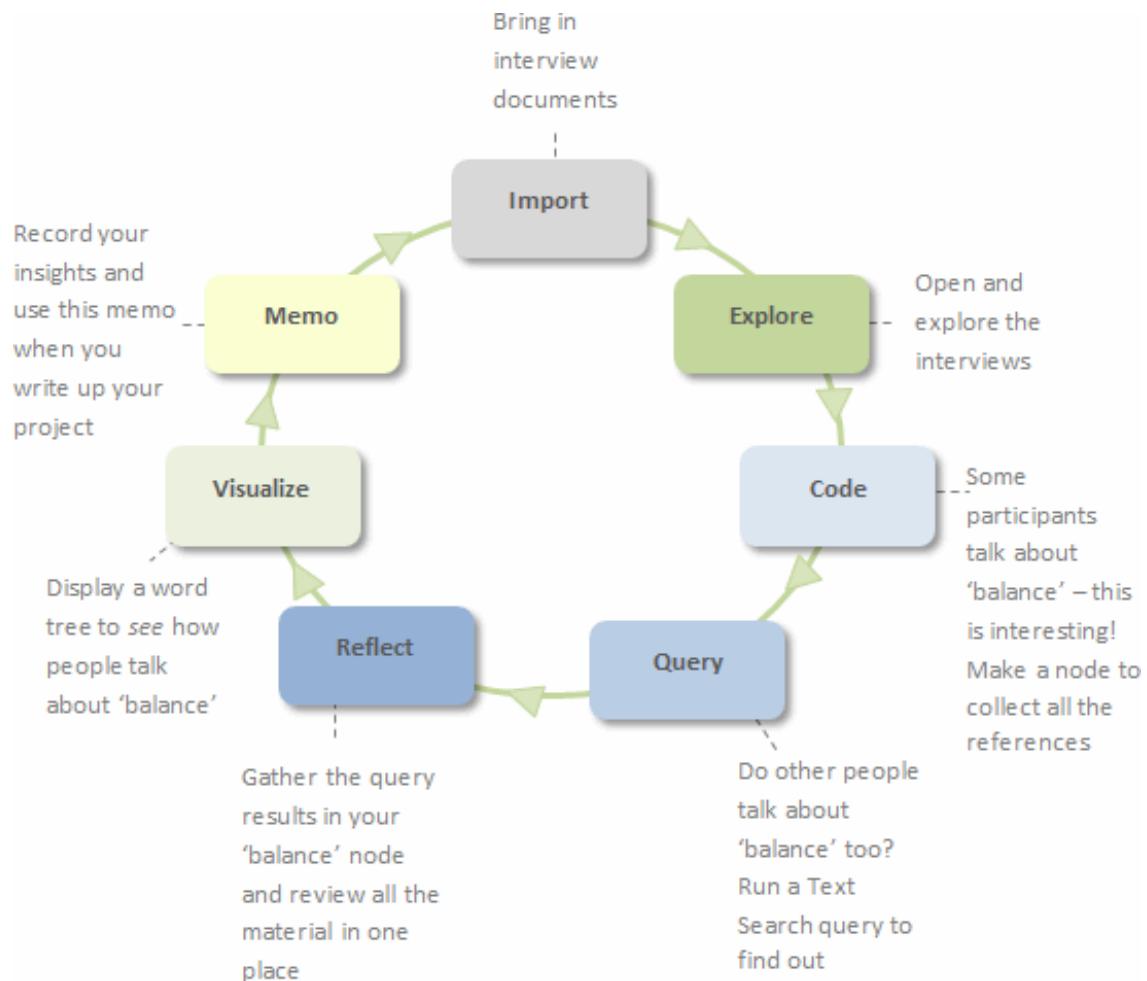
[13] **Coding process more see :**

http://helpv11.qsrinternational.com/desktop/concepts/using_nvivo_for_qualitative_research.htm

The code

The value of the code, its location and meaning in the structure of the phenomenon is displayed in the quantification of each character and in its quality. All contexts of work by field researchers are expressed in the system via records or a memo. An important analytical work of the researcher at/after coding will reveal hidden relationships between the individual characters. This will gradually create a recognizable "spider" like the code structured. We create schematics, identify patterns, variables, and trends as empirically appear. In addition, we create space for other synthesis options, as individual experts will do with their analysis (Barry 1998). The research work can continue to the new empirical findings in other RUINS sites. Each subsequent application of empirical records (after the project ends) increases the possibility of recognizing the quality of analyzes. We will initiate new findings if we can not find empirical evidence (eg historical distance) or / and the theoretical anchor (eg incorrect theory)(Denzin and Lincoln 1995).This consideration will be on the decision-making of experts: How they are satisfied with the value (weight) of codes and the structure of the grouping of families.

Coding book, research team and mixed method.

Syntheses of knowledge will be introduced into qualitative / quantitative analyzes, displayed in nodes (NODs), and then created their digitized code structure. Verification and triangulation reveal that all findings are correctly and validly recorded, linked and anchored (Tesch 1988). The knowledge nodes that work with the RUINS project will not be static schematics, serve to illustrate the problem, and design logical paths for data, information and theoretical knowledge distribution. The knowledge will be generalized in addition to the partial knowledge of individual case studies from sites and beyond the discovery of individual disciplines. Another important feature of advanced work with knowledge nodes will be the development of knowledge networks from multiple recognition disciplines or nodes that demonstrate consistency in "discrete knowledge" hidden under the surface of knowledge of individual disciplines (Chih 2008).
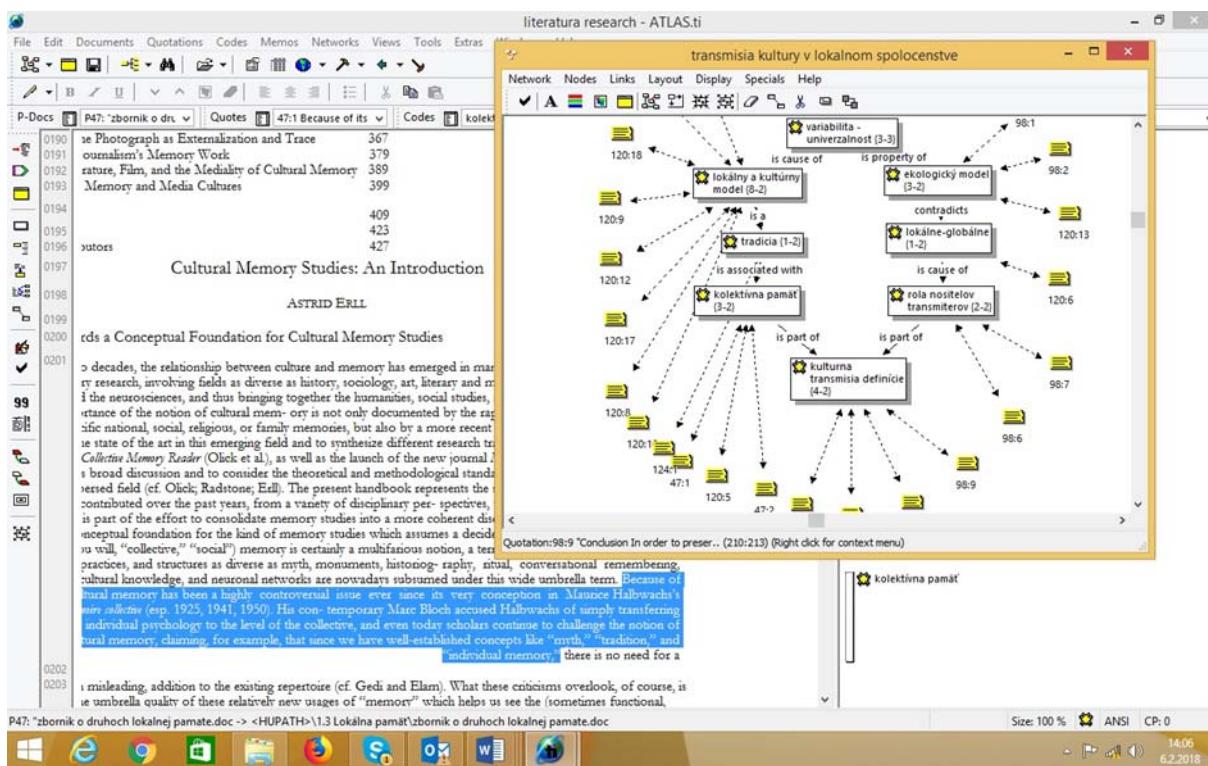
Figure 1 Processing and grounding the theory depicted in the network of knowledge nodes (NODs) (Murin, 2017).

We coded the terrain records individually and in pairs. Individual coding will applied to specific authoring themes. It will be exposed already on existing analyzes, where already established and verified recommendations using Delthi methods (Rhisiart, JPI Cultural Heritage and Global Change, Real-Time Delphi Study on the Future of Cultural Heritage Research 2012a) and Global Change, Report on Drivers of Change and the Future of Cultural Heritage 2012b) (Rhisiart, JPI Cultural Heritage and Global Change) Futures Literacy Scenarios Workshop: The Future of Cultural Heritage Research Workshop to Support the Development of the Strategic Research Agenda 2012C). The results of the individual coding are mainly used to recognize signs of changes in the examined phenomenon and as a sondage to coding methoda verify, too. *The procedures of compiling the Pilot RUINS Code book was determinedby multidisciplinarity team members and epistemology of their disciplines (Bazeley 2002). The proposed version of the coding book will be tested by independent "coders". Multiple coders are changed in the preparation phase to assess the reliability of the coding book. This probing part of the coding should be carefully prepared to work with a rational concept during the field research. The structure of the code book contains 6 basic components: code names and marks, short code definition, full code definition, code suggestion, code when not used, and code usage examples (MacQueen 1998).*

The research team consists of: a methodologist for the design of a research design and coding scheme, researchers and surveyors for data and information acquisition, independent coders according to the required analyzes. At each coding step, coding verification for individual coders is used. It is published using a table, n number of terrain primary documents in hermeneutic unit and K number of codes. Probability of the coders is expressed using the kappa coefficient (Henda Processing Methods: Data Analysis and Metanalysis 2006, 322-323).

Table 2

Kappa Data Coding Score in Domain Cultural heritage perception

K=4	Table of congruency and differences					Kappa
Code (K)	Coder 1	Coder 2	congruency	Probability of congruency p0	Probability of uncongruency p_e	$\kappa = \dfrac{p0 - pe}{1 - pe}$
K1 identity	262	235	229	0,470	0,170	0,361
K2 perception	238	245	230	0,476	0,048	0,449
K.3 values	594	582	574	0,488	0,024	0,475
K.4 ethics	242	235	230	0,482	0,036	0,462
	1336	1297	1267	0,493	0,038	0,473

n=1215 ($\kappa_{min=}$ 0,40)

The Assets, Criticism and Limits of Applied Research Design

Without the use of CODAS tools is hard to imagine processing of integration of textual, visual, audio and numerical data (Ritchie and Lewis 2003). The ability to integrate data into one hermeneutic unit creates additional space for exploiting the wealth of research material. For example, the options for segmentation of texts and conversations (Finfgeld-Connett 2014) can be supplemented by inserting, linking and linking to the statistics obtained. With COQDAS, we can create both textual and numerical analysis. The qualitative-quantitative method (mixed method) most often uses these tools (Sandelewski 2003). Each action /performed during the analysis/ will be recorded for the project log. Results may be displayed in the numeric views. We will display the code in the form of loose table and numeric expressions. Method offer different ways of clustering, expressing the magnitude and weight of coding effects (Hendl, Overview of Statistical Data Processing Methods: Data Analysis and Metanalysis 2006, 513). The greatest benefit for the application of the findings in practice is the possibility of verifying the acquisition of field data. All data contains the exact location, ethnographer identity, modify database and analysis tools data. COQDAS support ethical publishing of private data in a specified circle of users. The research data manager has direct access to verifying the personal, geographic and content validity of data (Averill 2002). The ethics of researchers in obtaining, analyzing, and publishing data, will adhere to ethical codes American Anthropological Society (AAA) and Ethnic Society of European Society of Social Anthropologists (EASA).

Criticism of applied research design

It generally links to the critique of grounded theory and criticism of microanalysis (Allan 2003). The design has two major methodologically disadvantages. The first disadvantage is time demandingness of researchers on data transcription; on transforming them into multiple outputs, and subsequent coding (Wittel 2002). Here, we suggest that a selection of ideal respondents and ideal questions be applied in a matrix of structured interviews, according to Petrusek (Petrusek 1993). Thus reducing the need for data

rewriting. Other contextual data can be coded in their audio (video) form. Method is the team work of analysis. The field data may contain a relatively large number of findings, which will be coded for at least min. 2 encoders. Their synchronization will be difficult due to the duration of the research.

Other difficulties and disadvantages of interdisciplinary team work can bring moments of confusion between individual investigators involved in analyzes and data collection (Tummons 2014). The exploration of dynamic phenomena, it will be difficult to reconcile the time segments in which field data will be collected and analyzed with individual project periods. It is difficult to establish a definitive and satisfactory database of knowledge that will be analyzed with respect to the capacities of the computers of individual investigators (García-Horta and Guerra-Ramos 2009). For the optimal model we consider: cross-cultural questionnaire findings (nmin=400) physically distributed (locality Bzovík), 60 structured interviews (Bzovík, Gen1=20, Gen2=20, Gen3=20), survey to analyse of management tools (Bzovík site, 5 questions), scaling of findings of the sustainability of local culture generation (5 questions).

3.2. The RUINS Code book in Pilot testing in domain Connecting people with heritage (locality Bzovík).

Subdomain:

1.   The development of a reflective society.
2.

Brief description of the code:

 This code is broadly based on recognizing how the world is changing. What are the traditions of cultural heritage in the light of demographic change. What do local communities represent under our "heritage"? What are the choices for such a designation and how can they change over time? Who is the bearer of the cultural heritage and how is it created today?

Codes:

Identity and perception

• Learning how to use all forms of cultural heritage, material, intangible and digital contributing to local identity

• Discover how and how people are also recipients, expeditors and cultural heritage creators

• Findings as percipients are motivated to create, understand, and enjoy it; impact of contexts and history on cultural heritage as protected and managed as educational institutions expand understanding and co-creation of heritage

Values

• How to increase the understanding of the importance and values that the variability of the manifestations of the cultural heritage carries (both for individuals and for communities); both from their own (imanent) cultural values and from the values presented socially and economically

• How they understand the meaning of cultural heritage maintained by a particular community and from this point of view (emotional principle) to see how they perceive, use and interact with it

• Explain the socio-economic role and importance of cultural heritage for the local community

• Explore forms of user interactions, including interaction and dialogue within the "users" of the heritage. One example is the co-creation of activities in the familiarization of children and young people with heritage

Ethics

• Explore cultural heritage implications associated with demographic changes as well as changes resulting in conflict

• Ensure that new policies in cultural heritage management respect the different values and convictions that people have

Subdomain:

3.   Connectivity of people with heritage

Brief description of the code:

This research priority includes addressable findings on issues that allow people and communities to interact with the heritage. The findings will be used for a wider area of tourism and transport development. They are applicable to the development of social and cultural capital (for example through the development of volunteering); are also looking for sustainability issues. Partial findings are geared towards developing technologies and their impact on cultural heritage in an ever-increasing digital age.

Codes:

Protection

• Explore the opportunities that cultural heritage brings to the revitalization and renewal of ruins and landscapes, taking into account the values of different species (tangible and intangible) cultural heritage.

• Identify what evidence is required by key stakeholders in deciding on new or changed ways of using cultural heritage.

• Explore ways in which people acquire and expand knowledge about all forms of cultural heritage, how they are in touch with their cultural and historical memory.

Sustainability

• which are indicators of heritage sustainability, taking into account the cultural, social, economic and environmental approach of

• Explore how the heritage is affected by changes in the demographic development of the population (generation) and examine the relationship between environmental development and social development. gender / age / education / site dependence on question

Security

• To obtain background material to develop strategies for managing cultural heritage in terms of safety and risk prevention.

Subdomain:

3. Creating knowledge

Brief description of the code:

This theme is aimed at deepening the understanding of contexts in which cultural heritage exists and arises. It serves to understand how the culture is transmitted, transmitted. The findings are applicable to the development of innovative approaches, instruments that will add to the local community the value of cultural heritage.

Codes:

Linking information

• Explore how the processes used to generate new knowledge in cultural heritage (horizontal, vertical and indirect transmission).

Change

• How people understand changes and their consequences for ruins and landscapes, with particular emphasis on learning about material decline and the mechanisms of their loss or damage.

Subdomain:

4. Perceived risks

Brief description of the code:

Protection of cultural heritage resources. This topic points to how we can protect heritage resources. What environmental and anthropogenic impacts of the 21st century will affect the sustainability of the heritage.

Codes:

Adaptation and mitigation

• What are the changes to all forms of cultural heritage and how the risks

Preservation:

• How to obtain local natural resources and use local knowledge

3.3. Field research in the Bzovik village (March 1st – March 4th 2018).

Figure 2 View from above the Bzovik village

The first step towards realization field research aimed at obtaining qualitative data on the connection of local people with ruins in their village was the creation of a qualitative questionnaire – list of questions, that will researchers ask respondents during the research. In the first place, it was necessary to clarify the precise areas of issues that are of interest to us. We have identified 4 areas. At the same time by conceptualizing the questions, it was necessary to ensure that the questions corresponded to the questionnaire created for the purpose of obtaining quantitative data. As a resource and at the same time as a verification tool, we chose a guidline designed for the study of cultural heritage created by Rhisiart, Martin. JPI Cultural Heritage and Global Change, Real-Time Delphi Study on the Future of Cultural Heritage Research. Based on this report, we have put together 4 basics that we wanted to verify in the field between the local population.

We compiled the research questions to correspond with questions in the quantitative questionnaire, which was distributed by 600 respondents to fill in. In order to confirm the validity of the questionnaire responses, we put some questions similar in the qualitative research.

The first part of the questionnaire addressed priority 4 rounds in the context of quantitative questionnaire. The second part included questions that were complementary. The goal of qualitative research was to verify and supplement the questionnaire method of direct narratives of the local population, which in the analysis and interpretation will create a holistic idea of our topic – a connection of local people with cultural heritage.

Research sample

It was necessary to address 60 men respondents and women respondents equally from each generation and gender, in order for the qualitative research results to be useful as a relevant source of information about locality. It means:

- 20 women and men from the oldest generation (post-productive age)
- 20 middle-aged men and women (productive age),
- 20 men and women of the youngest generation (pre-productive age).

In the research sample in qualitative research we did not take into account the criterion of education, employment, property classification, etc., some criteria will only be shown to us after analyzing the data obtained from filled out quantitative questionnaires, in which we laid down basic demographic issues related to gender, age and education. The only criterion used for the selection of respondents in our research was permanent residence in the village of Bzovik.

Respondents remain anonymous, their names and identification data are unnecessary for research. However In most cases, the researcher knows the firstname and surname of the respondent because of his identification to other respondents who suggested him as a suitable adept for the interview (snow ball method). For the researcher, only the infirmation that helps the respondent to enter the generational category is important.

Research team

The research team consisted of 7 people. Four were students of the Department of Social Studies and Ethnology of the Faculty of Arts UMB, and three of the researchers were from the scientific and pedagogical staff of the same department. Originally, couples were created to target a particular generation. However, we changed this strategy during fieldwork, and each researcher made interviews according to who he was able to convince to participate in the research.

Research methods

In the preparation of field research, we considered several methods as relevant to the use of terrain data acquisition. Also, in the context of locality selection and topic processing, we used ethnographic methods such as snowball method, in-depth method, observation or expert interview method.

Snowball method

One of the most commonly used and proven methods is the snowball method. Snowball sampling is where research participants recruit other participants for a test or study. It's called snowball sampling because (in theory) once you have the ball rolling, it picks up more "snow" along the way and becomes larger and larger. Snowball sampling is a non-probability sampling method. It doesn't have the probability involved, with say, simple random sampling (where the odds are the same for any particular participant being chosen). Rather, the researchers used their own judgment to choose participants. (PRACTICALLY CHEATING STATISTICS HANDBOOK, http://www.statisticshowto.com/snowball-sampling/)

We used this method in the first phase of a field research. During study visit in Bzovik organized in December 2017, we identified two respondents of local people which attended on common meeting. We asked them for an interview in future time when we come back to Bzovik for a field research. They agreed and gave to us o phone number. It was the first step to obtain respondents. After coming back to Bzovik and realization these interviews these two women gave to us a number of names and addresses of potential respondents. For the researcher wasn´t important their special characteristics only a detail of a generation was needed. This was a princip of snowball method which we used for obtain first respondents. On Common meeting in December 2017 in Bzovik we communicated with a major of Bzovik who knows a local people and he identified and gave us a list of potential participants who probably could speak with us about our theme. In beginning we needed this list for better communication with local people, because not everyone asked was able and willig to answer our questions from questionnaire. Also he gave us a list of stake holders and initiatives of NGO who are proactive in a locality.

Every researcher tried to have at least one name and address of potential respondent; it is helpful for start a research.

Figure 3 Our first two key respondents

In Depth method

In depth interviews are normally carried out face to face so that a rapport can be created with respondents. Body language is also used to add a high level of understanding to the answers. The style of the interview depends on the interviewer. Successful in-depth interviewers listen rather than talk. They have a clear line of questioning . The interview is more of a guided conversation than a staccato question and answer session. (https://www.b2binternational.com/research/methods/faq/what-is-a-depth-interview/). In-depth interviews are interviews in which participants are encouraged and prompted to talk in depth about the topic under investigation without the researcher's use of closed short-answer questions. The researcher is not required to prepare an extensive list .

If the researcher wants to get in depth answers he must leave room for continuous narratives. He gives open questions and he let a time for answering. He must be very emphatetic, if he sees a shiness, must interrupt an interview or try to turn attention to another area of interest. Although our research wasn´t oriented on very sensitive area despite that it was needed to recognize a theme witch could be for respondents uncomfortable. Especially if we asked for social relationships in local community or ask for a

statement on the political situation in the municipality. Researcher cannot press a respondent to answer if he doesn't want to speak about something.

Our research team was in some situations when it was needed to try to turn attention to other theme. For example when we asked for statement on the major of Bzovik and members of municipal council, or if we asked a questions about their intensity of participating on ruins revitalization. In this second case of question, some respondents started to feel uncomfortable because he thought that we stigmatize them because of their passivity on ruins life. Researcher must explain to respondent that it is important for us to know how intensive cooperate local people on revitalization, it is not a critique.

Expert interview method

Conducting an expert interview can help find more specific information about a particular area of study. By determining who are the experts, preparing yourself and the interviewee, and following a set of instructional guidelines, interview will be more effective and return greater results. Researcher can determine an expert by identifying certain characteristics, such as credibility and credentials. A person may have credibility, but not have credentials, so it is important to understand the difference between the two. Credibility is whether or not the things a person says or writes are believable (or credible), and credentials are tangible evidences that make a person believe (the proof). (http://expertinterview.blogspot.sk/2008/05/how-to-conduct-expert-interview.html)

In the beginning, it was important for our research to find out who are the experts, we call them „stake holders". It was necessary to preparre a list of participants who are important for community. The first was major of the village and members of municipal council.
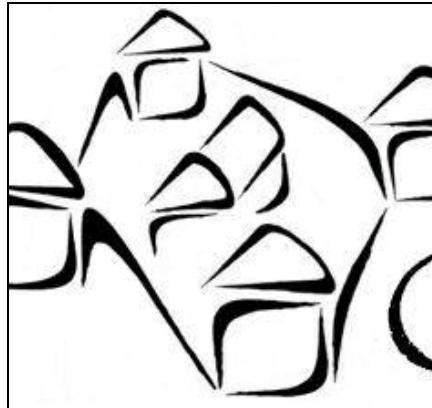
Figure 4 Logo of the civic association „Under the Bzovik Castle"

Then the list containted members of various civic asotiations such as „Under the Bzovik Castle", or Senior club, Singing choir, Music band form Bzovik. We can also assing some forein assostiations from other villages (f.e. Krupina) witch help to come back a life to the castle. All these social groups are interested in ruins revitalization in various ways. They organize events, koncerts, celebrations on the occasion of various holidays and international days (children, mothers, women, seniors, castle or village anniversary,...)
We prepared the same questionair as for local people, but we accentuated some specific questions oriented on activities for revitalizing the ruins and identifications problems with their orgnization.

Figure 5 Singing choir from Bzovik

Figure 6 The major of the village on meeting with seniors

Figure 7 Senior club from Bzovik

Figure 8 Music band from Bzovik

Field Observation

Every researcher started his/her research by an observation of the locality. The first steps led to visit municipal office. We asked local officer to say basic information about us and our research in a local broadcast. Many local people, mostly post productive generation and women on maternity leave, were in that time at home and they use to listen news from this local medium. This is very helpful for many researchers, because they can prove their interest by respondents and it seems to be trusted. Usually researcher walks around the streets, make a notes and watch what he can use for his research. If he somebody meet, he can ask for a visit and doing interview. This method is usually working; researcher can obtain his first interviewees. Some one from our research team used this method to obtain first names of respondents, some of us made an interview right on the street if respondent agreed.

Figure 9 Local broadcast   Happy senior woman informed by the local broadcasting

Research team realized 64 interviews in which all generations were equally represented. Almost everyone answered all questions, some of them not sufficiently, but every interview is useful for project analyzing. A numerous interviews were realized with two respondents in one time, especially in cases of married couples. Some of interviews were recorded in not very favourable conditions, in the wind time outside the house, in the street, in the kids room with playing children and these recordings will be more difficult to transcribe. Every researcher identified his key respondents and they will be the most important by the

analyzing. Also every one must indicate key answers of all respondents. All interviews will be recorded to the Atlas – special program for coding narratives. All respondents have written there their short characteristics and description of situation how he/she was interviewed by researcher for better recognition. These codes the research team will analyze and interpret in a project summary and will be useful for preparing a final guideline as a project output.

3.4. List of questions

Questions don´t need to go in the following order, order emerges from a situation, the first part are simmilar as in the quantitative questionnaire, the second part are supplementary questions. In the questions I use the term Bzovík castle, because local people understand it the best and they use this term for the Bzovik ruins. Originaly, it is Bzovik monastery.

1. Are you interested in your cultural monument in the village? Do you know her past? Do You know, respectively do you remember when Bzovik Castle became?

2. Do you visit Bzovik Castle on any occasion? In what?

3. If you are not visiting, why?

4. What does it mean to you that you have a national cultural monument in the village? Do you perceive its existence in your neighborhood? On what occasions do you remember the Bzovik Castle, or do you talk about it?

5. Is it important for you to have such a monument in your village?

6. How are you involved in organizing some of the castle activities?

7. Can you imagine that this monument could be used in some other way as well? How?

8. Would you like to be involved in raising this area of national cultural heritage? What form?

9. Is there something that threatens this monument? Do you think the ruin space is currently safe?

10. How would you consider promoting your cultural monument? And is it currently being promoted? Where can we learn about it? Have you ever visited a municipal website? Is there information about the ruin?

11. Who should be responsible for your cultural monument? And do you know who it belongs to today?

12. Are any admissions collected at the castle? If so, how much? If not, would you be willing to pay the admission fee if they were chosen? How much?

Additional questions:

1. Can you talk to me about some events, the stories that are connected to Bzovik Castle?

2. Do you also know a legend?

3. Do you know the history of this place?

4. Do you remember how people behaved in the past to this landmark? (for the older generation)

5. Do you remember how the look of the ruins changed? Do you think he is in good condition today?

6. What was the most interesting action that took place at the castle? Can you tell me about it?

7. Have you been involved in organizing it?

8. How do you know about doing some activity on the castle?

9. Do You meet tourists here?

10. Do you know how Bzovik Castle works during the year? Who cares about it? How can tourists get there?

11. Does Bzovik also mention in a school lessons? On which and in what context?

12. Do you know any civic association or activists who are dedicated to Bzovík Castle? Who are they and how are they taking care of the castle?

13. Have you heard any plans for the future about the ruin? If so, would you agree with that?

14. What can you imagine can be organized in the castle? What designe could have the castle?

3.5. Bibliography

Averill, J B. „Matrix analysis as a complementary analytic strategy in qualitative inquiry." *Qualitative health research* 12, 6. vyd. (2002): 855 – 866.

Barry, C A. „Choosing qualitative data analysis software: Atlas/ti and Nudist compared." *Sociological research online* 3, 3. vyd. (1998): 17 – 18.

Bazeley, Pat. „The evolution of a project involving an integrated analysis of structured qualitative and quantitative data: fromN3 to NVivo." *International journal of social research methodology* 5, 3. vyd. (2002): 229 – 243.

Blismas, N, a A Dainty. „Computer-aided qualitative data analysis: panacea or paradox?" *Building Research & Information* 31, 6. vyd. (2003): 455-463.

Bourdon, Sylvain. „The integration of qualitative data analysis software in research strategies: resistance and possibilities." *Forum: qualitative social research* 2, 11. vyd. (2002).

Denzin, Norman K, a Yvonna s Lincoln. „Transforming qualitative research methods: is it a revolution?" *Journal of contemporary athnography* 24, 3. vyd. (1995): 349 – 358.

Finfgeld-Connett, D. „Use of content analysis to conduct knowledge-building and theory-generating qualitative systematic reviews." *Qualitative research* 14, 3. vyd. (2014): 341 – 352.

Friese, Susanne. „ATLAS.ti." *ATLAS.ti Scientific Software Development GmbH.* 25. september 2013. http://www.atlasti.com/uploads/media/atlasti_v7_manual_201301.pdf (cit. 23. september 2013).

Hendl, Jan. *Přehled statistických metod zpracování dat: analýza a metaanalýza dat.* Praha: Portál, 2006.

Hwang, Sungsoo. „Utilizing qualitative data analysis software." *Social science computer review* 26, 4. vyd. (2008): 519 – 527.

Chih, Hoong Sin. „Teamwork involving qualitative data analysis software. Striking a balance between reaearch ideals and pragmatics." *Social science computer review* 26, 3. vyd. (2008): 350 – 358.

MacMillan, Kathie, a Thomas Koenig. „The wow factor: preconceptions and expectations for data analysis software in qualitative research." *Social science computer review* 22, 2. vyd. (2004): 179 – 186.

MacQueen, Kathleen M. „Codebook development for team-based qualitative analysis." *Cultiral anthropology methods* 10, 2. vyd. (1998): 31 – 36.

O'Reilly, Karen. *Ethnographic methods.* Abingdon: Routledge, 2012.

Petrusek, Miroslav. *Teorie a metoda v moderní sociologii.* Praha: Karolinum, 1993.

Rhisiart, Martin. *JPI Cultural Heritage and Global Change, Real-Time Delphi Study on the Future of Cultural Heritage Research.* research report, Paris: Centre for Research in Futures and Innovation, University of Glamorgan, UK with CM International University, 2012a.

Rhisiart, Martin. *JPI Cultural Heritage and Global Change, Report on Drivers of Change and the Future of Cultural Heritage.* research report, Paris: Centre for Research in Futures and Innovation, University of Glamorgan, UK with CM International University, 2012b.

Rhisiart, Martin. *JPI Cultural Heritage and Global Change. Futures Literacy Scenarios Workshop: The Future of Cultural Heritage Research. A workshop to suport the development of the Strategic Research Agenda.* scientific report, Paris: Centre for Research in Futures and Innovation, University of Glamorgan, UK with CM International University, 2012c.

Ritchie, Jane, a Jane Lewis. *Qualitative research practise: a guide for social science students and researchers.* Londýn: SAGE Publications, 2003.

Sandelewski, Margarete. „Focus on research methods: Combining qualitative and quantitative sampling, data collention and analysis techniques in mixed-method studing.“ *Reasearch in nursing & health* 23 (2003): 246 – 255.

Seale, C, a C Rivas. „Using software to analyze qualitative interviews.“ In *The SAGE handbook of interview research: the complexity of the craft*, 427 – 442. Londýn: SAGE Publications Inc., 2012.

Tesch, R. „The qualitative researcher and the computer.“ *International journal of qualitative studies in education* 1, 2. vyd. (1988): 179 – 183.

Woods, Megan, Trena Paulus, David P Atkins, a Robert Macklin. „Advancing qualitative research using qualitative data analysis software (QDAS)? Reviewing potential versus practise in published studies using ATLAS.ti and NVivo, 1994 – 2013.“ *Social science computer review* 34, 5. vyd. (2016): 597 – 617.

4. Montagnana case study

For Montagnana this is the form of the questionnaire that has been distributed:

QUESTIONNAIRE ON CULTURAL HERITAGE VALUE PERCEPTION AND USE EXPECTATIONS

SECTION I: GENERAL INFORMATION ON INTERVIEWEE'S PROFILE

1. Where are you from?
- ☐ This Municipality
- ☐ This Region
- ☐ Other Region *(please specify)*
- ☐ Other Country *(please specify)*

2. To which age group do you belong?
- ☐ 0-17
- ☐ 18-34
- ☐ 35-49
- ☐ 50-64
- ☐ over 65

3. What is your educational level?
- ☐ Secondary School
- ☐ High School
- ☐ Bachelor Degree
- ☐ Master
- ☐ PhD

4. What is your relationship with culture?
Please answer according to a scale composed by: never, rarely, sometimes, often, very often
- ☐ Visiting museums and exhibitions
- ☐ Visiting historical cities, historical and cultural monuments, archeological sites
- ☐ Attending cultural festivals (e.g film or literary festivals)
- ☐ Attending musical festival
- ☐ Attending performative art events (dance, theatre)
- ☐ Attending traditional events (related to folklore or popular traditions)
- ☐ Visiting museums or other sites related to craft tradition

5. Are you directly involved in cultural sector (e.g. you work in it, you donate for cultural purposes, you are volunteering in it)?

- ☐ Yes
- ☐ No

SECTION II: PERCEPTION OF CULTURAL SITES VALUE

In the following questions, Cultural site has to be interpreted as Montagnana Walls, Castle and Trees' Citadel (Rocca degli Alberi).

6. USE VALUE
Use value is the value deriving from the fruition or the possibility to use a cultural site (e.g. visiting a castle, attending an event inside an archeological site…)

6A Social Use Value

6A.1 How much do you think it is important that a cultural site is used by
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important
Tourists (the cultural site is an attraction which influences the choice of the holiday)

- ☐ Visitors (the cultural site is used for visits, events, exhibitions…)
- ☐ Citizens (the cultural site is used for cultural, educative and recreational purposes)
- ☐ Private sector (the cultural site is used for businesses creation – e.g. restaurants)
- ☐ Public administration
- ☐ Third sector (the cultural site is used for activities organized by civic movements/associations)

6A.2 Who is responsible to organize activities or events in the cultural site?
Multiple answer / More answers are possible
Public Administration

- ☐ Private Sector
- ☐ Third Sector (civic society organizations)
- ☐ Local Community
- ☐ National Government

6B Economic Use Value

6B.1 How much are you willing to pay to take part in a cultural activity in the cultural site?
Please answer according to a scale composed as follows:

< 10 euro
from 11 to 20
from 21 to 30 euro
> 30 euro
I am not willing to pay

- ☐ For a visit to the site
- ☐ For an exhibition
- ☐ To attend to a musical event
- ☐ To attend to a performative arts event (theatre, dance)

- ☐ To attend to a cultural festival (e.g. film, literary festival)
- ☐ To attend to a traditional event (related to folklore or popular traditions)

6B.2 Which are the main economic impacts deriving from the use of the cultural site?
More answers are possible

Jobs growth
- ☐ Tourist flows growth
- ☐ Improvement of the area's image (brand, appeal)
- ☐ Rise of the area's GDP (more economic entrances)
- ☐ Development of complementary businesses (e.g. restaurants, accommodation)
- ☐ Improvement of the area's infrastructures (e.g. public transport, practicability)

6C Cultural use value

6C.1 Which effect has the use of the asset on its cultural value?
- ☐ The cultural value increases
- ☐ The cultural value decreases
- ☐ The cultural value is unchanged

6C.2 How much do you think it's important that a cultural site is used for
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important
- ☐ Your personal satisfaction related to the visit experience
- ☐ Raising awareness on cultural heritage
- ☐ Involving the community in recreational activities
- ☐ Creating cultural itinerary fostering cultural tourism
- ☐ Keeping traditions alive (e.g. crafts, food&wine, folklore)
- ☐ Educating to values and principles of local culture

7.NON USE VALUE
Non-use value is the value deriving from
- the mere awareness of the existence of the cultural site (existence)
- the awareness that the cultural site will be available for a use in the future (option)
- its being a bequest for future generations
For simplicity, these three topics will be identified with the expression "conservation of the cultural site"

7A Social non-use value

7A.1 How much do you think it's important that a cultural site exists for
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important
- ☐ Tourists (the mere conservation attracts tourist flows)
- ☐ Visitors (the cultural site is visited from its exteriors and it is anyway important regardless of its visit)
- ☐ Citizens (the cultural site is a bequest for future generations, it has an affective value)
- ☐ Private sector (as an option for the future use)

☐ Public administration
☐ Third sector (for the cultural site's safeguard)

7A.2 Who is responsible of the conservation of the cultural site?
More answers are possible
Public Administration
☐ Private Sector
☐ Third Sector (civic society organizations)
☐ Local Community
☐ National Government

7B Economic non-use value

7B.1 In which way are you willing to support the conservation of the cultural site?
More answers are possible
☐ Through donations
☐ Through taxes
☐ Through volunteering activities
☐ Other (please specify)
☐ I am not willing to support the conservation of the cultural site

7B.2 How much are you willing to pay for the conservation of the cultural site?
☐ I am not willing to pay for its conservation
☐ Till 10 euro
☐ from 11 to 20 euro
☐ from 21 to 50 euro
☐ From 51 to 100
☐ More than 100

7B.3 Which are the main economic impacts deriving from the mere existence of the cultural site?
Multiple answer / More answers are possible
☐ Tourist flows
☐ area's image (brand, appeal)
☐ Rise of the area's GDP (more economic entrances)
☐ Development of complementary businesses (e.g. restaurants, accommodation)
☐ Development of creative activities
☐ Citizens economic well-being
☐ Productivity
☐ Presence of infrastructures in the area (e.g. public transport, practicability)

7C Cultural non-use value

7C.1 If the cultural site is conserved, its cultural value
☐ Will increase
☐ Will decrease
☐ Does not change

7C.2 How much do you think it's important conserving the cultural site for
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important

- ☐ A possible future use
- ☐ The place identity
- ☐ The historic memory of the cultural site
- ☐ The passing on to future generations
- ☐ Keep the landscape intact

8 ECO-SYSTEMIC VALUE
The eco-systemic value is the value the cultural site has considering its relationship with the context in which it is located. This context is not just the place/city/area in which it lays, but it is also the complex of actors (public, private, civic society, the community itself), activities and relationships which are part of it and there interact.

8A Social eco-systemic value

8A.1 How much do you think is important the presence of the cultural site in Montagnana
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important

- ☐ For your personal well-being
- ☐ For the local community's well-being
- ☐ For the city
- ☐ For the region
- ☐ For the Country
- ☐ For the European Identity

8B Economic eco-systemic value

8B.1 Considering the area in which it is located, in your opinion, the cultural site is important for
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important

- ☐ The occupational system of the area in which it is located
- ☐ The tourist attractiveness of the area in which it is located
- ☐ The capability to attract funding or investments towards the area in which it is located
- ☐ The capability to attract people towards the area in which it is located
- ☐ The economic and productive development of the area in which it is located
- ☐ The image of the area in which it is located (appeal and brand)

8C Cultural eco-systemic value

8C.1 Considering the area in which it is located, in your opinion, the cultural site is important for
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important

- ☐ Describe the identity of the community

□ Fostering the sense of belonging to the community or the place
□ Passing on the culture to future generations
□ Outlining the surrounding landscape
□ Keeping the historic memory

SECTION III: CULTURAL SITE USE EXPECTATIONS

9. Have you visited the Rocca degli Alberi of Montagnana yet?
□ Yes
□ No

9bis if yes, for which reason(s)?
Multiple answer / More answers are possible
□ To attend an event
□ Tourist visit
□ To visit an exhibition
□ To eat there or to attend a food and wine related event
□ To lodge there
□ Other (please specify)

10. What do you know about the Rocca degli Alberi di Montagnana?
□ It was built in the XIV Century
□ It was built in the XVI Century
□ It was an hostel
□ It was an old age home
□ It was built under the reign of Carraresi Family
□ It was used for military purposes
□ It host cultural and local associations
□ Palio dei Dieci Comuni takes place there

11. How did you get to know this cultural site?
Multiple answer, more answers are possible

□ Living or being born in its surroundings
□ Simply visiting the city
□ Attending one or more events in its interiors
□ I have heard about it at school, university
□ I took part to its maintenance
□ I read about it in a tourist guidebook
□ I read about it in a magazine, newspaper
□ Through the internet
□ Through word of mouth (friends', relatives …)
□ Other (please specify)

12. Which kind(s) of use would you prefer for the Rocca degli Alberi of Montagnana?
Multiple answer, more answers are possible

☐ Events (cultural, food & wine, performative, traditional, popular…)
☐ Commercial events
☐ Private events (e.g. marriages, company dinners…)
☐ Exhibitions
☐ Museum
☐ Tourist accommodation
☐ Restaurant(s)
☐ Creative activities
☐ co-working space, businesses incubator
☐ study rooms
☐ temporary artist residences
☐ location for educative activities (professional or not)
☐ offices (public, private)
☐ Other (please specify)

13. In your opinion, how the Rocca degli Alberi of Montagnana can be valorised?
More answers are possible

☐ With a different use from the actual one
☐ With other uses, complementary to the already existing one(s)
☐ The Rocca is already enhanced thanks to the actual use
☐ The Rocca is already adequately safeguarded and protected
☐ Through its mere safeguard and conservation, without using it for other purposes

14. Proposals, suggestions and recommendation on the management and enhancement of the Rocca of Montagnana.

_____
_____
_____
_____

The sample of respondents is mostly composed by people coming from Montagnana itself or from Veneto Region; they got to know the Rocca living/being born in its surroundings or simply visiting the city from neighbour zones. This means the questionnaire has been filled in by people who are striclty related to the context in which the asset is located and they should well known the area itself.

As for age the sample is quite well balanced among young (18-34 y.o.) and adult people (35-49 and 50-64 y.o.). Most of the interviewed people also have a medium/high level of education.
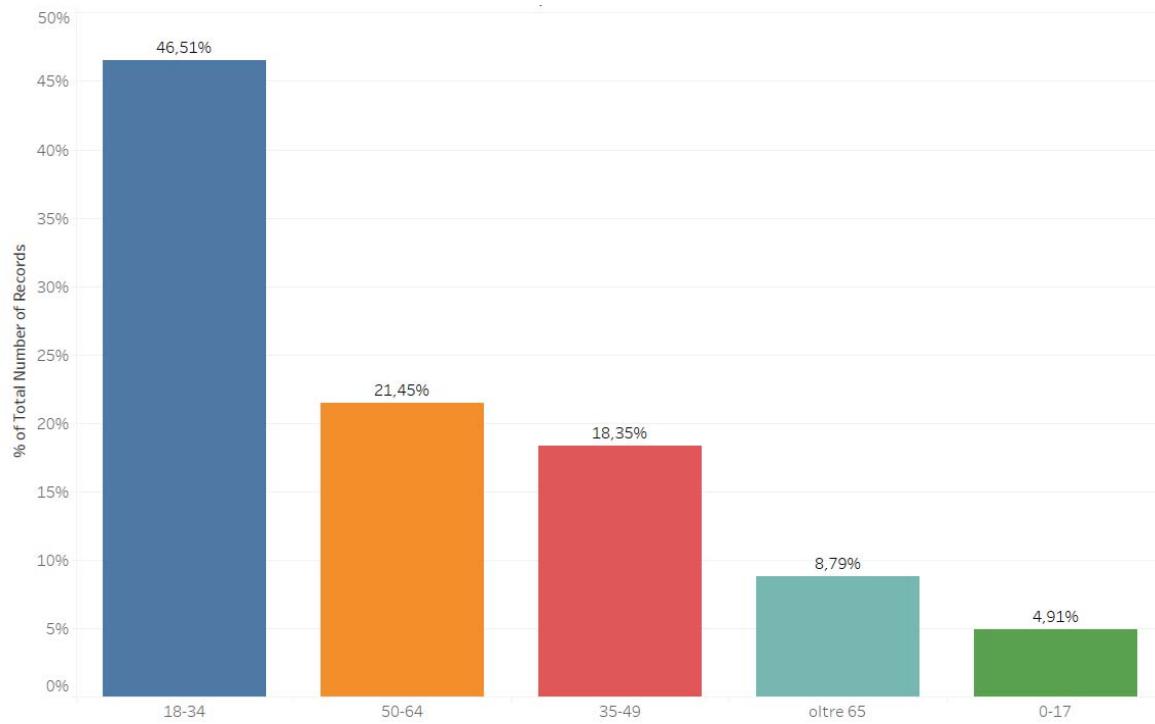
Figure 10: age
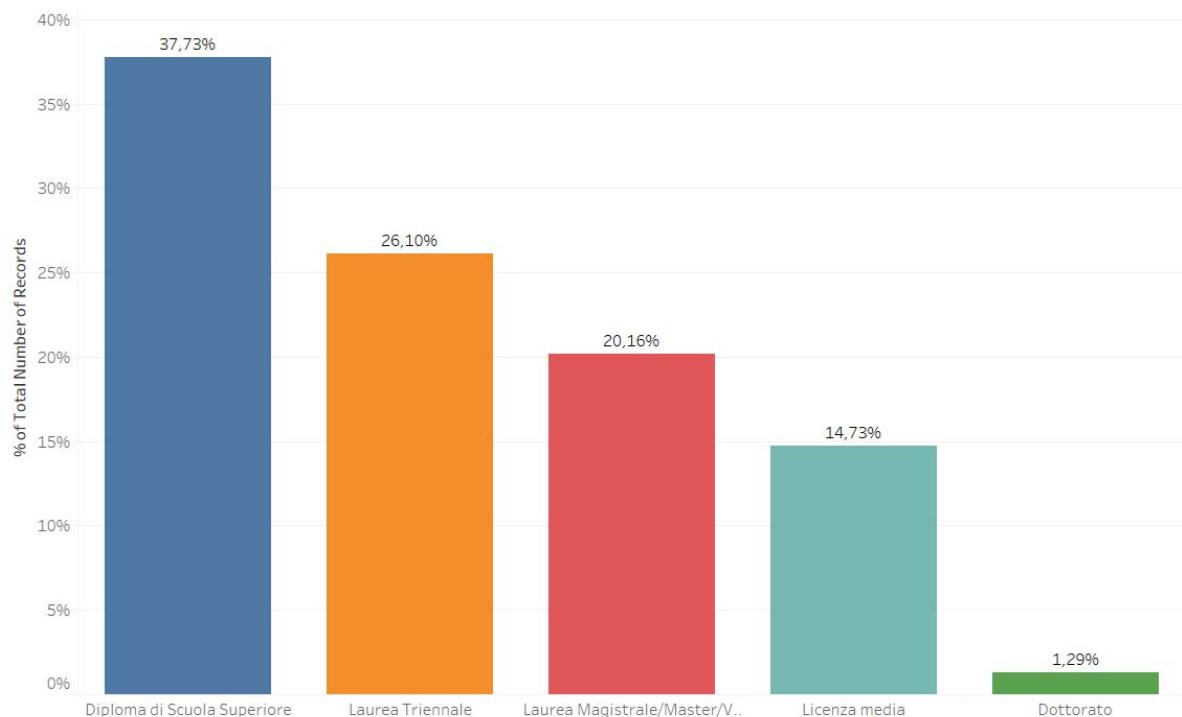
Figure 11: level of education

A question on the relationship with culture has been asked in order to understand the perception of the importance and the regularity of cultural activities in the life of the respondents.

The most frequent culture-related activities are visiting "historical cities, historical and cultural monuments, archeological sites" and "museums and exhibitions". Events (cultural, performative, traditional …) are generally less attended. This is also probably connected to the low respondent's willingness to pay observed in another question.
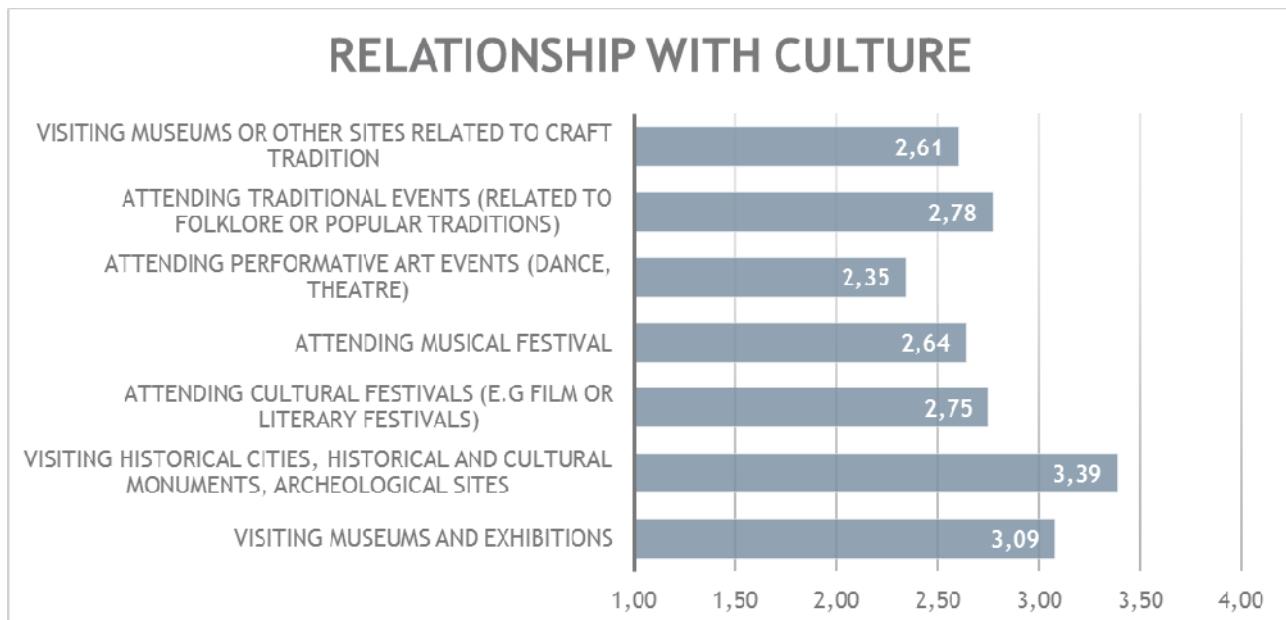
Figure 12 relationship with culture (all events)
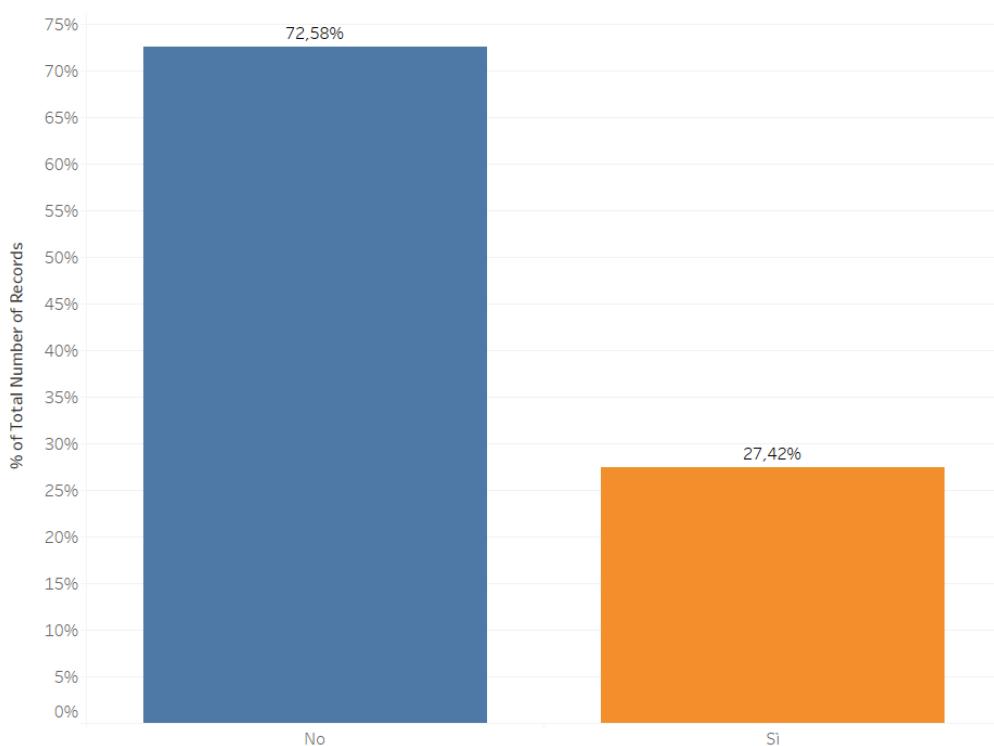
Figure 13 Direct involvement in the cultural sector (e.g. working, donating, volunteering)

Most of people recognize citizens as cultural asset first users. Secondly, the importance to use the site is connected to tourist and visitors. As a matter of fact, tourism is perceived as in strict relationship with the Rocca throughout the whole questionnaire (e.g. respondent see tourism flows as an impact both in the case of use and non-use).

Other important users are the third sector (e.g. local associations) and the private one.

Public administration is not seen as one of the main user of the Rocca (most people consider it "quite important"), but as the main responsible for its valorisation. A little responsibility is given to the local community (probably through self-organized activities) and the private sector.

How much do you think it is important that a cultural site is used by

USED BY THIRD SECTOR (THE CULTURAL SITE IS USED FOR ACTIVITIES ORGANIZED BY CIVIC...)	3,30
USED BY PUBLIC ADMINISTRATION	3,15
USED BY PRIVATE SECTOR (THE CULTURAL SITE IS USED FOR BUSINESSES CREATION - E.G. RESTAURANTS)	3,23
USED BY CITIZENS (THE CULTURAL SITE IS USED FOR CULTURAL, EDUCATIVE AND RECREATIONAL PURPOSES)	4,16
USED BY VISITORS (THE CULTURAL SITE IS USED FOR VISITS, EVENTS, EXHIBITIONS...)	4,16
USED BY TOURISTS (THE CULTURAL SITE IS AN ATTRACTION WHICH INFLUENCES THE CHOICE OF THE HOLIDAY)	4,07

Figure 14 use value (social)

The willingness to pay for cultural activities inside the Rocca is mostly low (10 euros in the most cases).

Most people would pay till 10 euros to visit the site, while a 17% of them is not willing to pay. A similar situation is described for the entrance to popular traditions festivals. These activities are probably often seen as free experiences.

The willingness to pay increases till 20 euros just in case of musical events. The Rocca is probably not perceived as a stage of important big events.

The most of the sample sees tourist flows and job growth as the most important impacts of the use of the site. Almost the 20% of respondents recognizes the importance to an improving of areas' image. Just some people indicated the rise of GDP of the Area, the development of complementary activities and the improvement of the area's infrastructures.
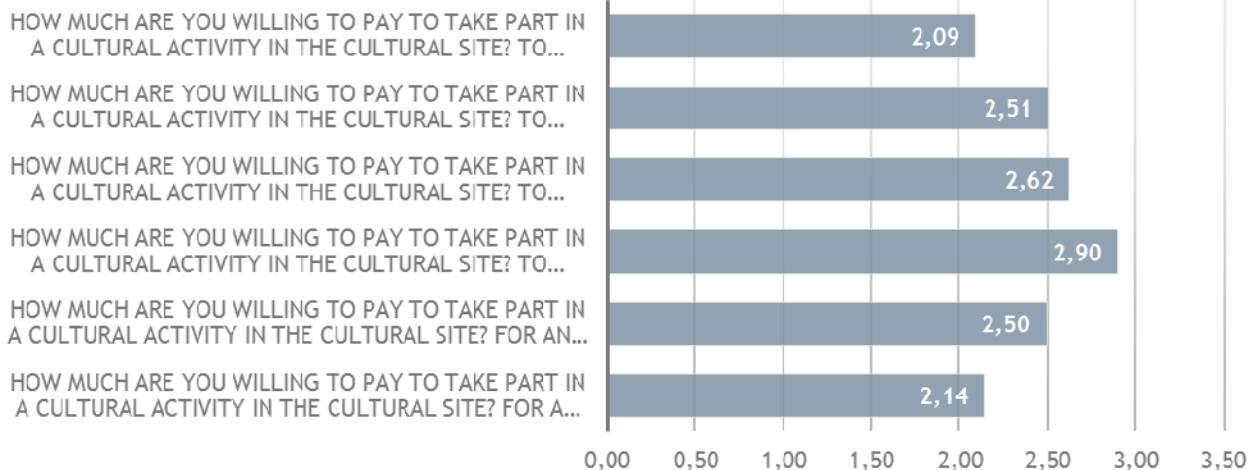
Figure 15: willingness to pay

Most of people agrees that the usage of the site contributes to its cultural value increase.

The cultural value associated to the use of the site is generally higher than the social and the economic one.

In particular, the cultural importance of the site has been recognized in terms of itineraries creation (connected to the aforementioned importance given to tourism by residents) and spread of knowledge about cultural heritage (it is supposed both to tourists and future generations).
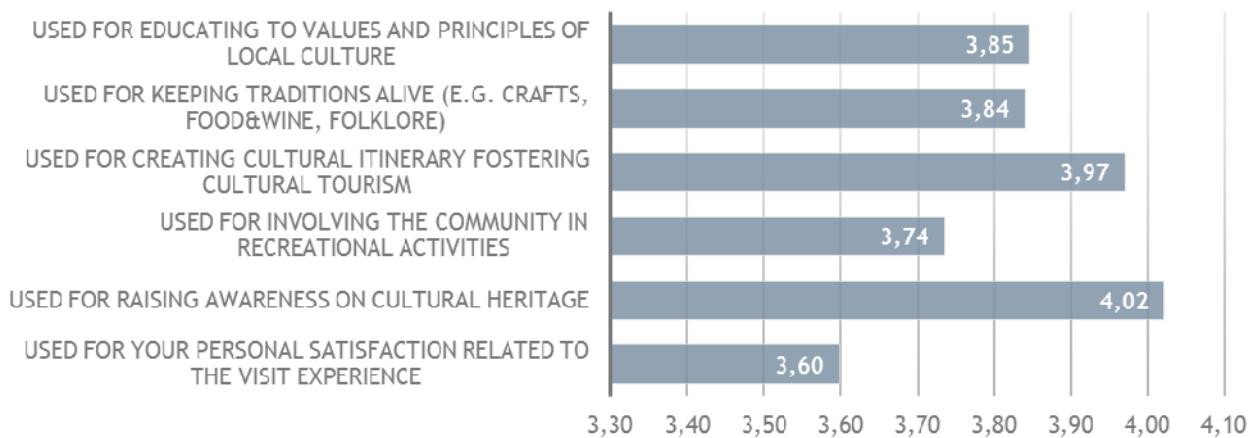
Figure 16: cultural value

The comparison between use value and non use value on the social dimension shows a slightly higher value given to use value. The possibility to use the asset for society, meant as composed of both citizens and visitors, is perceived as more important. However, the mere existence of the asset has been seen important for the same subjects.

Public administration is almost the exclusively responsible of sites' conservation according to respondents. National Government is niether considered at all.

Third and private sector are not seen responsible for the conservation of the site, differently from the case of its use. This does not mean private entities cannot organize activities around the site exploiting its existence (e.g. tourist itineraries).

As for conservation support ways, respondents have preferred mainly donations (41%), taxes (27%) and volunteering activities (10%). The related willingness to pay for conservation is quite balanced among 10 euros and the range 10-20 euros.

As for people who answer they are not willing to pay for conservation, they are probably reflected in the ones who think they can support conservation through taxes. This is strictly connected to the main responsibility given to Public Administration for conservation.

The most important impact in the case of the non use of the cultural asset are the tourists flows (but they are less important than in the case of use) and the improvement of the area's image, followed by the development of complementary activities. The increase of area's GDP and the presence of infrastructure are perceived as less important impacts.

The least important are the development of creative activities, citizens' economic well being and productivity.

This last aspect can be associated with the one of jobs growth asked in the question about use impacts: most people do not see positive economic effects on the occupational system if there is no usage of the Rocca.

Comparing the answers on use impacts and non use impacts, the effect on areas' infrastructures is higher in the non-use case as well as the one about the development of complementary activities.
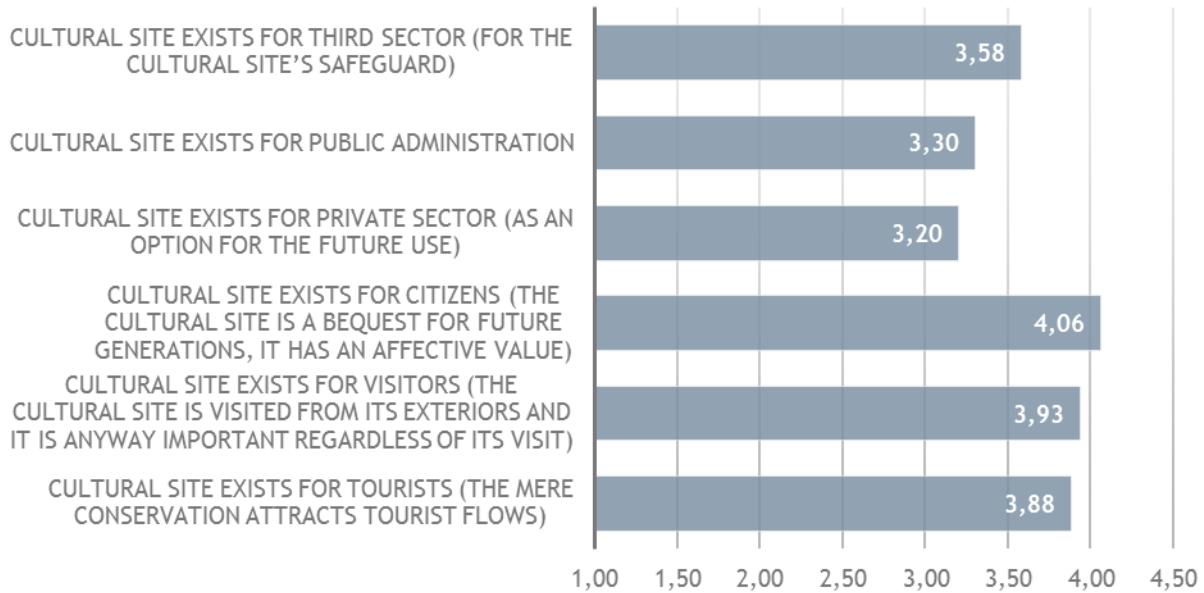
Figure 17: non use value- social

Most of people agree that the conservation of the asset implies a increase of its cultural value.

The cultural value connected to the existence and the conservation of the asset is the highest one considering all the categories and dimension of value which have been analyzed through this study. Half people retain the conservation of the asset is extremely important for the local identity as well as for the historical memory to be transmitted to future generations. This is a perception which can be observed throughout the whole questionnaire.

The option of use is also considered as extremely or very important: this means that people maybe recognize that today is not possible to use it but they hope it can be usable in the future.

The Rocca is also seen as a very important element in the landscape, to be mantained in the future.
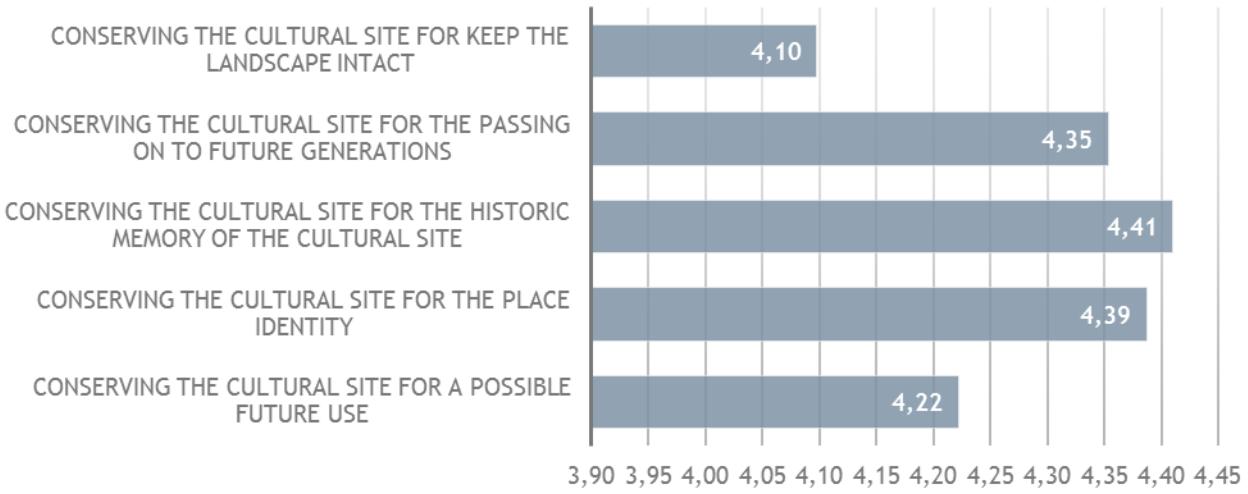
Figure 18: non use value – cultural

Ecosystemic value is the highest: this is probably due to the evident presence of the asset inside and around the city. As a matter of fact, being the most respondents residents or people coming from Veneto Region, they give importance to the asset as located in an area in which they live, work and spend their recreational time. They perceive, in particular, the importance of the asset for the well being of the local community, the area's image and attractiveness and for the cultural and historical memory to be transmitted to future generations. These answers are reflected also in the analysis of the use and non use value.

The local and city dimension is the most important: the perception of an European Identity is still low. Similar can be said for the national dimension: people see the Rocca just "quite important" in the framework of the the national culture and identity.

Anyway, a good relevance is recognized at the regional level: this is probably due to the fact that most respondents come from Veneto region and Montagnana is known as one of the most valuable medieval city of the region.

People also recognize the importance of the Rocca for the community and their personal well-being. This is again connected to the sample, composed mainly by residents.

How much do you think is important the presence of the cultural site in Montagnana

FOR THE EUROPEAN IDENTITY	2,74
FOR THE COUNTRY	3,08
FOR THE REGION	3,57
FOR THE CITY	4,20
FOR THE LOCAL COMMUNITY'S WELL-BEING	3,95
FOR YOUR PERSONAL WELL-BEING	3,56
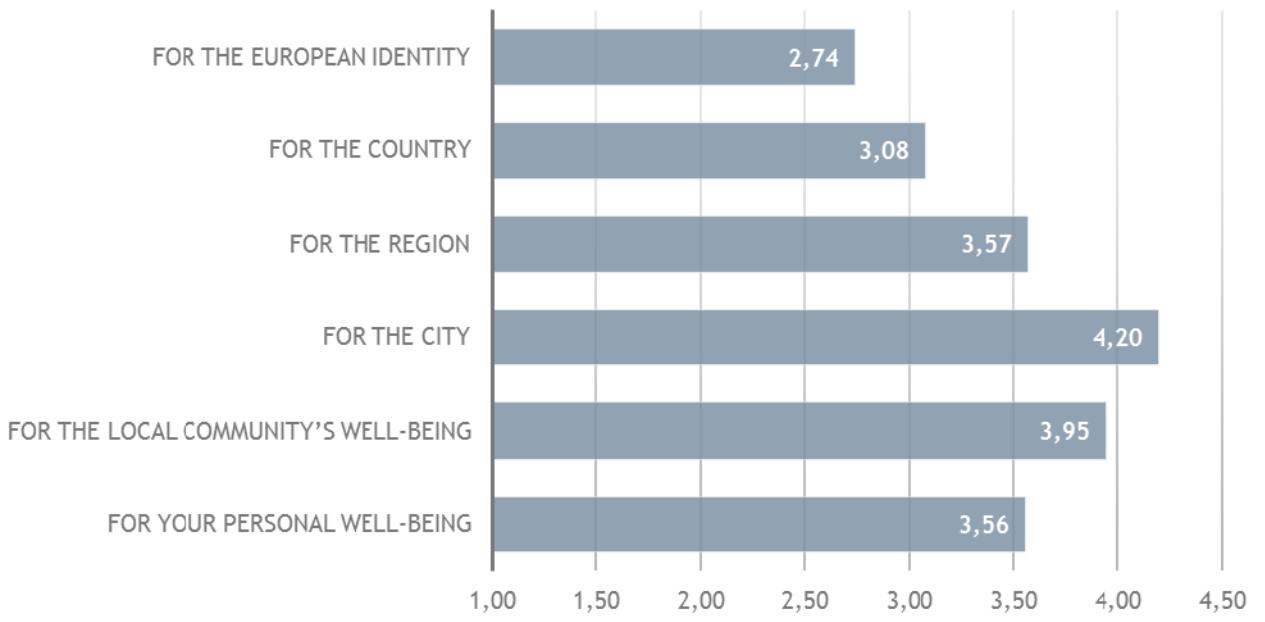
Figure 19: eco-systemic value - social

The answers regarding the economic dimension of eco-systemic value confirm the importance seen in tourism for the development of Montagnana as a heritage city. Tourist flows connected to the Rocca and its relevance for the attractiveness, the appeal and the image of the area are a constant perception of economic value throughout the whole questionnaire, thus their importance related to the city of Montagnana is even higher.

The Rocca is probably considered a distintive value in the image of the city (in particular as itself –non use value - and as part of the context – ecosystemic value. No particular value is perceived as for the image related to Rocca's use for activities)

Considering the area in which it is located, in your opinion, the cultural site is important for

THE CULTURAL SITE IS IMPORTANT FOR THE IMAGE OF THE AREA IN WHICH IT IS LOCATED (APPEAL AND BRAND)	3,87
THE CULTURAL SITE IS IMPORTANT FOR THE ECONOMIC AND PRODUCTIVE DEVELOPMENT OF THE AREA IN...	3,45
THE CULTURAL SITE IS IMPORTANT FOR THE CAPABILITY TO ATTRACT PEOPLE TOWARDS THE AREA IN WHICH IT...	3,78
THE CULTURAL SITE IS IMPORTANT FOR THE CAPABILITY TO ATTRACT FUNDING OR INVESTMENTS TOWARDS THE...	3,48
THE CULTURAL SITE IS IMPORTANT FOR THE TOURIST ATTRACTIVENESS OF THE AREA IN WHICH IT IS LOCATED	3,86
THE CULTURAL SITE IS IMPORTANT FOR THE OCCUPATIONAL SYSTEM OF THE AREA IN WHICH IT IS...	3,22

Figure 20: eco-systemic value – economic

The perception of the Rocca's value for the cultural dimension of Montagnana is similar to the one highlighted for the non-use value: the site is extremely important to keep the historical memory and very important for the local identity, the landscape and to foster sense of belonging to the community, as well as to transmit culture to future generations.

Who has already visited the Rocca generally gives higher value in every category and dimension of value analyzed in the questionnarie. The same can be said considering people who affirmed to be direclty involved in the cultural sector: they are probably mre sensitive to heritage value respect to people who are not working, volunteering or donating in the field.
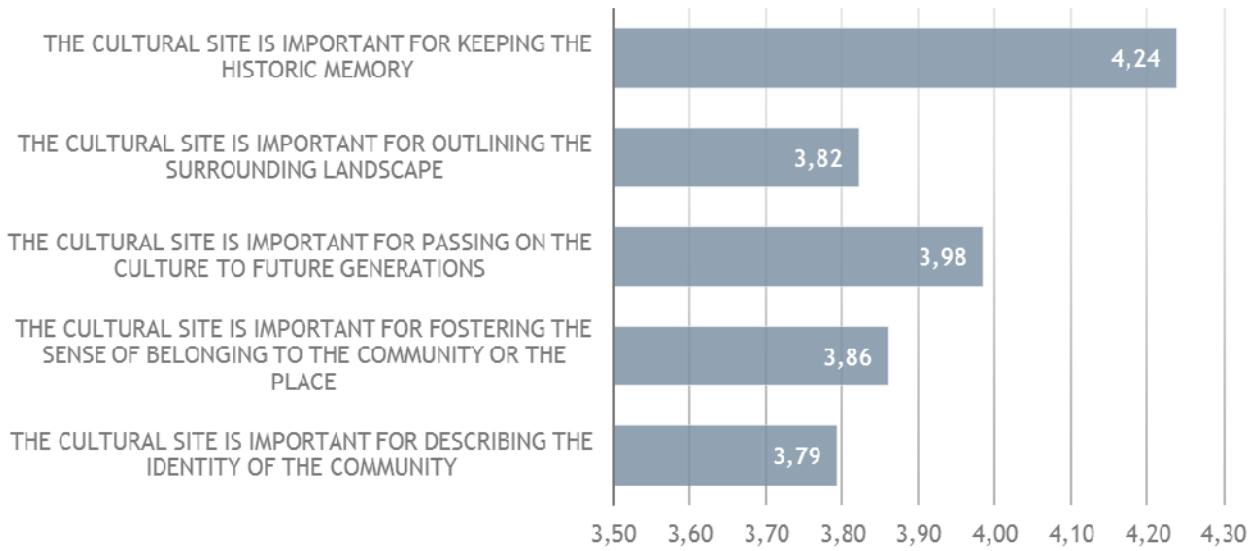
Figure 21: HOW MUCH THE PRESENCE OF THE CULTURAL ASSET IN MONTAGNANA IS IMPORTANT FOR (ALL ANSWERS)

As for the intention of use, most respondents affirm they would like the Rocca to be used for events (86%). Secondly (12%) as an exhibition venue.

Very few people does not want the Rocca to be used. This means that the non-use value has been considered important but not exclusive: a high non-use value does not mean people do not want the Rocca to be used; anyway they recognize the importance to conserve it for the society, the economics (in particular for tourism purposes) and, above all, the understanding and the transmission of culture. Just a 5% of people stated they want to valorize the Rocca through its mere conservation.

Half sample affirm they would like that the Rocca would be used in ways different from the present ones. 38% accepts the present use but would like it to be place side by side with other kinds of usages.
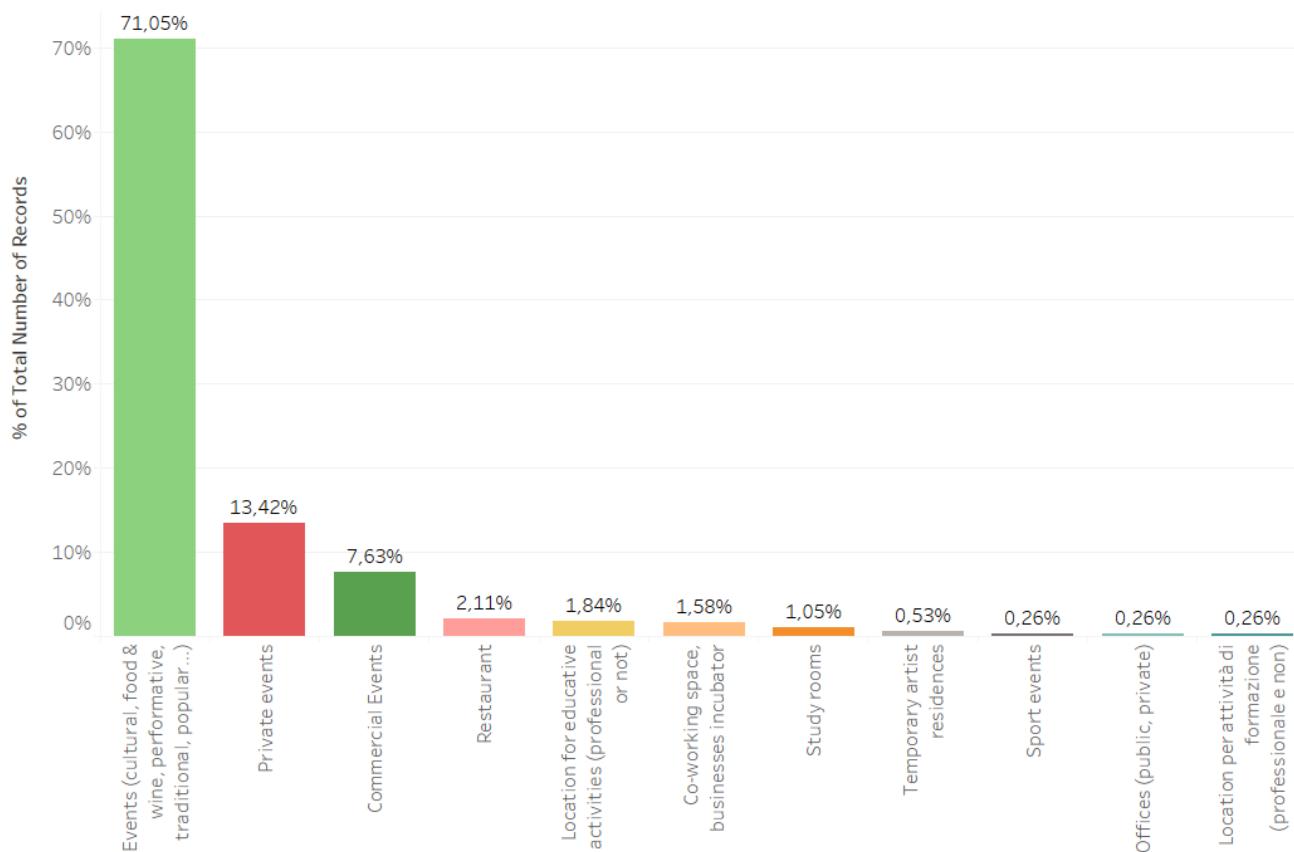
Figure 22: Which kind(s) of use would you prefer for the Rocca?

Asking to say something free about the management and the enhancement of the Rocca, respondents mainly declared that:

- The Rocca needs more promotion (communication, marketing) to be known also outside region/province's borders

- Tourism is a way to valorize the Rocca

- Public Administration has to pay more attention to it

- The hostel was a nice use and some people say it could be replaced

- The Rocca should be a place for citizens, most of all for young people

- The Rocca is a nice green space which should be exploited as a relax place both for residents and tourists

- Private sector can manage it

- It could be used as a restaurant
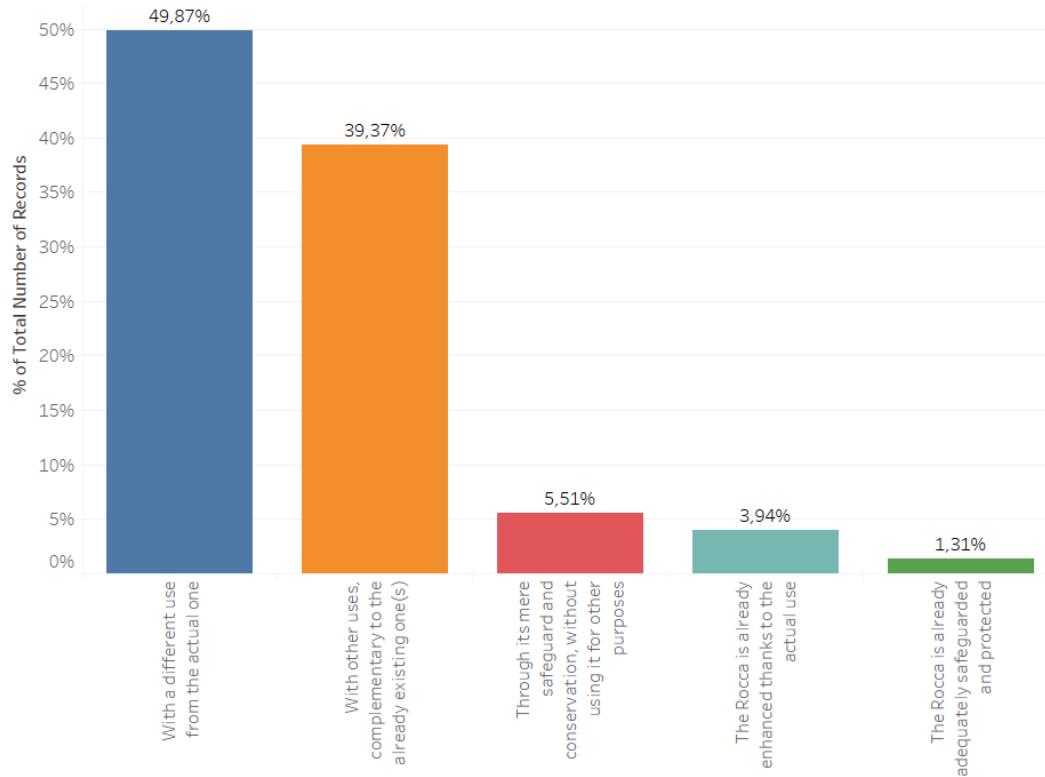
Figure 23: how the Rocca can be valorised?

Asking to say something free about the management and the enhancement of the Rocca, respondents mainly declared that

- It should be used for ehxibitions of contemporary art

- There should be a museum of medieval history

- It should be use for events:

    o Cultural

    o Traditional

    o Related to the already existing events in the city.

5. Other case studies

For the purpose of acquiring information related to the perception that communities have about their cultural heritage and to the use that they would like to carry out of the ruins, a survey had been made, using the same type of questionnaire, which derives from a synthesis of the two previous models.

The survey aims to analyze not only the profile of the interviewed (age, education level and interests on cultural events), but also useful information about the development opportunities of each site as well as the perceived image of the location thus contributing to outlining effective cultural planning strategies, the concept of the re-use of the site and its promotion responding to the real needs of the citizens.

The survey, carried out through Google Forms and through the self-completion of the prepared questionnaire, made it possible to gather information on a random sample of citizens.

The questionnaire is structured on 11 questions mainly with a closed answer; the choice of using closed-ended questions was dictated by the desire to allow respondents to fill in as easily as possible. Below is the List of Questions:

QUESTIONNAIRE ON CULTURAL HERITAGE VALUE PERCEPTION AND USE EXPECTATIONS

SECTION I: GENERAL INFORMATION ON INTERVIEWEE'S PROFILE

1. Where are you from?
Please specify your Municipality

_____

2. To which age group do you belong?
- ☐ 0-17
- ☐ 18-34
- ☐ 35-49
- ☐ 50-64
- ☐ over 65

3. What is your educational level?
- ☐ Primary School
- ☐ Secondary School
- ☐ High School
- ☐ Bachelor Degree
- ☐ Master
- ☐ PhD

4. What is your relationship with culture?

- ☐ Visiting museums and exhibitions
- ☐ Visiting historical cities, historical and cultural monuments, archeological sites
- ☐ Attending cultural festivals (e.g film or literary festivals)
- ☐ Attending musical festival
- ☐ Attending performative art events (dance, theatre)
- ☐ Attending traditional events (related to folklore or popular traditions)
- ☐ Visiting museums or other sites related to craft tradition

5. How important is it for you and your family to preserve the local culture, and pass it to children in the future?
Please answer according to a scale from 0 not at all important to 7 = extremely important

0   1   2   3   4   5   6   7

SECTION II: PERCEPTION OF CULTURAL SITES VALUE

In the following questions, Cultural site has to be interpreted as Ruin of castle in Janowiec / Ruin of Šalek castle in Velenje / Ruined church St. Stosija in Puntamika

6. How important is the existence of this cultural site in your locality?
- ☐ Low
- ☐ High
- ☐ Very high
- ☐ none

7. How much do you think it is important that this cultural site is used by
Please answer according to a scale from 1 to 5 where 1 is not important and 5 is extremely important

- ☐ Tourists (the cultural site is an attraction which influences the choice of the holiday)
- ☐ Visitors (the cultural site is used for visits, events, exhibitions…)
- ☐ Citizens (the cultural site is used for cultural, educative and recreational purposes)
- ☐ Private sector (the cultural site is used for businesses creation – e.g. restaurants)
- ☐ Public administration
- ☐ Third sector (the cultural site is used for activities organized by civic movements/associations)

8. In which way are you willing to support the conservation and use of this cultural site?
More answers are possible
- ☐ Through donations
- ☐ Through taxes
- ☐ Through volunteering activities
- ☐ Other (please specify)

☐ I am not willing to support the conservation and use of the cultural site

9. How much are you willing to pay one-off for the conservation and use of this cultural site?

- ☐ I am not willing to pay for its conservation and use
- ☐ Till 10 euro
- ☐ from 11 to 20 euro
- ☐ from 21 to 50 euro
- ☐ From 51 to 100
- ☐ More than 100

SECTION III: CULTURAL SITE USE EXPECTATIONS

10. How did you get to know this cultural site?
Multiple answer, more answers are possible

- ☐ Living or being born in its surroundings
- ☐ Simply visiting the city
- ☐ Attending one or more events in its interiors
- ☐ I have heard about it at school, university
- ☐ I took part to its maintenance
- ☐ I read about it in a tourist guidebook
- ☐ I read about it in a magazine, newspaper
- ☐ Through the internet
- ☐ Through word of mouth (friends', relatives …)
- ☐ Other (please specify) _____

11. Which kind(s) of use would you prefer for Ruin of castle in Janowiec / Ruin of Šalek castle in Velenje / Ruined church St. Stosija in Puntamika?
Multiple answer, more answers are possible

- ☐ Events (cultural, food & wine, performative, traditional, popular…)
- ☐ Commercial events
- ☐ Private events (e.g. marriages, company dinners…)
- ☐ Exhibitions
- ☐ Museum
- ☐ Tourist accommodation
- ☐ Restaurant(s)
- ☐ Creative activities
- ☐ co-working space, businesses incubator
- ☐ study rooms
- ☐ temporary artist residences
- ☐ location for educative activities (professional or not)
- ☐ offices (public, private)
- ☐ Other (please specify) _____
- ☐ None

The questionnaire was translated into each of the three languages and uploaded to Google Form in order to be disseminated and compiled through the web channels.

Figure 24 some screenshots of the survey in Google form

5.1. Survey on Ruin of castle in Janowiec

The survey related to Ruined castle in Janowiec involved 106 people, from many different cities. However sample respondants are predominantly from Lublin (42%), Puławy (10%) and Janowiec (6%), which is the town where the site in question is located.
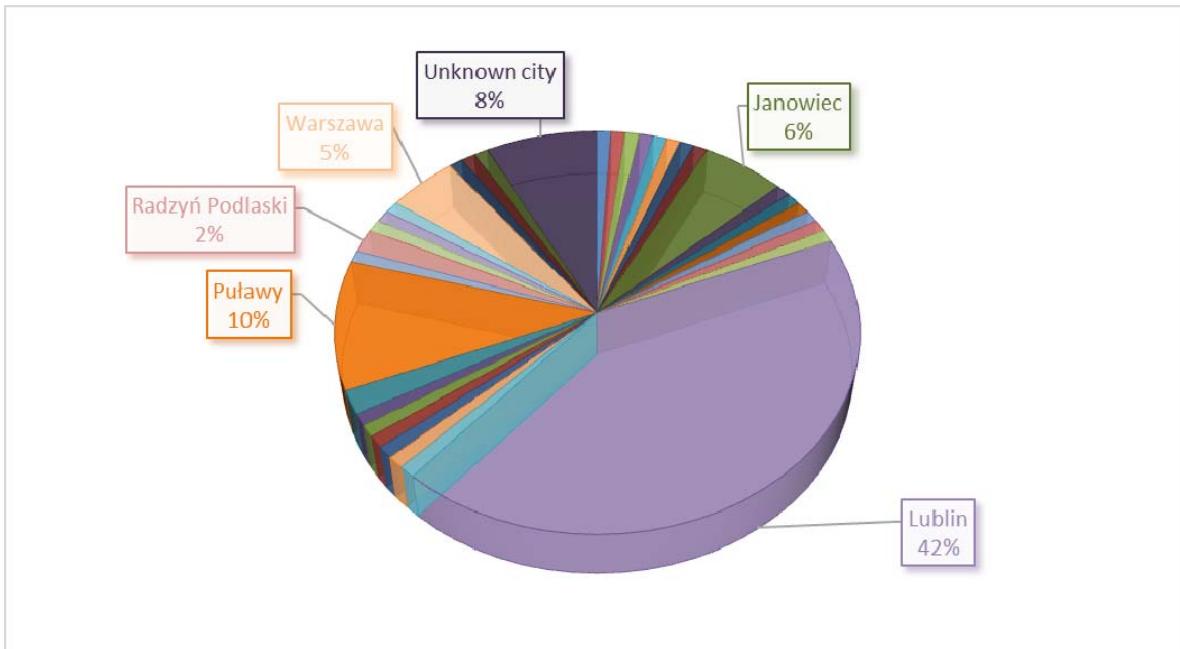
Figure 25 CITY OF ORIGIN OF THE SAMPLE INTERVIEWED

In order to understand the composition of the sample, a division by age group was carried out. From this subdivision there is a strong prevalence of young respondents from the age of 18 to 34 (65%) while the percentage of respondents under 17 and over 65 is very small (4% - 7%).
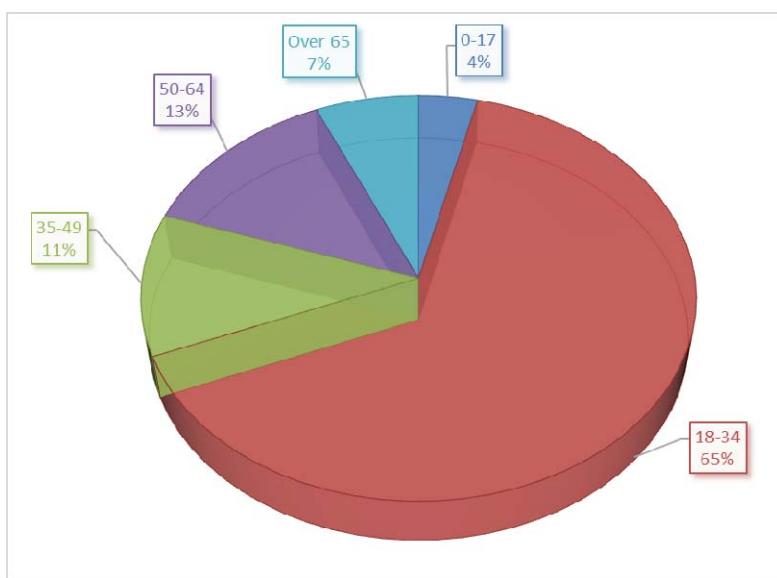
Figure 26 PIE CHART 2 – AGE OF THE SAMPLE INTERVIEWED

With reference to the educational level, there is a strong prevalence of respondents with a medium-high degree (35% High School, 32% Bachelor degree, 25% Master) compared to an extremely reduced incidence of those with a low qualification (4% Primary school, 2% Secondary school).
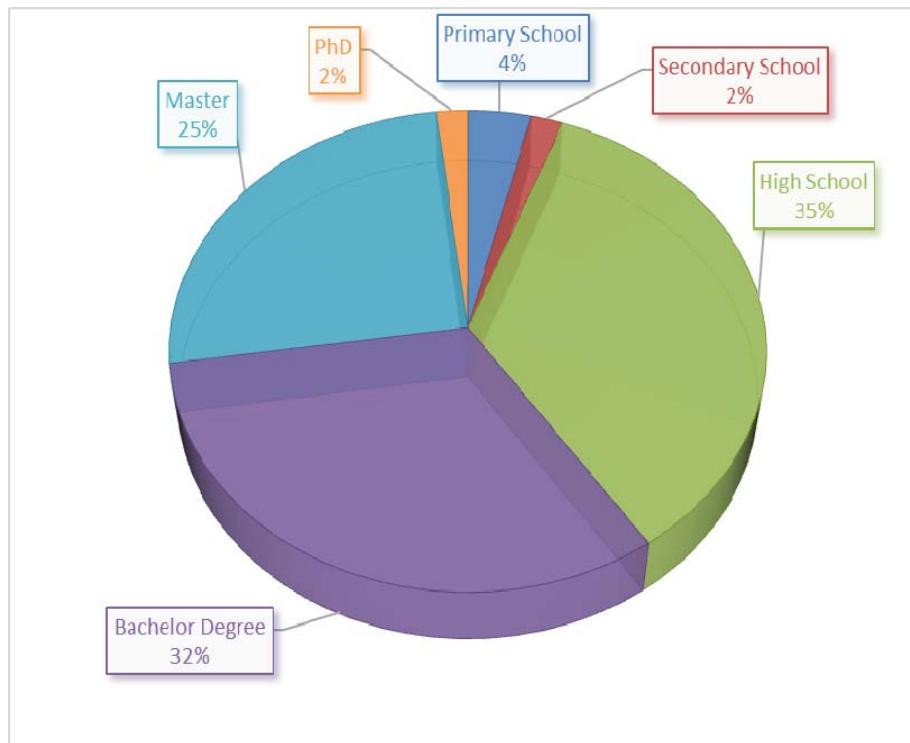
Figure 27– EDUCATION LEVEL OF THE SAMPLE INTERVIEWED

The question: „What is your relationship with culture?" was articulated in different cultural activities and the interviewed had to answer according to a scale composed by: never, rarely, sometimes, often and very often. Based on what was stated by the respondents, we can notice that the majority of the sample sometimes or often attends cultural events, making their relationship with culture average.

The most common ones among the interviewed people are visits to art exhibitions and historical cities, monuments and archeological sites; while the least popular ones are attending musical festivals, performative art events (dance, theatre), traditional events and cultural festivals (e. g. film or literary festivals).
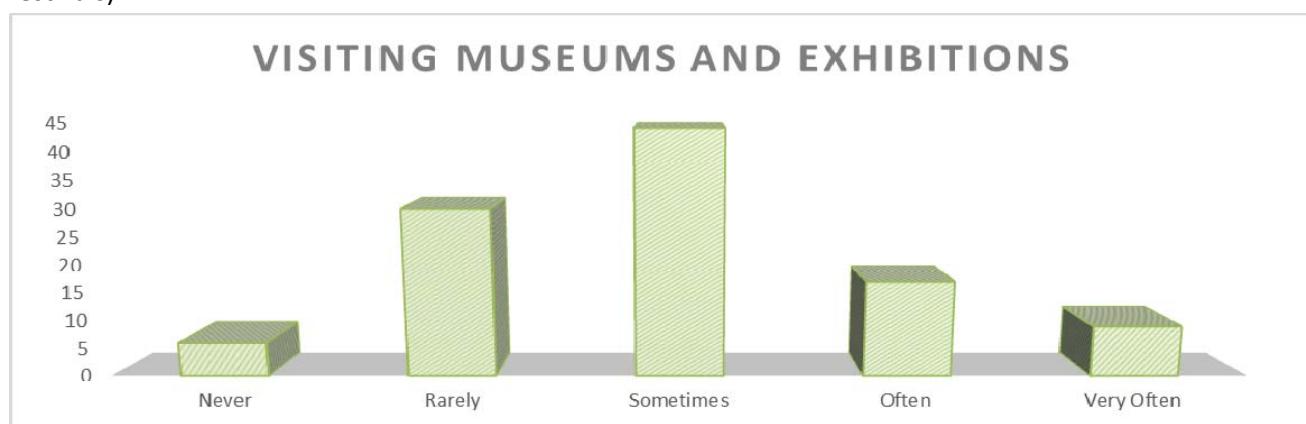
Figure 28– VISITING MUSEUMS AND EXHIBITIONS
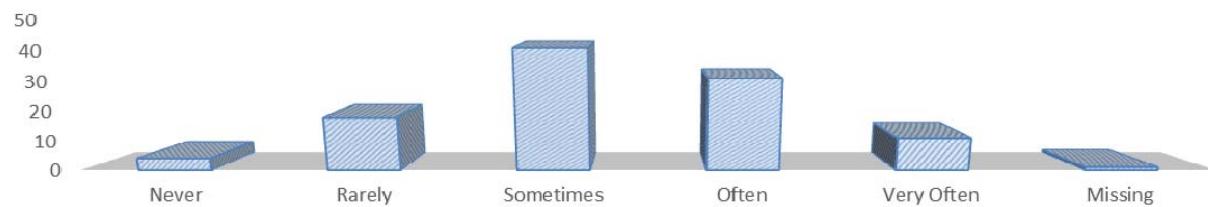
Figure 29 – VISITING HISTORICAL CITIES, HISTORICAL AND CULTURAL MONUMENTS, ARCHEOLOGICAL SITES
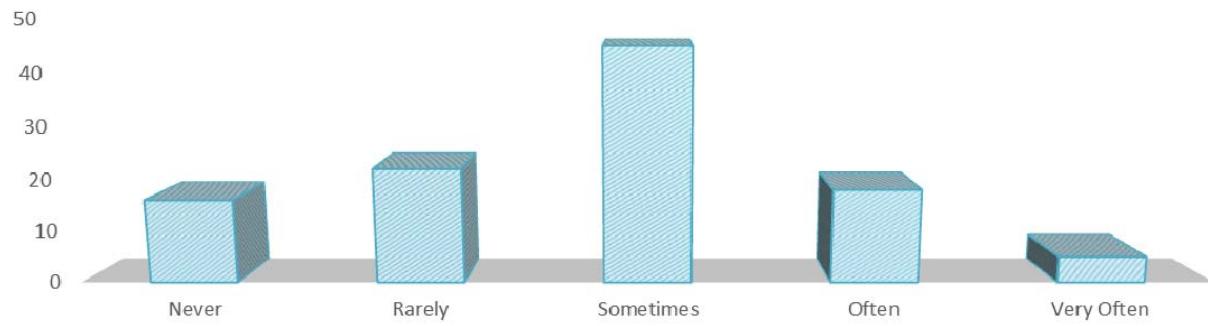
Figure 30 – ATTENDING MUSICAL FESTIVALS
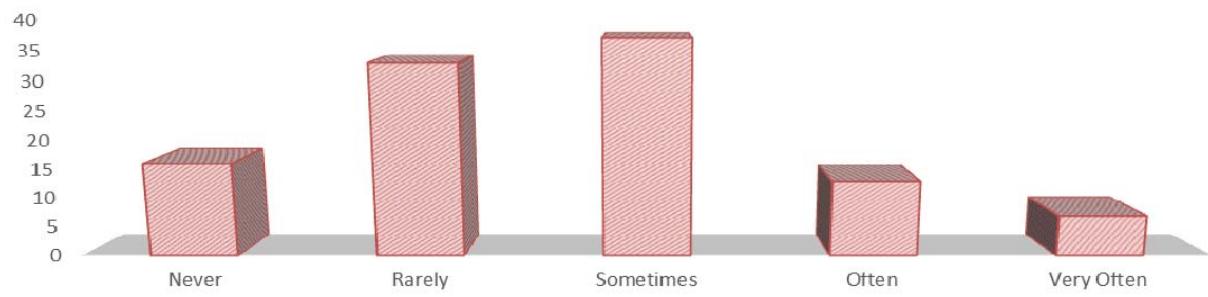
Figure 31– ATTENDING CULTURAL FESTIVALS (E. G. FILM OR LITERARY FESTIVALS)
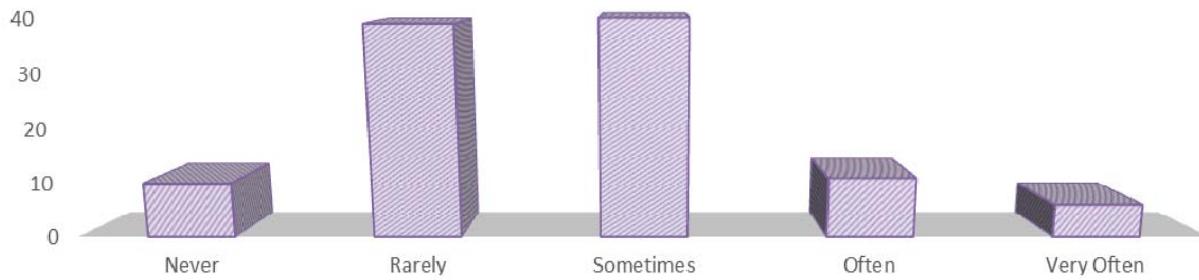
Figure 32 – ATTENDING PERFORMATIVE ART EVENTS (DANCE, THEATRE)
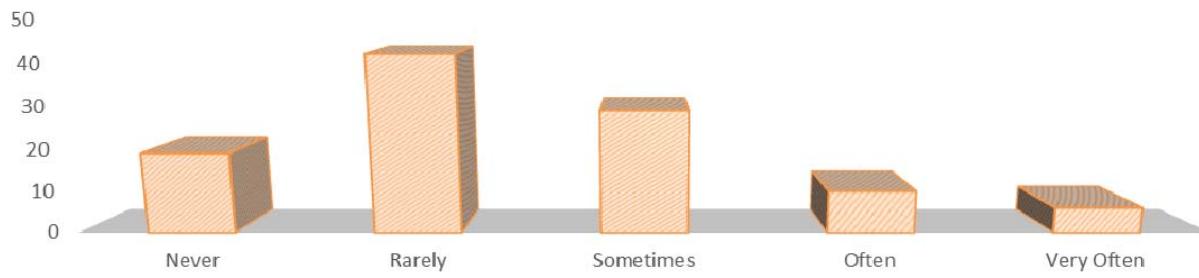
Figure 33 – ATTENDING TRADITIONAL EVENTS (RELATED TO FOLKRORE OR POPULAR TRADITIONS)
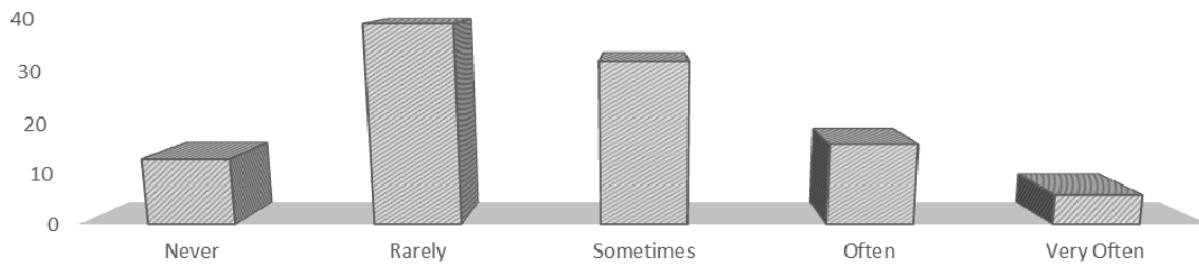
Figure 34– VISITING MUSEUMS OR OTHER SITES RELATED TO CRAFT TRADITION

From these results we can deduce that local culture is relatively important for the people interviewed, and they believe in passing it to children in the future. As the pie chart shows in fact, only 1% of the sample graded 0 or 1, however 5% and 20% graded 2 and 4. High grades like 5, 6 and 7 have been given respectively by 20%, 16% and 25%. This demonstrate a steady attachment to local culture and traditions, meaning that Polish people, or at least the interviewed ones are quite proud of them.
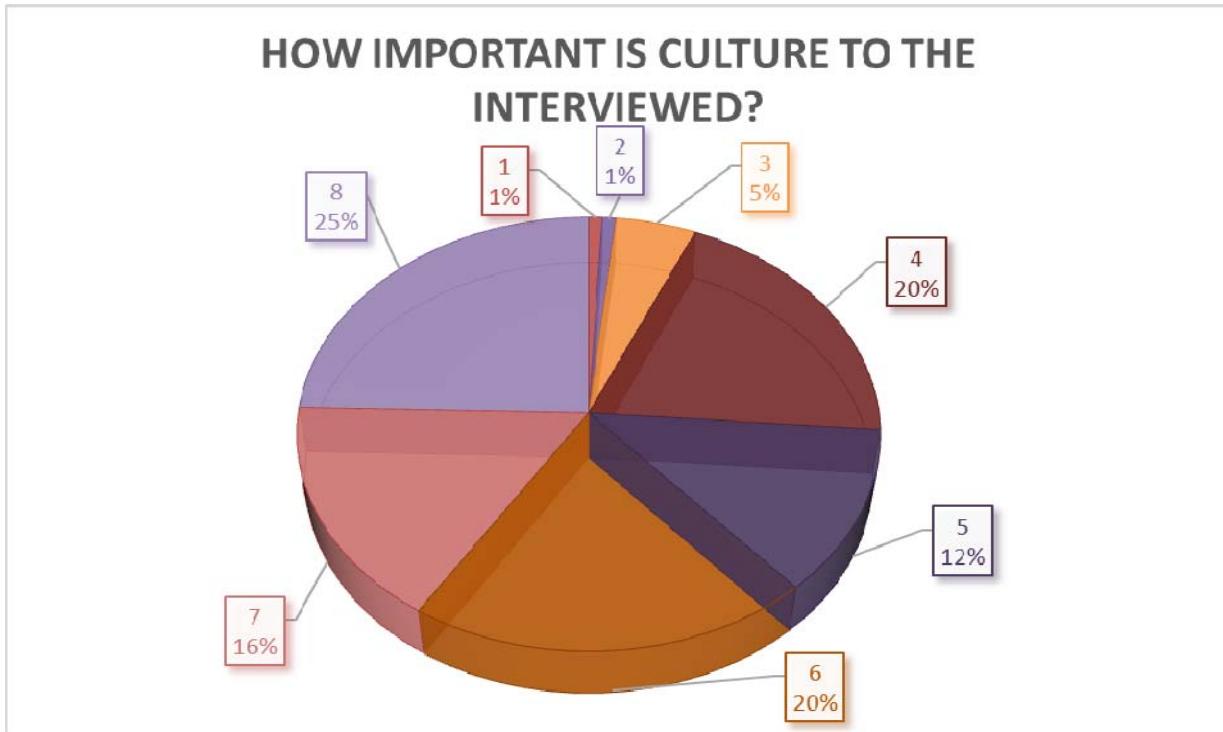
Figure 35– IMPORTANCE OF PRESERVING THE LOCAL CULTURE

According to the results to this question: „How important is the existence of this cultural site in your locality?", Polish people consider quite important the Ruin of castle in Janowiec.
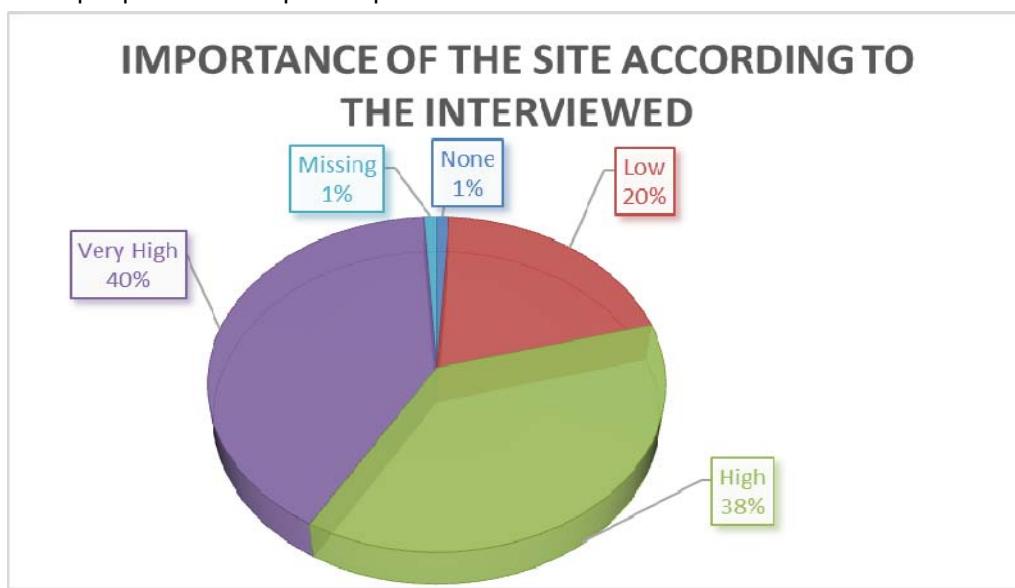
Figure 36 – IMPORTANCE OF THE SITE

For what concerns this question „How much do you think this cultural site is used by tourists, visitors, citizens, private sector, public administration and third sector?", the interviewed had to answer according on a scale from 1 to 5, where 1 is not important and 5 is extremely important. From what we can observe, tourists, citizen and visitors in general are considered very significant and people think that they can benefit from the Ruin of the castle in Janowiec, while the site is thought to be less used both by the private and the third sectors, as well as Public administration.
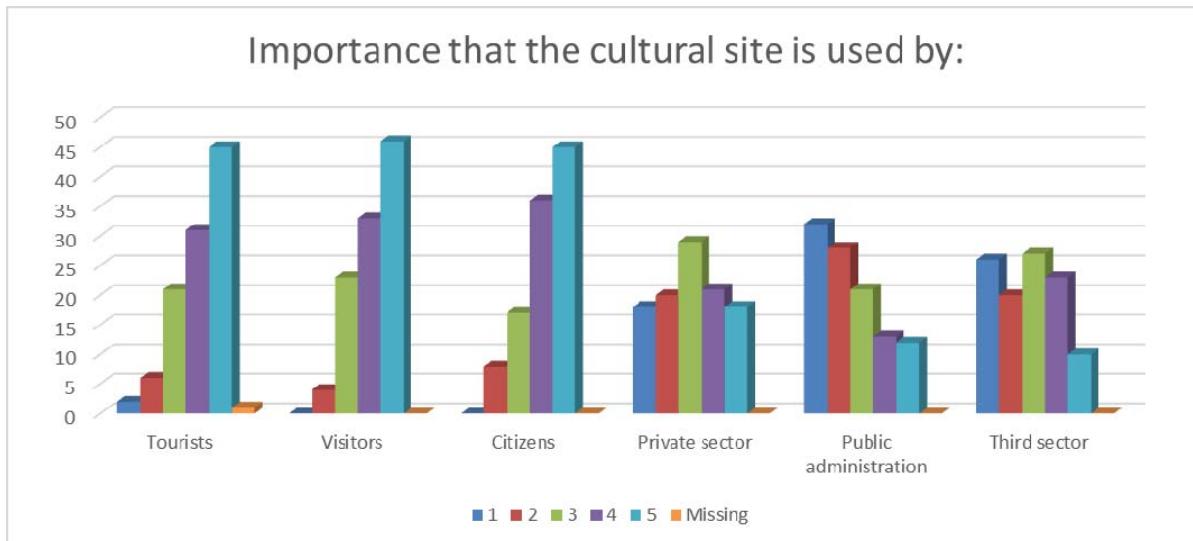
Figure 37 IMPORTANCE THAT JANOWIEC CASTLE IS USED BY TOURISTS, VISITORS, CITIZENS, PRIVATE SECTOR, PUBLIC ADMINISTRATION AND THIRD SECTOR

As we have assumed from the previous questions, even though culture is very important for the community, a very high number of people is not willing to pay for it. Nevertheless the majority of those surveyed is willing to support the conservation of the site through volunteering activities, taxes and donations.
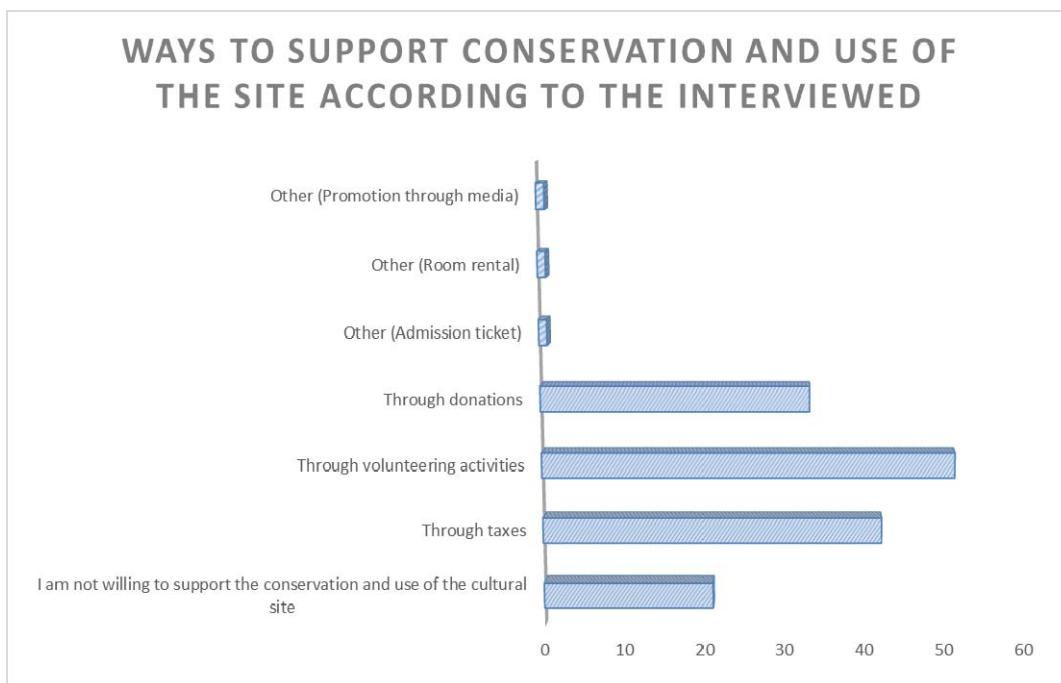
Figure 38

As a confirmation of what stated before, the 23% of those questioned won't pay for the conservation of the site. Nevertheless 6% of the people surveyed are willing to pay more than € 100 and this is not a result to be evaluated.
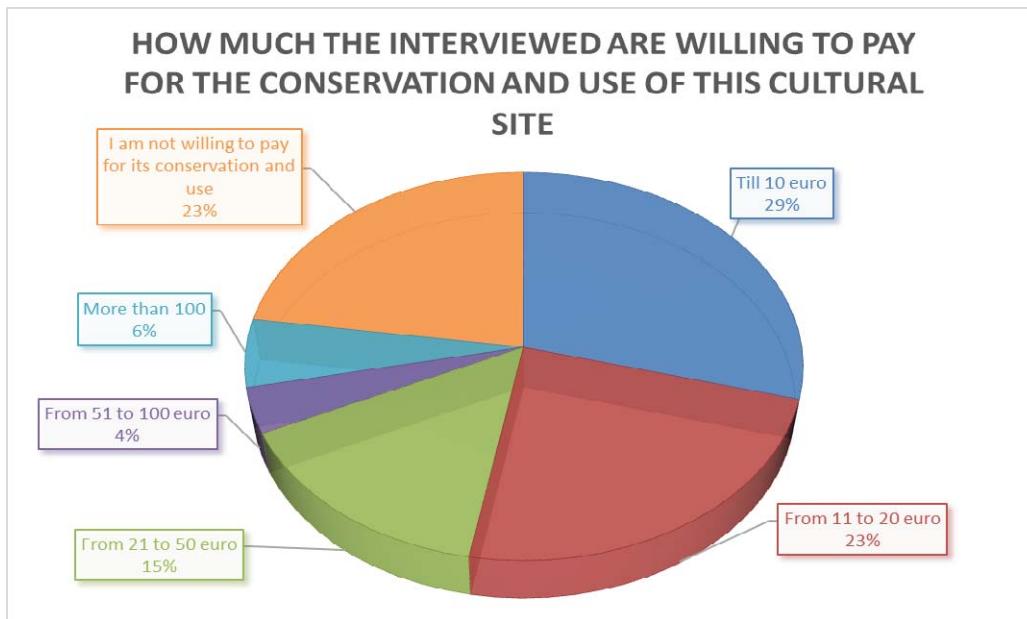
Figure 39 HOW MUCH PEOPLE ARE WILLING TO PAY TO SUPPORT THE CONSERVATION OF THE SITE

Cultural site use expectations

For this question: „How did you get to know this cultural site?", the majority of the questioned ones got to know the site through word of mouth or for learning about it at school.

MEANS OF KNOWLEDGE FOR THE SITE

Category	Value
Other	0
Through word of mouth (friends', relatives …)	44
Through the internet	25
I read about it in a magazine, newspaper	17
I read about it in a tourist guidebook	14
I took part to its maintenance	7
I have heard about it at school, university	38
Attending one or more events in its interiors	10
Simply visiting the city	27
Living or being born in its surroundings	28
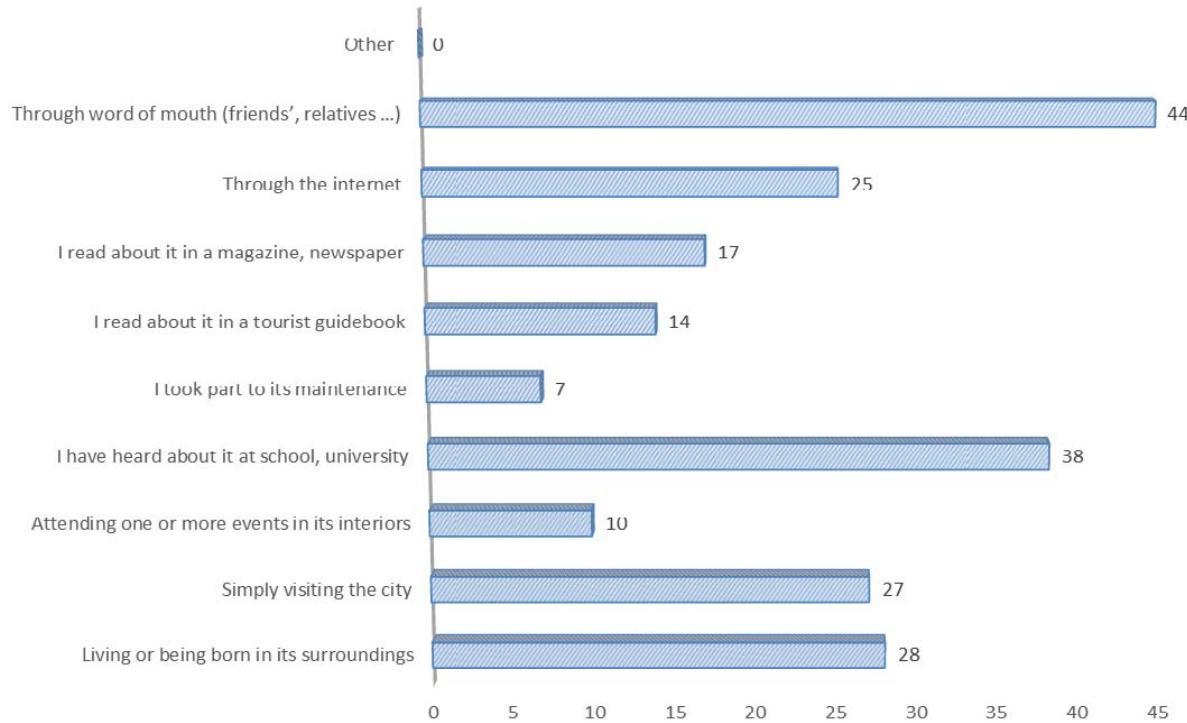
Figure 40 - HOW DID SURVEYED PEOPLE GET TO KNOW THE RUINS OF JANOWIEC'S CASTLE

Without a doubt people would prefer to see the ruins of Janowiec's castle as a space for exhibitions or a museum. The choice of the location for events of different nature is very popular too, followed by a location for creative activities or a restaurant. This shows how people is affected by the critical issues of the site, they would prefer living it as a location open to everybody and enjoyed as a community, assigning a socio-cultural added value to the restored object.

POSSIBLE FUTURE USES OF THE SITE PREFERRED BY THE INTERVIEWED
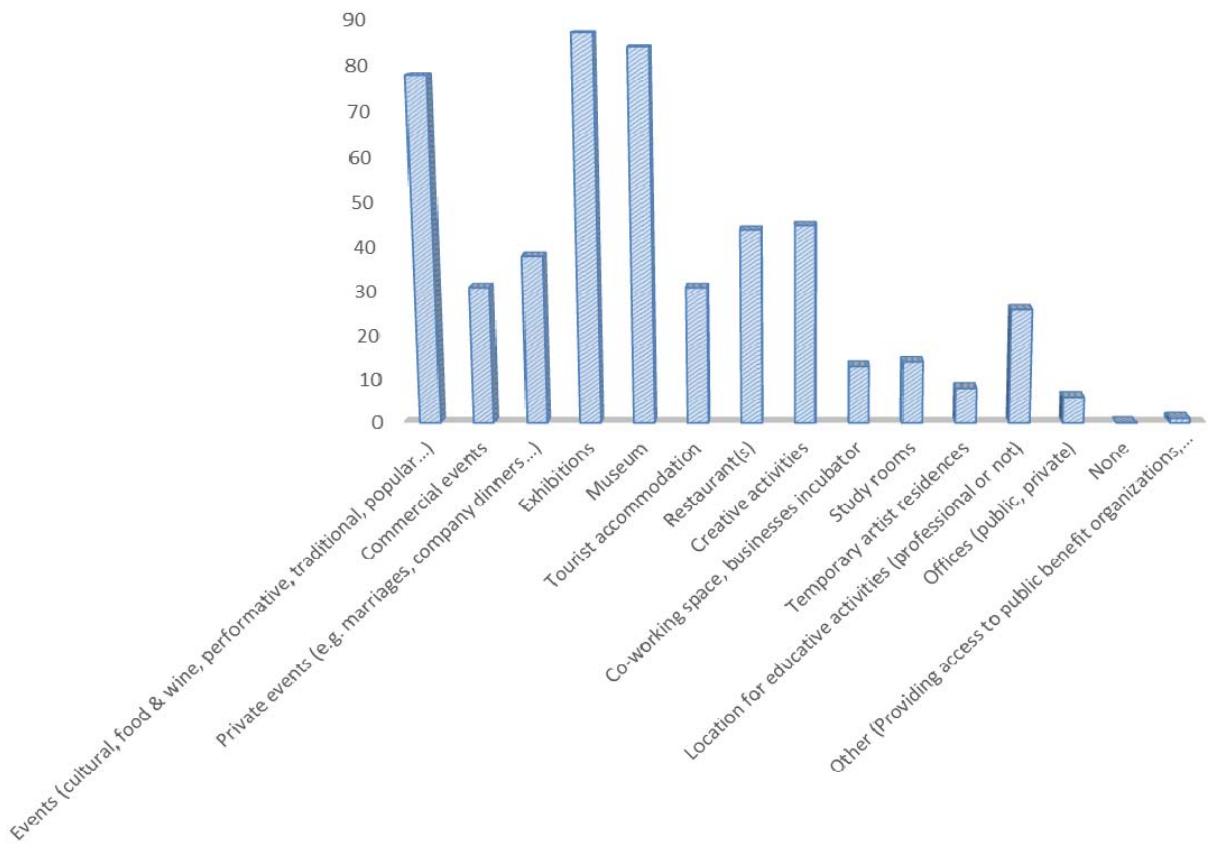
Figure 41 – EXPECTATIONS ON THE FUTURE USE OF THE SITE

It's interesting to underline the choices made about the cultural site use expectations by Janowiec citizens. Almost the 90% of those surveyed would like to see the ruins of Janowiec's castle as a future location for exhibitions, museum or cultural events.
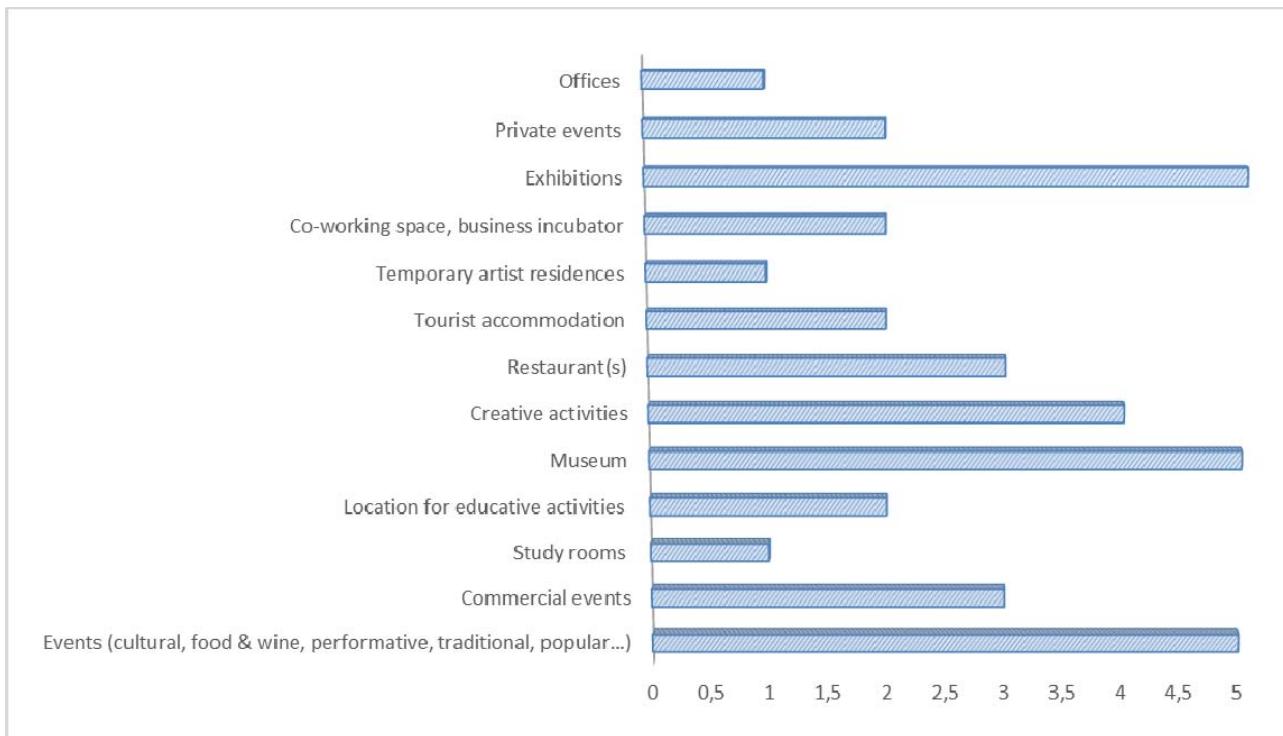
Figure 42 – EXPECTATIONS ON THE FUTURE USE OF THE SITE FROM CITIZENS OF JANOWIEC

5.2. Survey on Ruin of Šalek castle in Velenje

For Slovenian case study, 60 questionnaires have been filled in. Sample citizens are predominantly from Velenje (50%), which is also the city where Šalek castle is located.
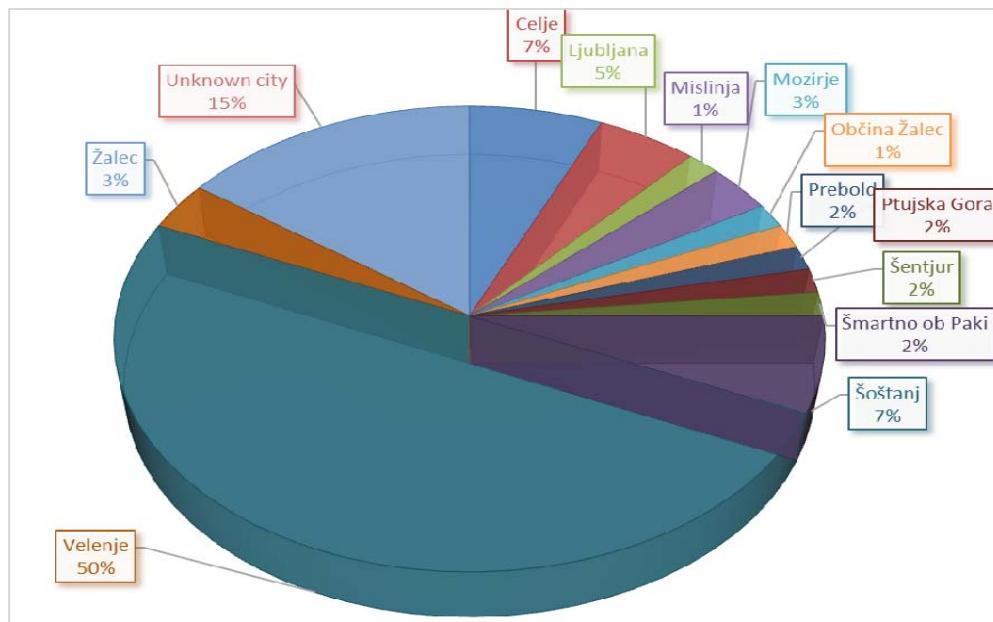
Figure 43 - CITY OF ORIGIN OF THE SAMPLE INTERVIEWED

In order to understand the composition of the sample, a division by age group was carried out. From this subdivision there is a strong prevalence of respondants in the central age group 35-49 years (40%), while the percentage of respondants over 65 is very small (2%).
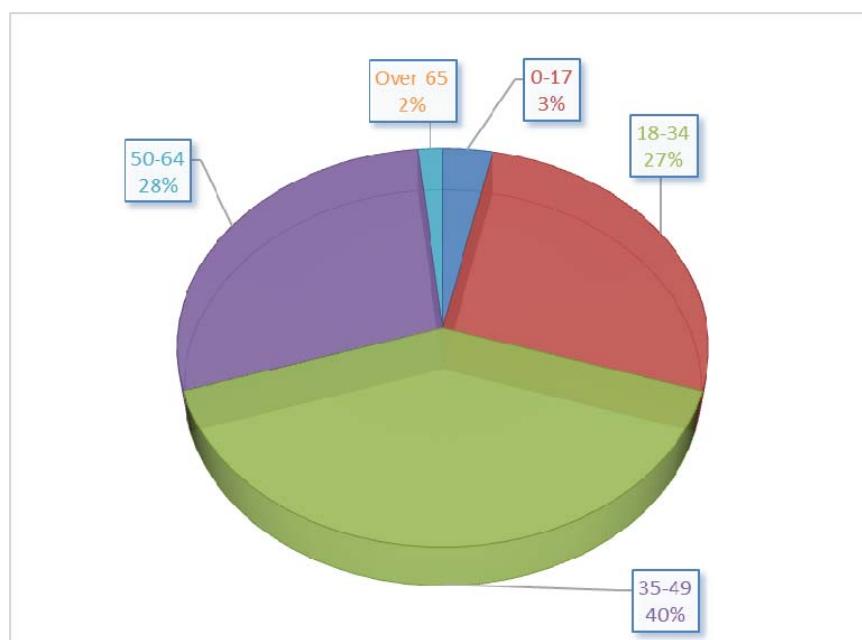
Figure 44 AGE OF THE SAMPLE INTERVIEWED

With reference to the level od education, there is a strong prevalence of interwiewed with a medium-high degree (23% Bachelor degree, 28% Master) compared to an extremely reduced incidence of those with an average qualification - low (7% Primary school, 12% Secondary school).
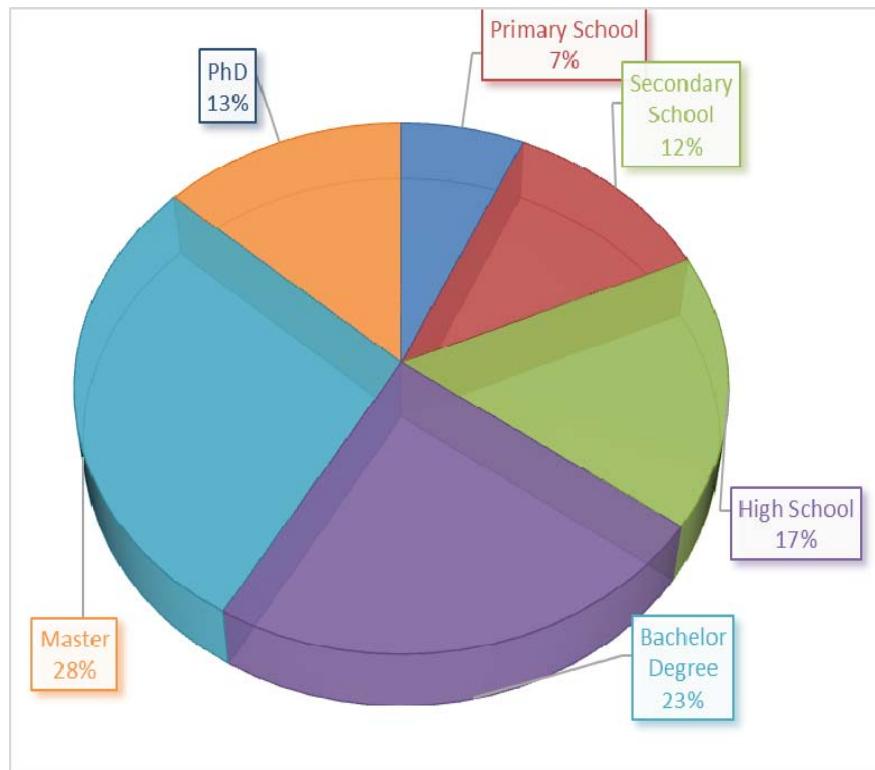
Figure 45 EDUCATION LEVEL OF THE SAMPLE INTERVIEWED

The question "What is your relationship with culture?" was articulated in different cultural activities and the interviewed had to answer according to a scale composed by: never, rarely, sometimes, often and very often. Based on what was stated by the respondents, we can notice that the majority of the sample sometimes or often attends cultural events, making their relationship with culture average. In particular, the most and the more often attended cultural events are musical festivals and art exhibitions.

The most common ones among the interviewed people are musical festivals, art exhibitions and visiting historical cities, monuments and archeological sites; while the least popular ones are attending traditional events and cultural festivals (e. g. film or literary festivals).
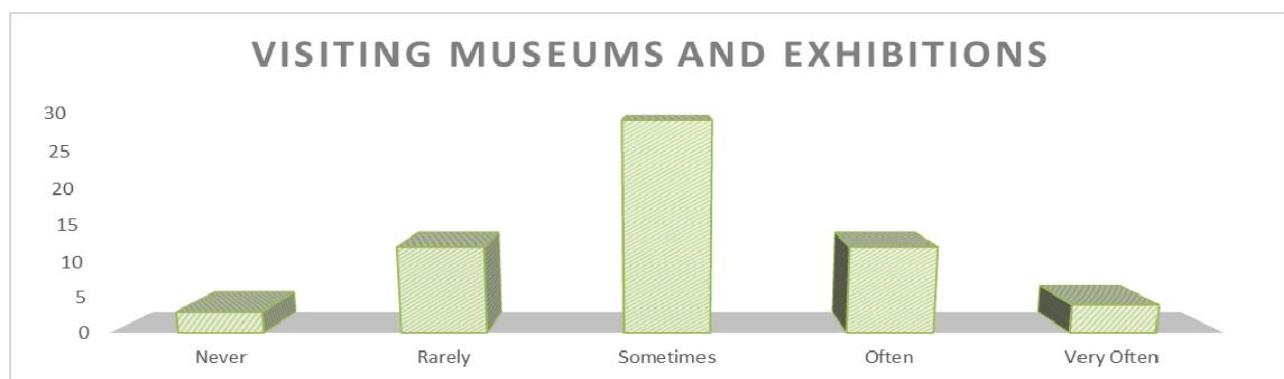
Figure 46 VISITING MUSEUMS AND EXHIBITIONS
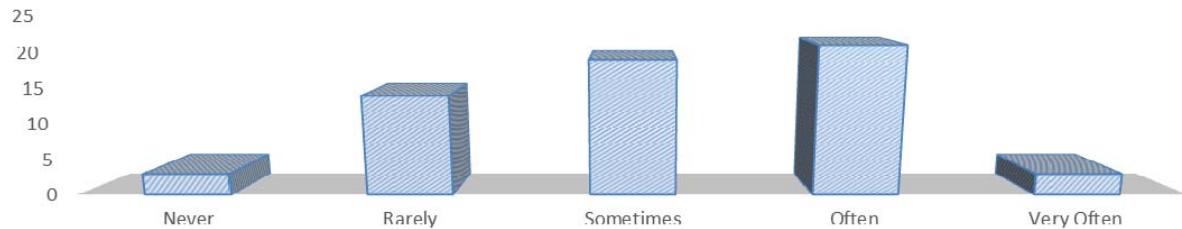
Figure 47 - VISITING HISTORICAL CITIES, HISTORICAL AND CULTURAL MONUMENTS, ARCHEOLOGICAL SITES
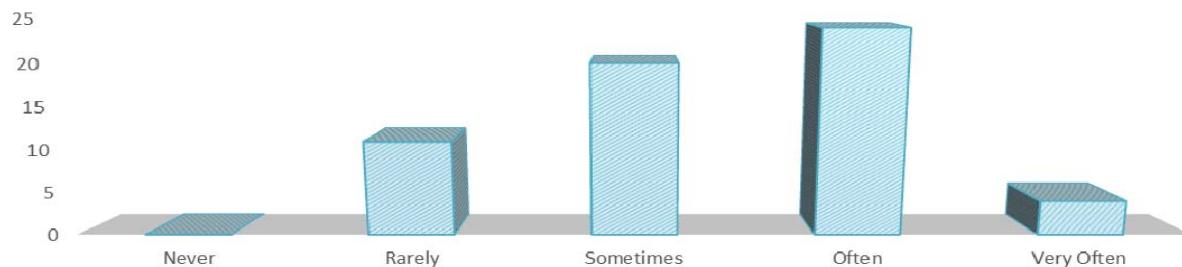
Figure 48 – ATTENDING MUSICAL FESTIVALS
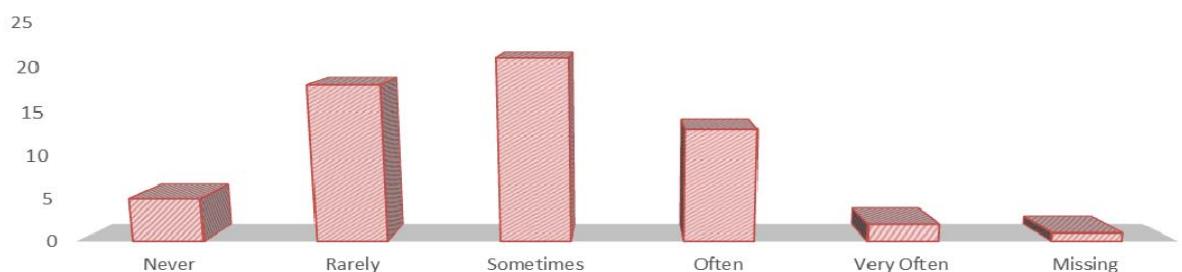
Figure 49 - ATTENDING CULTURAL FESTIVALS (E. G. FILM OR LITERARY FESTIVALS)
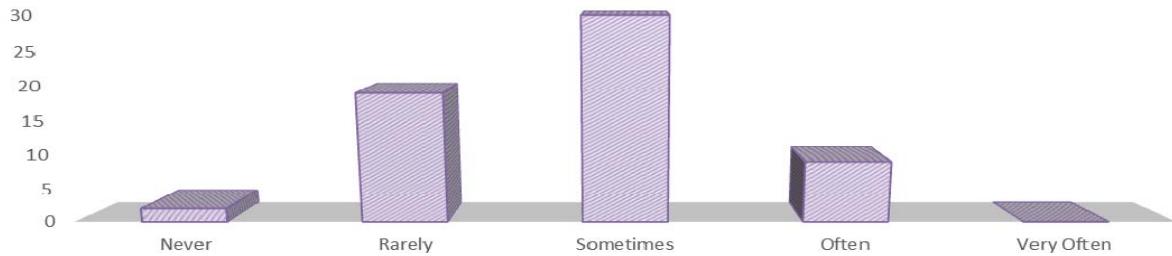
Figure 50 – ATTENDING PERFORMATIVE ART EVENTS (DANCE, THEATRE)
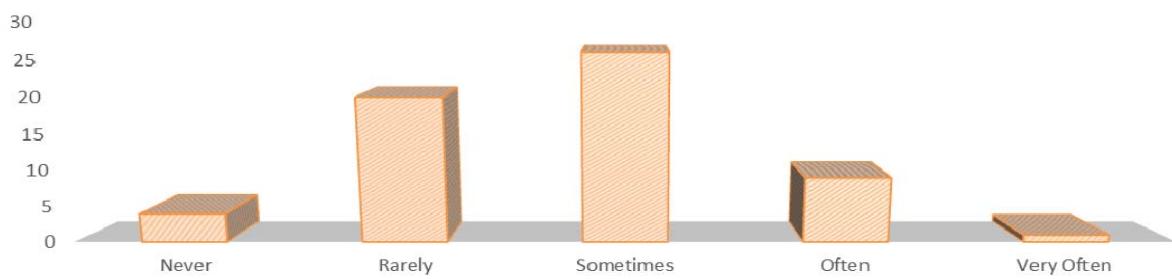
Figure 51 - ATTENDING TRADITIONAL EVENTS (RELATED TO FOLKRORE OR POPULAR TRADITIONS)
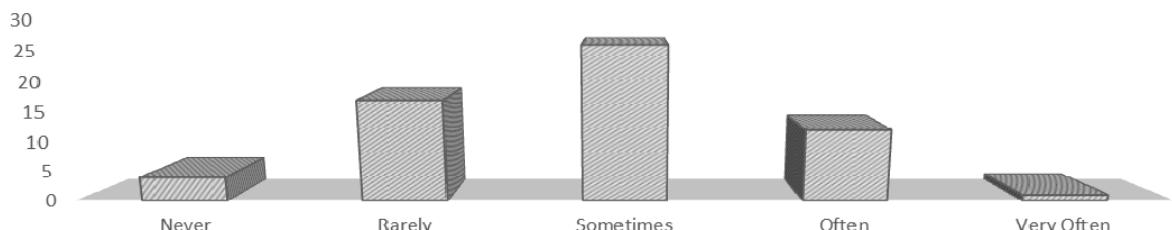
Figure 52 – VISITING MUSEUMS OR OTHER SITES RELATED TO CRAFT TRADITION

Local culture is relatively important for the people interviewed, and they strongly believe in passing it to children in the future. As the pie chart shows in fact, 0% of the sample graded 0 or 1 and just the 2% graded 2 or 3. This demonstratse a steady attachment to local culture and traditions, meaning that Slovenians, or at least the interviewed ones are very proud of them.
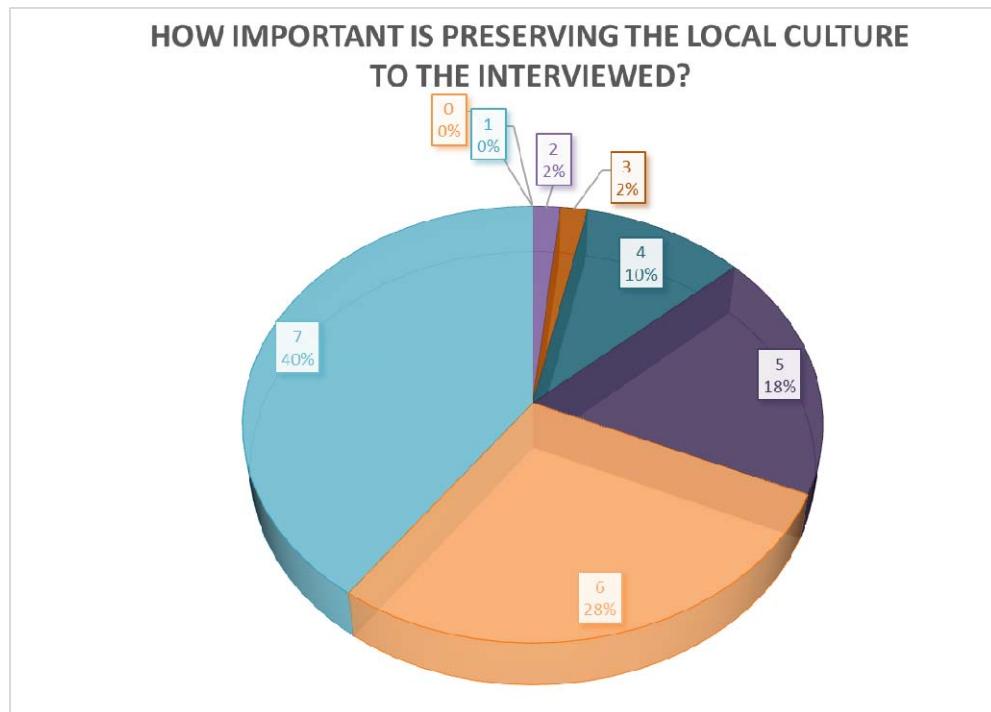
Figure 53– IMPORTANCE IN PRESERVING THE LOCAL CULTURE

According to the results to this question: „How important is the existence of this cultural site in your locality?" respondants consider very important the site (Šalek castle) involved in RUINS project.
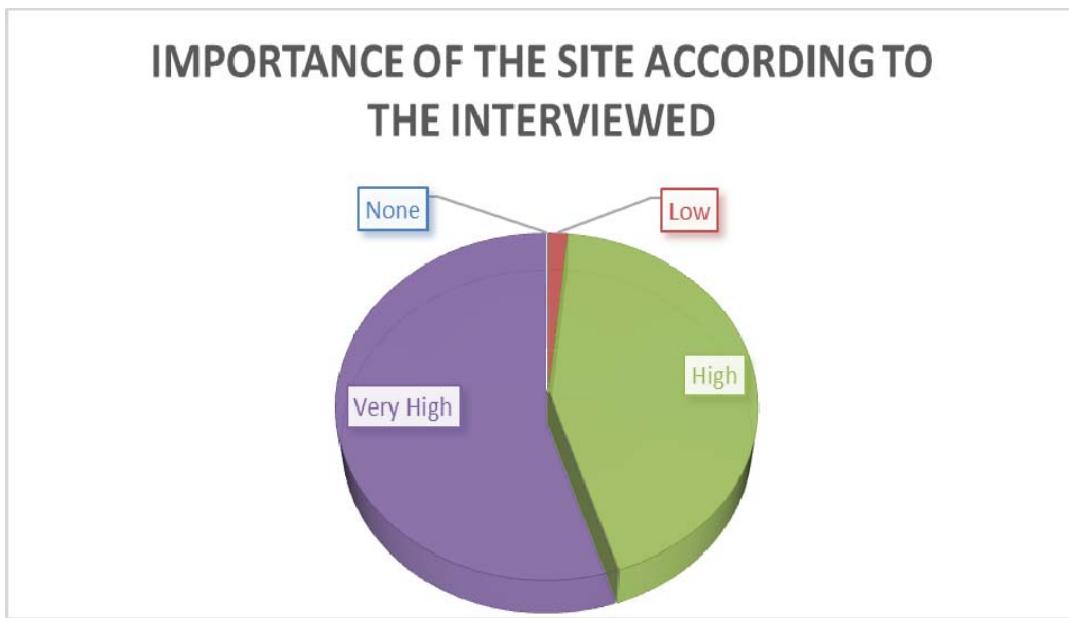
Figure 54 – IMPORTANCE IN PRESERVING THE LOCAL CULTURE

For what concerns this question: "How much do you think this cultural site is used by tourists, visitors, citizens, private sector, public administration and third sector?", the interviewed had to answer according on a scale from 1 to 5, where 1 is not important and 5 is extremely important.

From what we can observe, tourists, citizen and visitors in general are considered very significant and people think that they can benefit from Šalek castle, while the site is thought to be less used both by the private and the third sectors, as well as Public administration.
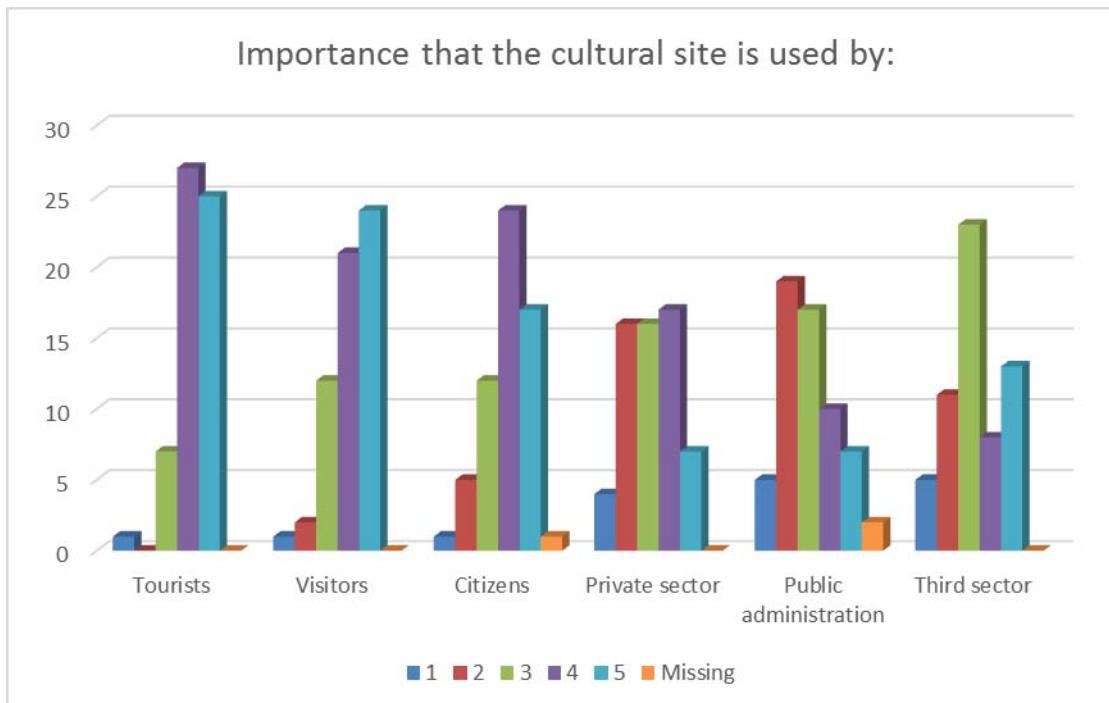
Figure 55 IMPORTANCE THAT ŠALEK CASTLE IS USED BY TOURISTS, VISITORS, CITIZENS, PRIVATE SECTOR, PUBLIC ADMINISTRATION AND THIRD SECTOR

As we have assumed from the previous questions, culture is very important for the community, but a very high number of people is not willing to pay for it. Nevertheless the majority of those surveyed is willing to support the conservation of the site through taxes and volunteering activities.
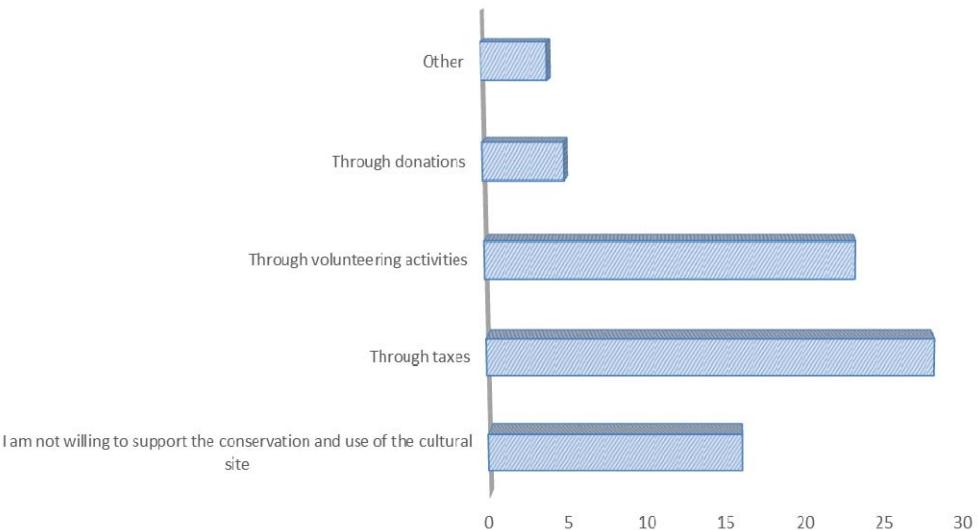
Figure 56 – WAYS PEOPLE ARE WILLING TO PAY TO SUPPORT THE CONSERVATION OF THE SITE

As a confirmation of what stated before, the 43% of those questioned won't pay for the conservation of the site, and the 0% is willing to pay more than € 50.
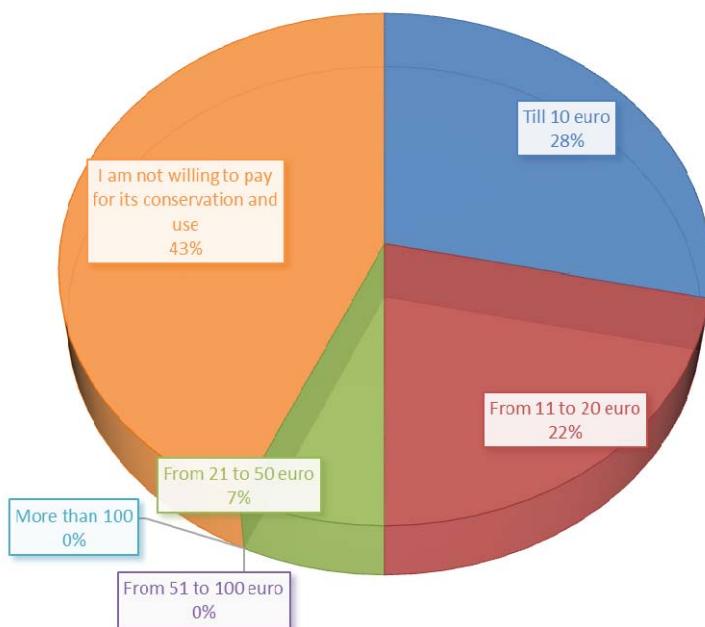
Figure 57 HOW MUCH PEOPLE ARE WILLING TO PAY TO SUPPORT THE CONSERVATION OF THE SITE

Cultural site use expectations

For this question: „How did you get to know this cultural site?", the answers were well balanced. It is clear though, that the majority of the questioned ones got to know Šalek castle either because they are from Velenje or its surroundings.
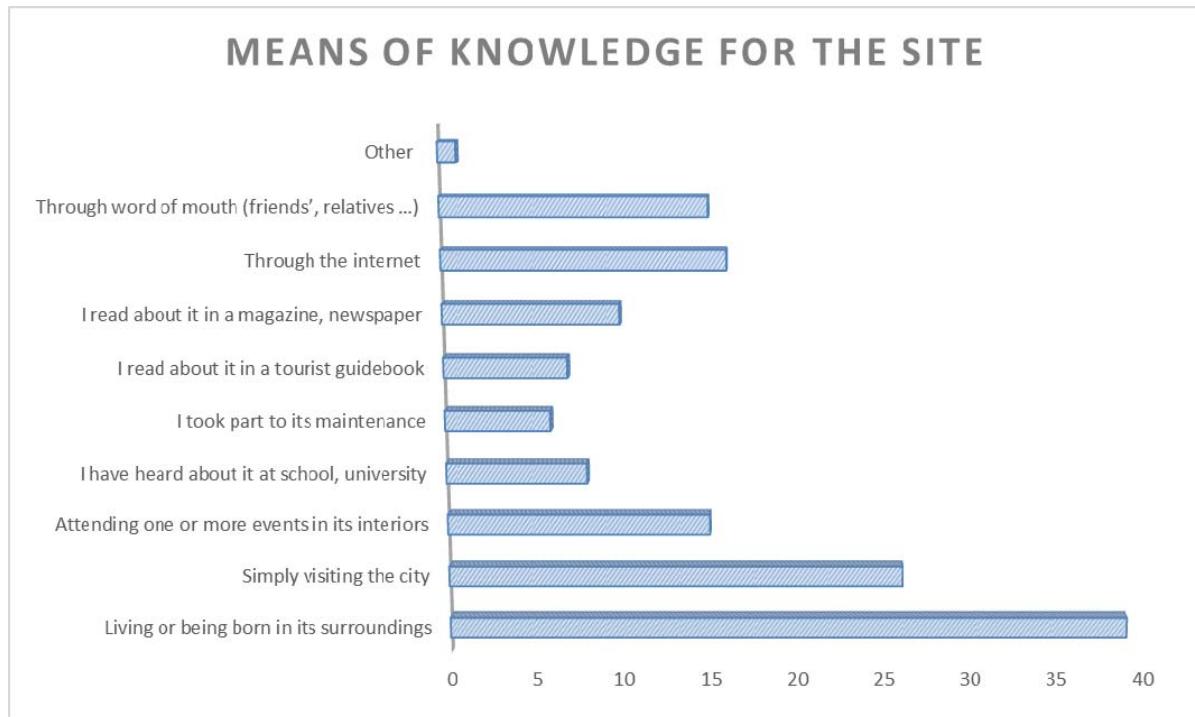
Figure 58 HOW DID SURVEYED PEOPLE GET TO KNOW ŠALEK CASTLE

Without a doubt people would prefer to see Šalek castle as a location for events of different nature (exhibitions, cultural or private events), rather than other purposes. This shows how people is affected by the private nature of the site, they would prefer living it as a location open to everybody and enjoyed as a community, assigning a socio-cultural added value to the restored object.
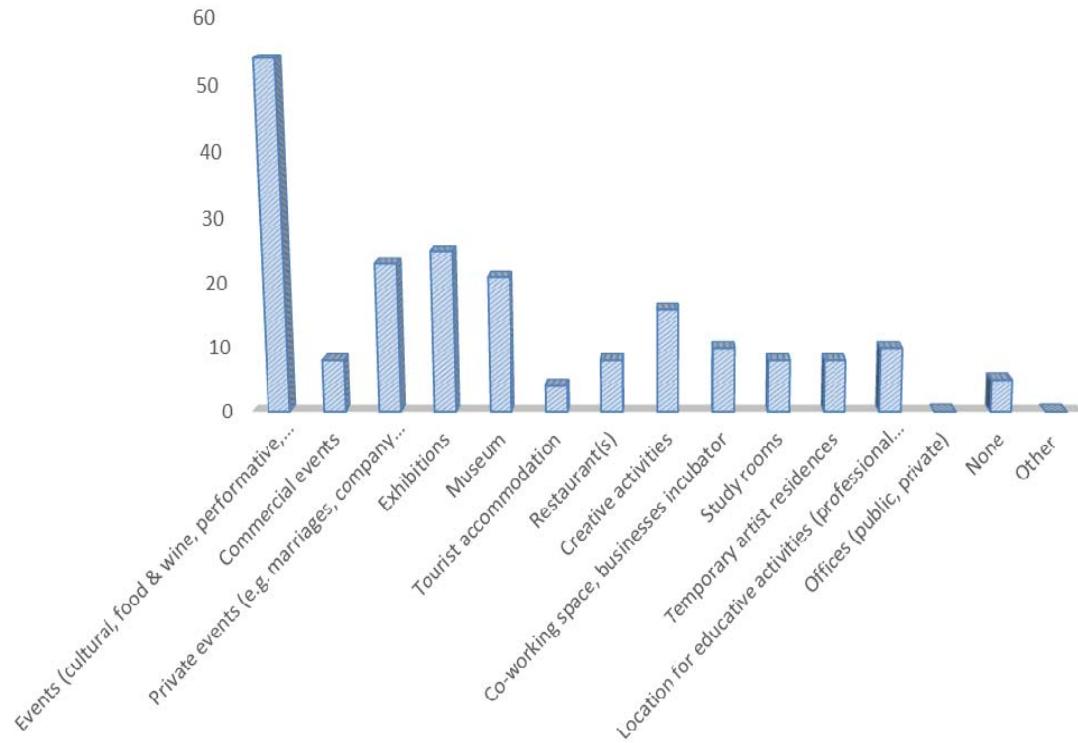
Figure 59 – HOW DID SURVEYED PEOPLE GET TO KNOW ŠALEK CASTLE

5.3. Survey on Ruined church St. Stosija in Puntamika (Zadar)

For Croatian case study, 97 questionnaires have been filled in. Sample citizens are predominantly from Zadar (76%), which is also the city where St. Stosija church is located.
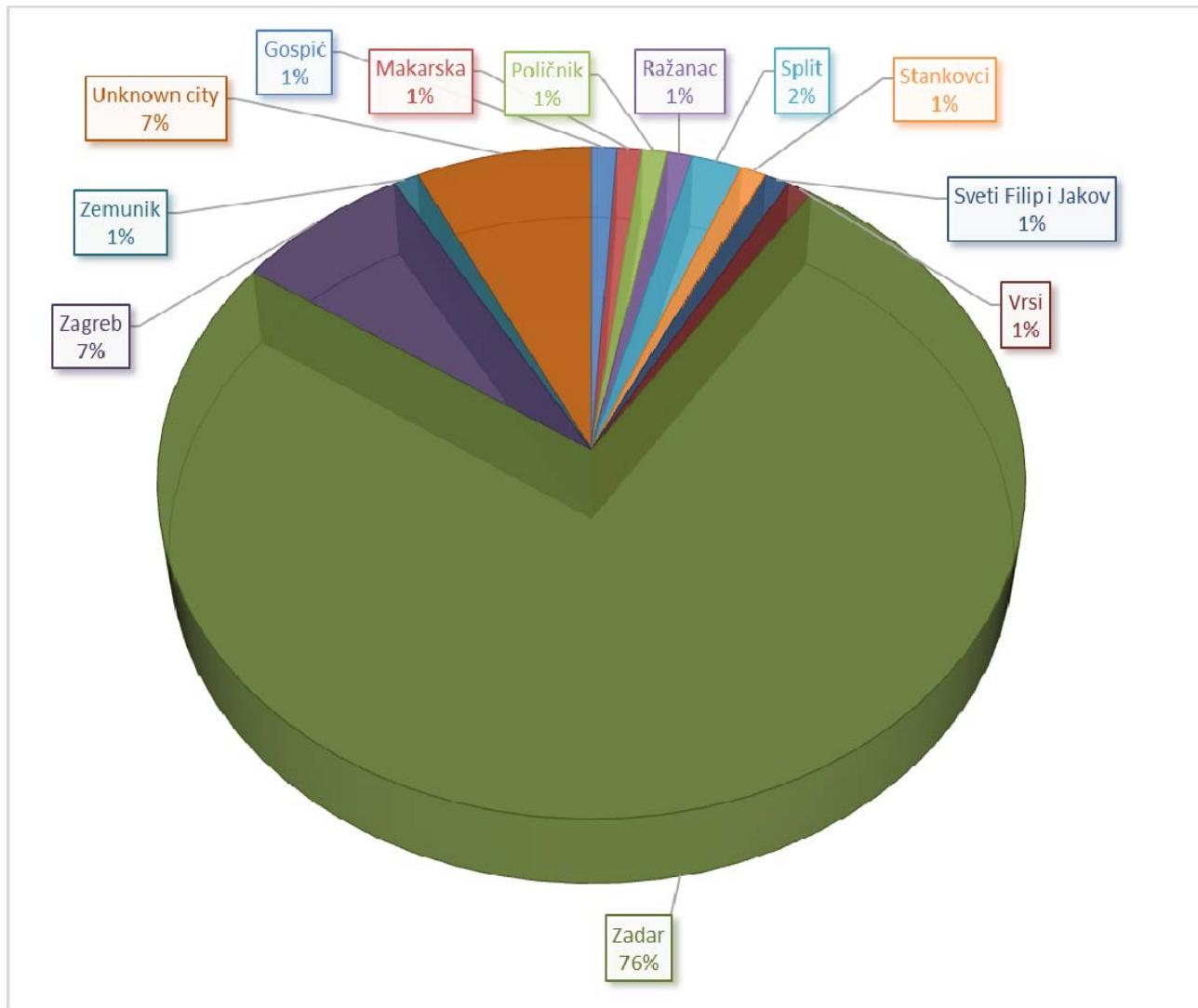

Figure 60 – CITY OF ORIGIN OF THE SAMPLE INTERVIEWED

In order to understand the composition of the sample, a division by age group was carried out. From this subdivision there is a strong prevalence of young respondants from the age of 18 to 34 (57%) while the percentage of respondants under 17 and over 65 is very small (0% - 2%).
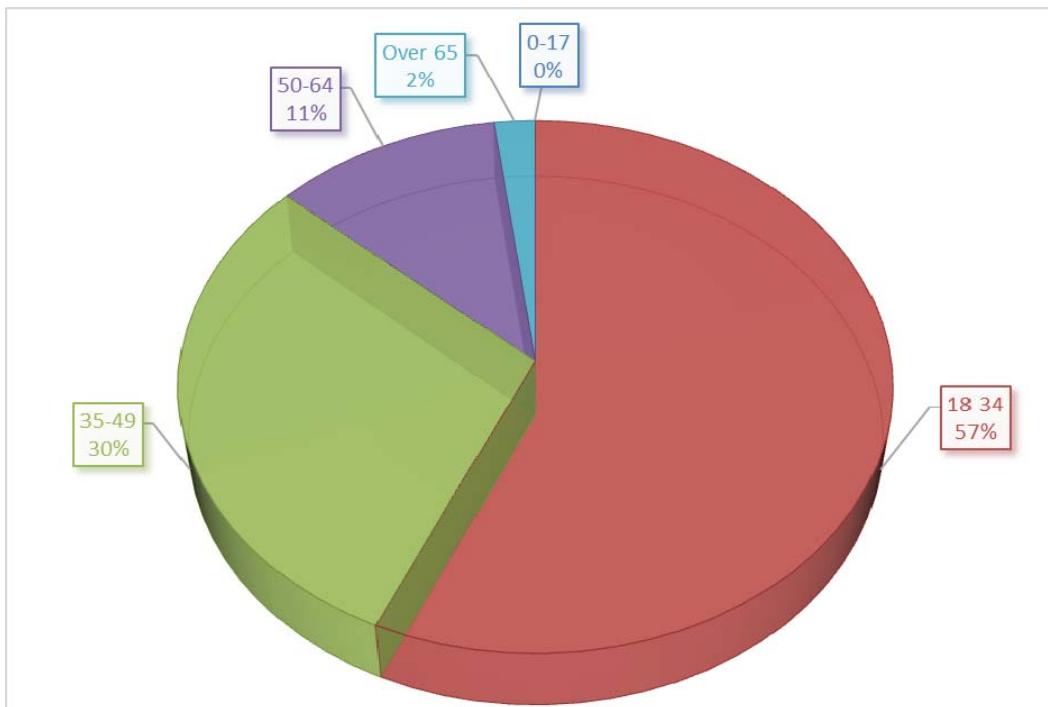
Figure 61 – AGE OF THE SAMPLE INTERVIEWED

With reference to the educational level qualification of respondants to the sample there is a strong prevalence of respondants with a high degree (69% Master, 12% PhD) compared to the incidence of those with a low qualification which is equal to zero (0% Primary school, 0% Secondary school).
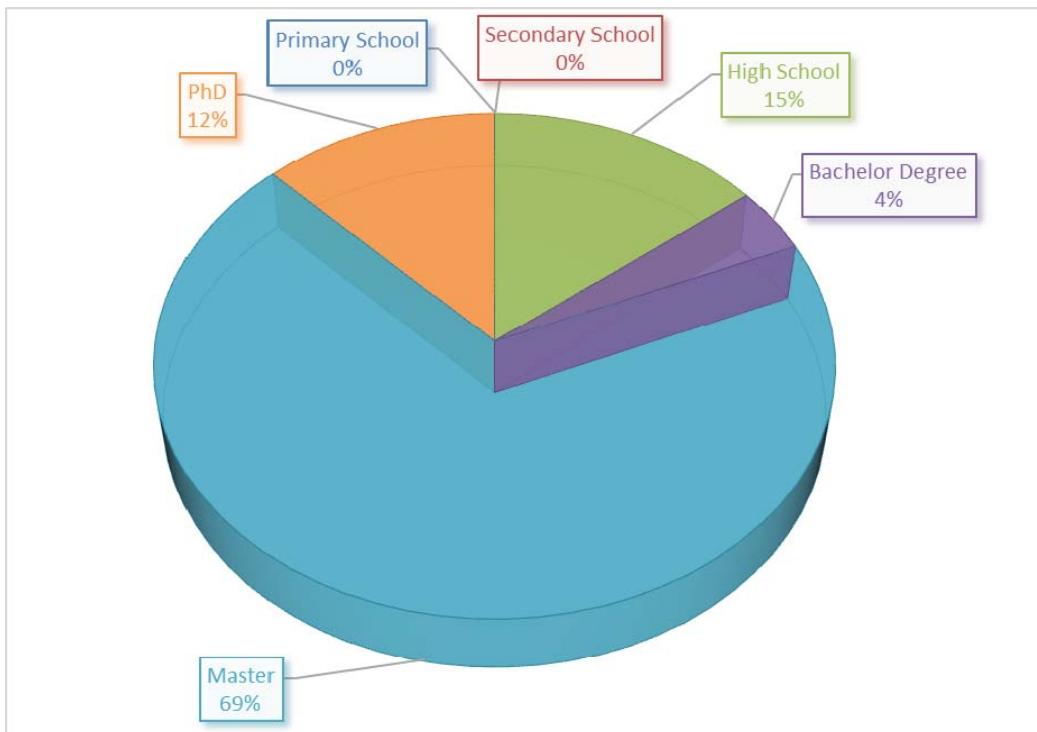

Figure 62 - EDUCATION LEVEL OF THE SAMPLE INTERVIEWED

The question: „What is your relationship with culture?" was articulated in different cultural activities and the interviewed had to answer according to a scale composed by: never, rarely, sometimes, often and very often. Based on what was stated by the respondents, we can notice that the majority of the sample sometimes or often attends cultural events, making their relationship with culture average.

The most common ones among the interviewed people are visits to art exhibitions and historical cities, monuments and archeological sites; while the least popular ones are traditional events, cultural festivals (e. g. film or literary festivals) and visits to museums related to craft tradition.
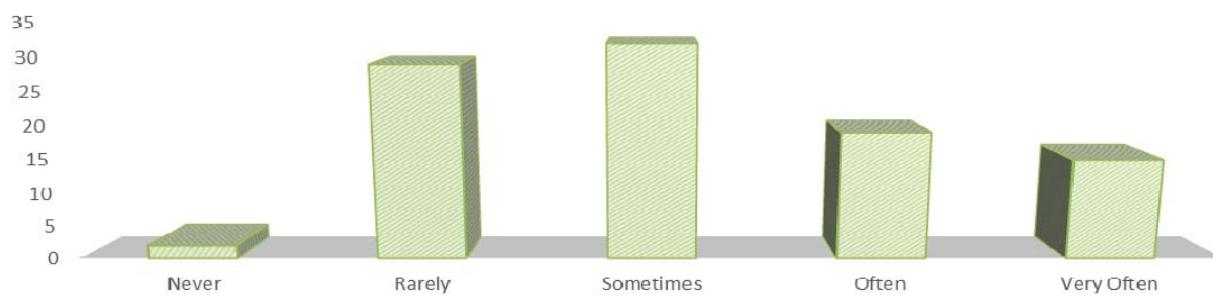

Figure 63– VISITING MUSEUMS AND EXHIBITIONS
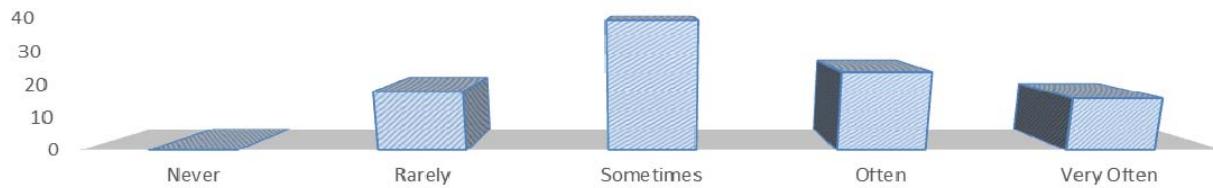
Figure 64 – VISITING HISTORICAL CITIES, HISTORICAL AND CULTURAL MONUMENTS, ARCHEOLOGICAL SITES
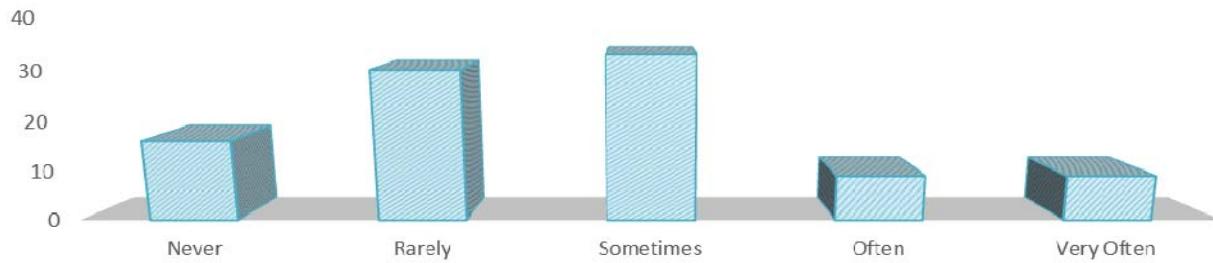
Figure 65 - ATTENDING MUSICAL FESTIVALS
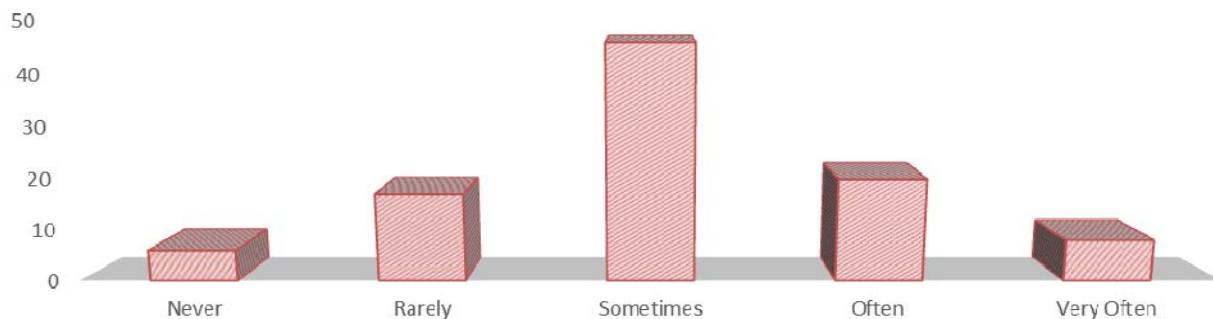
Figure 66 - ATTENDING CULTURAL FESTIVALS (E. G. FILM OR LITERARY FESTIVALS)
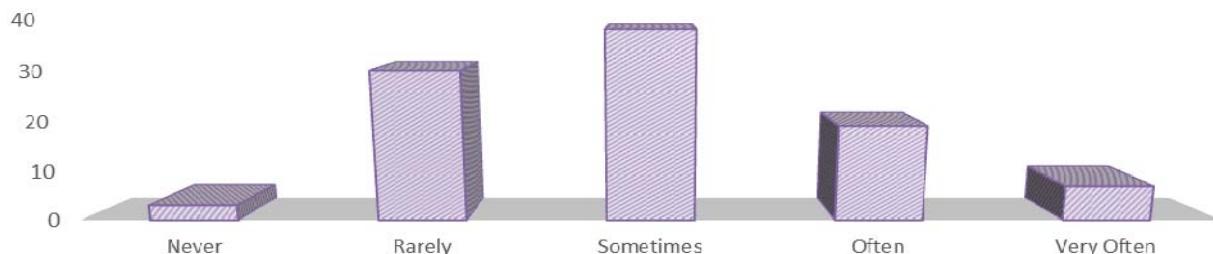

Figure 67 - ATTENDING PERFORMATIVE ART EVENTS (DANCE, THEATRE)
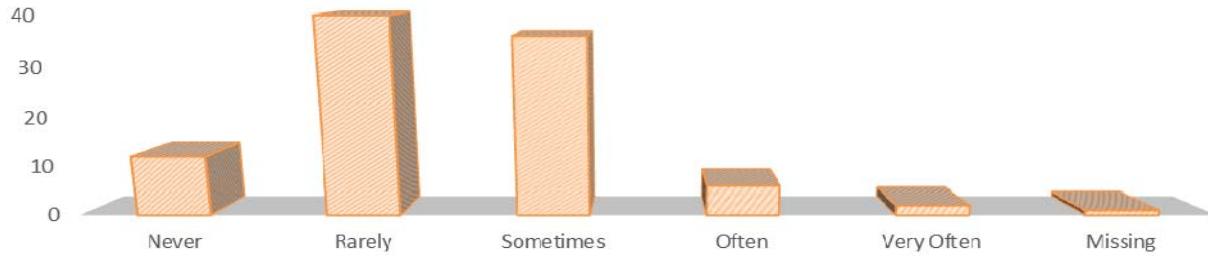
Figure 68 - ATTENDING TRADITIONAL EVENTS (RELATED TO FOLKRORE OR POPULAR TRADITIONS)
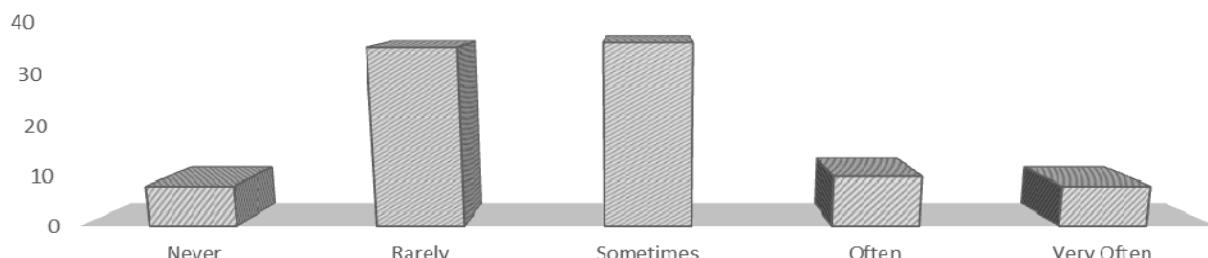
Figure 69 - VISITING MUSEUMS OR OTHER SITES RELATED TO CRAFT TRADITION

From these results we can deduce that local culture is very important for the people interviewed, and they believe in passing it to children in the future. As the pie chart shows in fact, 0% of the sample graded 0 or 1, and only 2% and 3% graded 2, 3 and 4. High grades like 5, 6 and 7 have been given respectively by17%, 19% and 57%. This demonstrate a steady attachment to local culture and traditions, meaning that Croatian people, or at least the interviewed ones are quite proud of them.
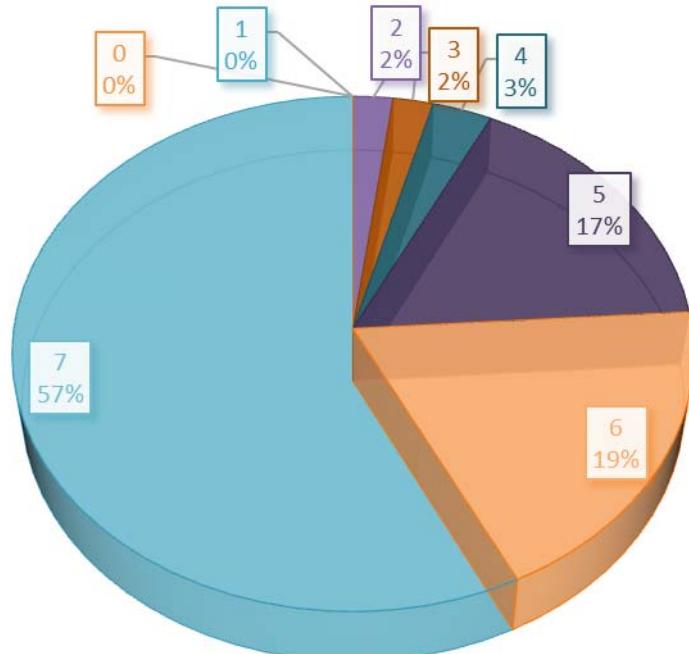
Figure 70 IMPORTANCE OF PRESERVING THE LOCAL CULTURE

According to the results to this question: „How important is the existence of this cultural site in your locality?", respondants consider quite important the site involved in Ruins project: St. Stosija church in Puntamika.
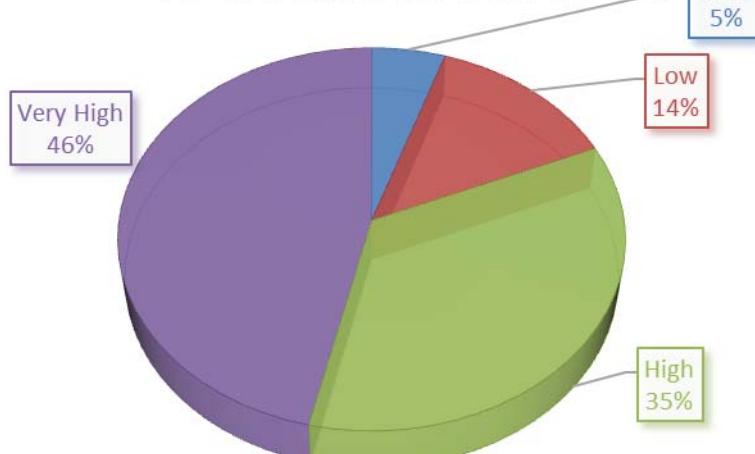

Figure 71 IMPORTANCE OF THE SITE

For what concerns the question: „How much do you think this cultural site is used by tourists, visitors, citizens, private sector, public administration and third sector?" , the interviewed had to answer according on a scale from 1 to 5, where 1 is not important and 5 is extremely important.

From what we can observe, tourists, citizen and visitors in general are considered very significant and people think that they can benefit from St. Stosija church, while the site is thought to be less used both by the private and the third sectors, as well as Public administration.
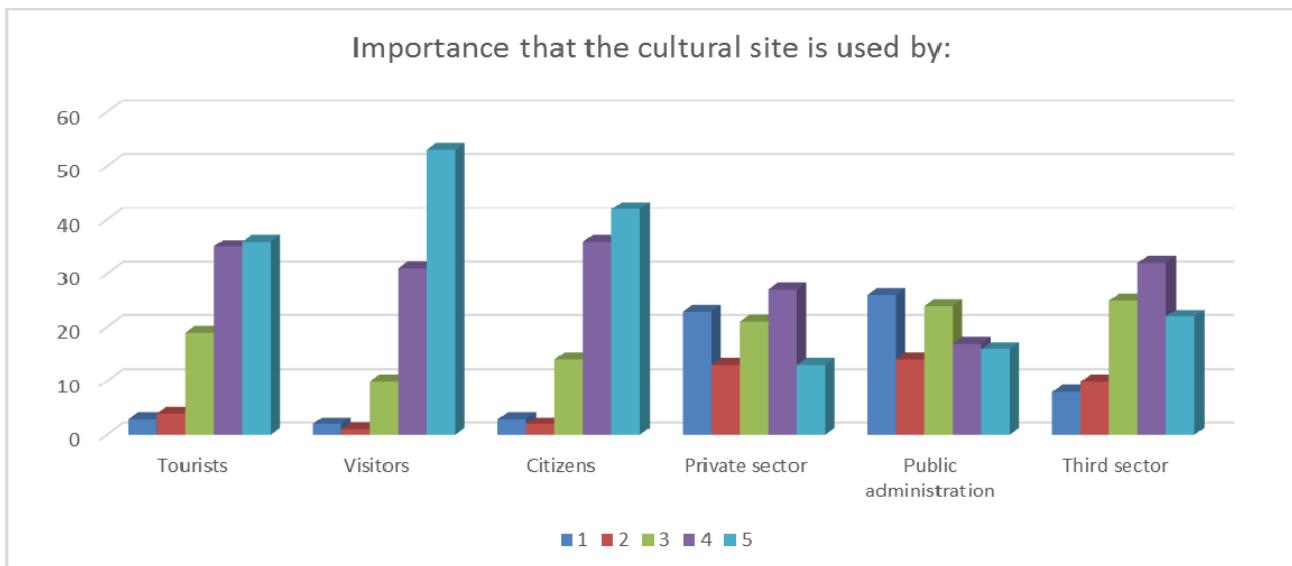
Figure 72 IMPORTANCE THAT ST. STOSIJA CHURCH IS USED BY TOURISTS, VISITORS, CITIZENS, PRIVATE SECTOR, PUBLIC ADMINISTRATION AND THIRD SECTOR

As we have assumed from the previous questions, culture for creation people is relatively important, and the results to this questions are a proof of that. The majority of those surveyed in fact, is willing to support the conservation of the site through volunteering activities, taxes and donations.
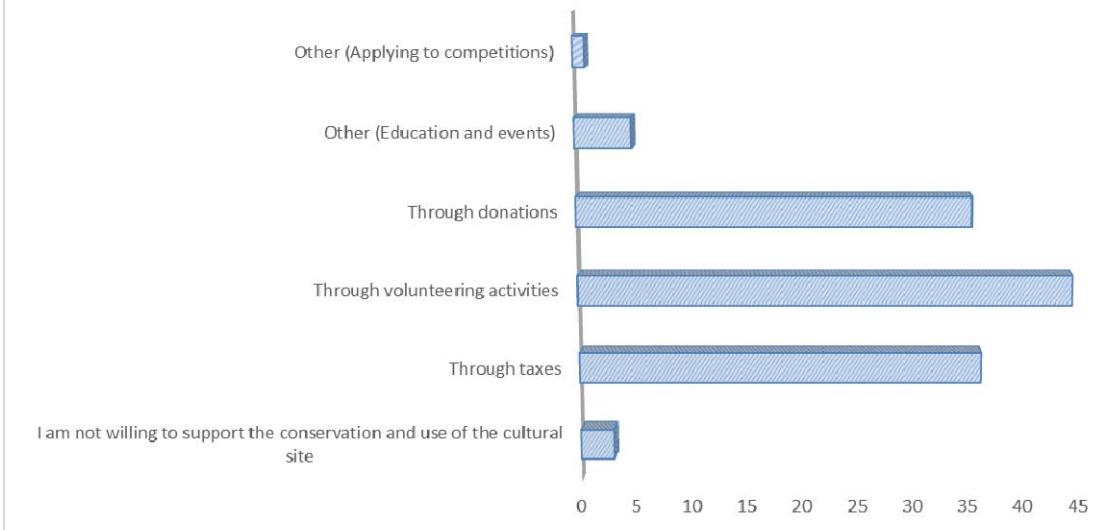
Figure 73 - WAYS PEOPLE ARE WILLING TO PAY TO SUPPORT THE CONSERVATION OF THE SITE

Even though culture for Croatian people is considered important, a high percentage is not willing to pay for the conservation and the use of the cultural site (23%). Nevertheless 46% and 18% of the people surveyed are willing to pay at least € 20.
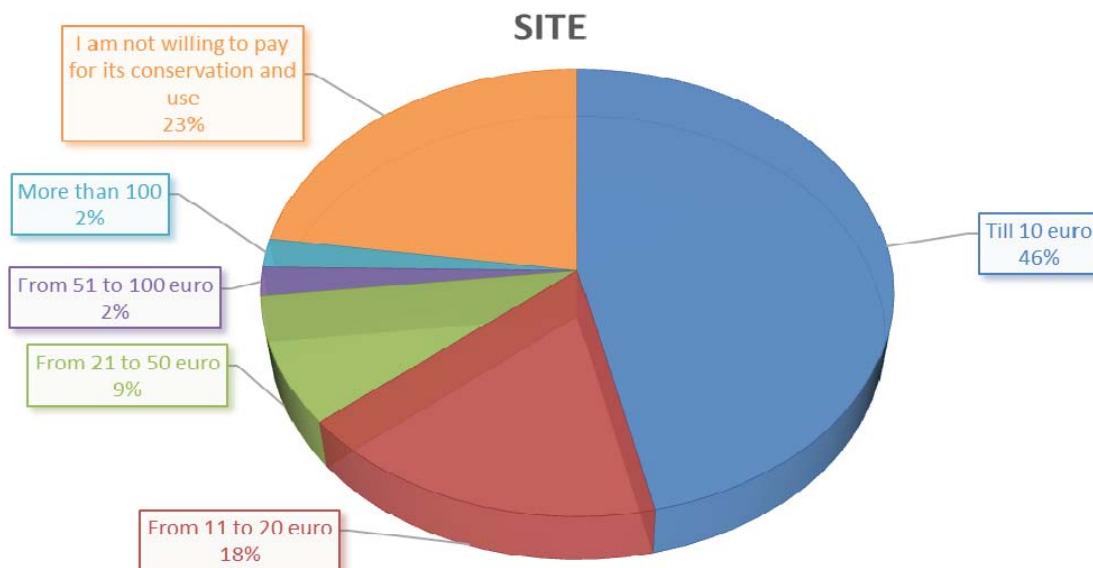

Figure 74 - HOW MUCH PEOPLE ARE WILLING TO PAY TO SUPPORT THE CONSERVATION OF THE SITE

Cultural site use expectations

For this question: „How did you get to know this cultural site?", the majority of the questioned ones got to know the site either through word of mouth.

MEANS OF KNOWLEDGE FOR THE SITE

| Category	Value
Other (through this survey)	1
Other (at work)	1
Through word of mouth (friends', relatives …)	55
Through the internet	14
I read about it in a magazine, newspaper	8
I read about it in a tourist guidebook	3
I took part to its maintenance	4
I have heard about it at school, university	20
Attending one or more events in its interiors	4
Simply visiting the city	12
Living or being born in its surroundings	21

Figure 75 – HOW DID SURVEYED PEOPLE GET TO KNOW ST. STOSIJA CHURCH

Without a doubt people would prefer to see the ruins of St. Stosija as a space for exhibitions, events or a museum. The choice of the location for creative activities is very popular too, as well as a location for private events or educative activities. This shows how people is affected by the critical issues of the site, they would prefer living it as a location open to everybody and enjoyed as a community, assigning a socio-cultural added value to the restored object.
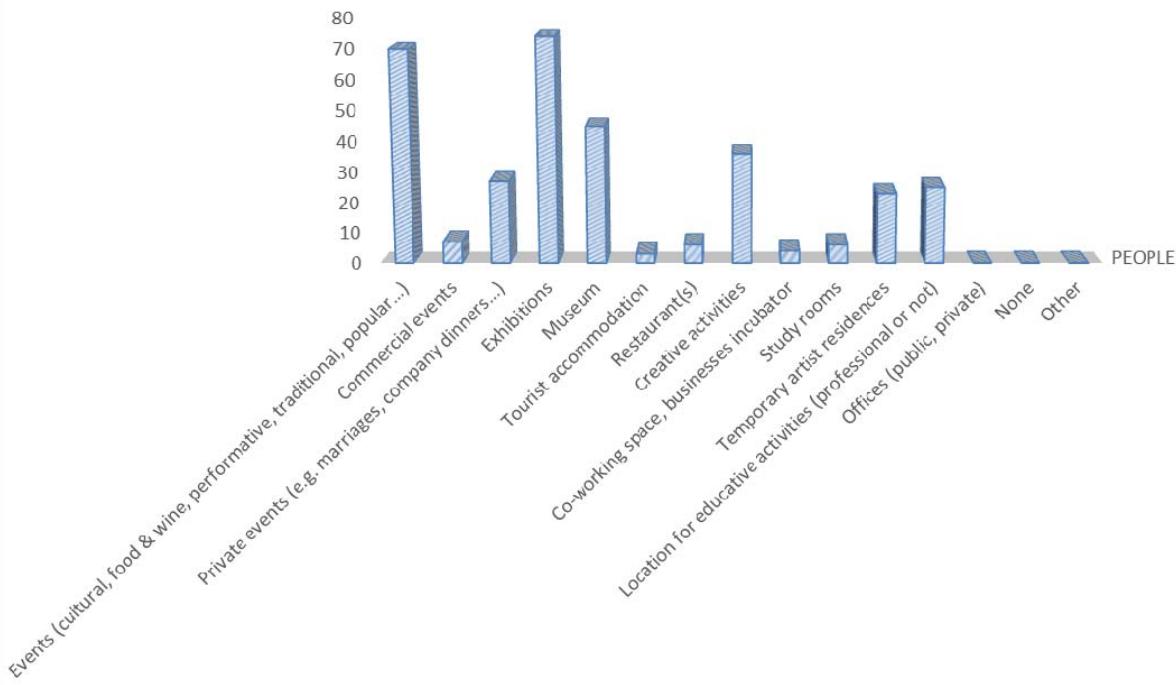
Figure 76– EXPECTATIONS ON THE FUTURE USE OF THE SITE

It's interesting to note the choices made about the cultural site use expectations by Zadar citizens. Almost the 90% of those surveyed would like to see St. Stosija church both as a future location for cultural events and exhibitions.
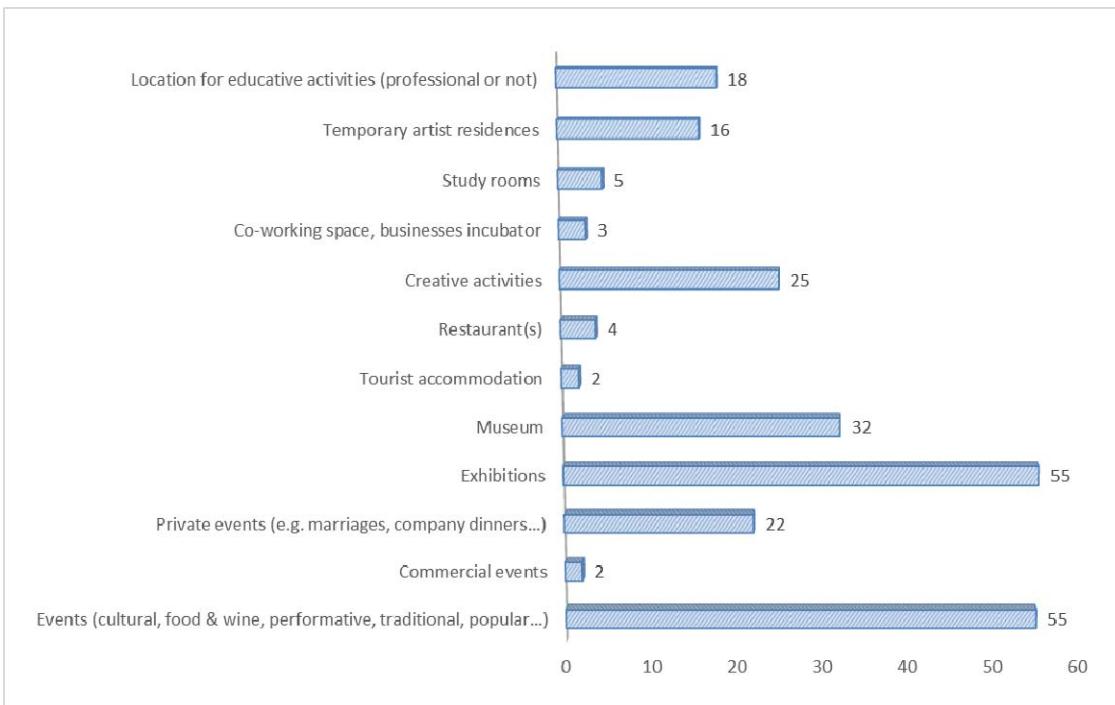
Figure 77 EXPECTATIONS ON THE FUTURE USE OF THE SITE FROM CITIZENS OF ZADAR

6. Conclusions

The survey highlighted, for all the locations investigated, a good awareness by the local communities of their cultural heritage. In particular, knowledge of the ruins included in the RUINS project is widespread, especially among the citizens of the same locality. Volunteering is one of the most common ways of contributing to heritage conservation, while the population is minimally willing to pay money for this specific purpose.

Interesting are the results emerged from the questions related to the potential uses of the single ruins, almost all addressed to cultural and recreational uses (locations for events, exhibitions and museum), which can also guide the future steps of the project.

7. Bibliography

1. Aas, C., Ladkin, A. and Fletcher, J. (2005) Stakeholder collaboration and heritage management. Annals of Tourism Research, 32(1): 28-48.

2. Ashworth, G.J. and Graham, B. (2005)

3. Bessière, J. (1998) Local development and heritage: traditional food and cuisine as tourist attractions in rural areas. Sociologia Ruralis, 38(1): 21-34.

4. de Camargo, P. (2007) Using tourist resources as tools for teaching and creating awareness of heritage in a local community. In G. Richards (ed.) Cultural

5. Tourism: Global and Local Perspectives, pp. 239-256. New York: Haworth.

6. Feilden, B. M. (1982) Conservation of Historic Buildings. London: Butterworth & Co.

7. Fyall, A. and Rakic, T. (2006) The future market for World Heritage Sites. In A. Leask

8. and A. Fyall (eds) Managing World Heritage Sites, pp. 159-175. Oxford: Butterworth Heinemann.

9. Graham, B., Ashworth, G.J. and Tunbridge, J.E. (2000) A Geography of Heritage: Power, Culture and Economy. London: Arnold.

10. Grob, A. (1995) A structural model of environmental attitudes and behaviour. Journal of Environmenal Psychology, 15(3): 209-220.

11. Hall, C.M. and Piggin, R. (2002) Tourism business knowledge of World Heritage Sites: a New Zealand case study. International Journal of Tourism Research, 4(5): 401-411.

12. Heiskanen, E. (2005) The performative nature of consumer research: consumers' environmental awareness as an example. Journal of Consumer Policy, 28(2): 179-201.

13. Hovinen, G.R. (2002) Revisiting the destination lifecycle model. Annals of Tourism Research, 29(1): 209-230.

14. Kerstetter, D.L., Confer, J.J., and Graefe, A.R. (2002) An exploration of the specialization concept within the context of heritage tourism. Journal of Travel Research, 39(3): 267-274.

15. Kuijper, M.W.M. (2003) Marine and coastal environmental awareness building within the context of UNESCO's activities in Asia and the Pacific. Marine Pollution Bulletin, 47: 265-272.

16. Marc, A., Serageldin, I., and Taboroff, J. (1994) Community Participation in the Conservation of Cultural Heritage. Washington, DC: World Bank.

17. McKercher, B., & du Cros, H. (2002). Cultural tourism: The partnership between tourism and cultural heritage management. New York: The Haworth Hospitality Press.

18. Moscardo, G. (1996) Mindful visitors: heritage and tourism. Annals of Tourism Research, 23: 376-397.

19. Moscardo, G. (1999) Making Visitors Mindful. Champaign, ILL: Sagamore.

20. Munjeri, D. (2004) Anchoring African cultural and natural heritage: the significance of local community awareness in the context of capacity-building. World Heritage Papers, 13: 75-80.

21. Murphy, S.T. and Zajonc, R.B. (1993) Affect, cognition, and awareness: Affective priming with optimal and suboptimal stimulus exposures. Journal of Personality and Social Psychology, 64(5): 723-739.

22. Nora, P. (1997) Science et conscience du patrimoine. Paris: Fayard-CNMHS.

23. Poria, Y., Butler, R., and Airey, D. (2003). The core of heritage tourism. Annals of Tourism Research, 30(1), 238-254.

24. Poria, Y., Biran, A. and Reichel, A. (2006) Tourist perceptions: personal vs. nonpersonal. Journal of Heritage Tourism, 1(2): 121-132.

25. Poirrier, P. (2003) Heritage and cultural policy in France under the fifth republic. International Journal of Cultural Policy, 9(2): 215-225.

26. Prentice, R.C. (1989) Visitors to heritage sites: a market segmentation by visitor

27. characteristics. In D.T. Herbert, R.C. Prentice, and C.J. Thomas (eds) Heritage Sites: Strategies for Marketing and Development, pp. 1-61. Aldershot: Avebury.

28. Smith, M. (2002) A critical evaluation of the Global Accolade: the significance of World Heritage Site status for Maritime Greenwich. International Journal of Heritage Studies, 8(2): 137-151.

29. Timothy, D.J. (2000) Building community awareness of tourism in a developing country destination. Tourism Recreation Research, 25(2): 111-116.

30. Timothy, D.J. and Boyd, S.W. (2006) World Heritage Sites in the Americas. In A. Leask and A. Fyall (eds) Managing World Heritage Sites, pp. 235-245. Oxford: Butterworth Heinemann.

31. Yan, C., & Morrison, A. M. (2007). The influence of visitors' awareness of World Heritage listings: A case study of Huangshan, Xidi and Hongcun in Southern Anhui, China. Journal of Heritage Tourism, 2 (3), 184-195.

32. World Heritage papers 13 (2004), *Linking Universal and Local Values: Managing a Sustainable Future for World Heritage*, Published in by UNESCO World Heritage Centre

33. World Heritage papers 31 (2012), *Community development through World Heritage*, Published by the United Nations Educational, Scientific and Cultural Organization (UNESCO)

34. World Heritage papers 40 (2014*), Engaging Local Communities in Stewardship of World Heritage. A methodology based on the COMPACT experience*, Published by the United Nations Educational, Scientific and Cultural Organization

8. Appendix: guidelines for a good survey

Questionnaire: research instrument

A questionnaire is the vehicle used to pose the questions that the researcher wants respondents to answer.

- A set of predetermined questions for all respondents that serves as a primary research instrument in survey research.

- Used to collect factual information.

The questionnaire is the medium of communication between the researcher and the subject, albeit sometimes administered on the researcher's behalf by an interviewer. In the questionnaire, the researcher articulates the questions to which he or she wants to know the answers and, through the questionnaire, the subjects' answers are conveyed back to the researcher. The questionnaire can thus be described as the medium of conversation between two people, albeit that they are remote from each other and never communicate directly.

Arguments for and against questionnaire

+

- Low cost in time and money
- Easy to get information from a lot of people very quickly
- Respondents can complete the questionnaire when it suits them
- Analysis of answers to closed questions is straightforward
- Less pressure for an immediate response
- Respondents´ anonymity
- Lack of interview bias
- Standardization of questions
- Can provide suggestive data for testing an hypothesis

-

- Problems of data quality

- Typically low response rate
- Problem of motivating respondents
- The need for brevity and relativity simple questions
- Misunderstandings cannot be corrected
- Questionnaire development is often poor
- Seeks information just by asking questions
- Lack of control over order and context of answering questions
- People talk more easily than they write
- Impossible to check seriousness or honesty of answers

Characteristics of a good questionnaire

- Should be concerned with specific and relevant topics

- Should be short

- Directions and wording should be simple and clear

- Should be presented in a good order

- Should be attractive, neatly printed and clearly arranged

- Ensuring that there is no ambiguity in the questions or the responses;

Questionnaire design

Questionnaire design is a systematic process in which the researcher contemplates various question formats, considers a number of factors characterizing the survey at hand, ultimately words the various questions very carefully, and organizes the questionnaire's layout.

The data collection methods

The researcher has an array of different ways in which to collect the data, and it is an array that continues to grow. They can, however, be broadly divided into two categories: interviewer-administered; and self-completion. Moreover, third category could be added, that of interviewer-supervised self-completion. These are interviews where the respondents are left to complete the interview themselves, but with an interviewer in attendance to answer any queries. Each of the types of data collection method provides its own opportunities in terms of questionnaire construction, but equally each has its own drawbacks.

Interviewer-administered method

The key benefits of having an interviewer administer the questionnaire are:

- Queries about the meaning of a question can be dealt with.

- A misunderstood question may be corrected.
- Respondents can be encouraged to provide deeper responses to open questions.
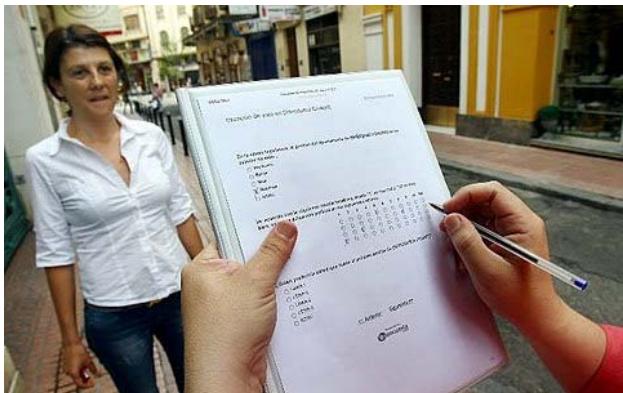
Sometimes a question can be unintentionally ambiguous. Although this should have been spotted and corrected before the questionnaire was finalized, it is possible for such questions to slip through. If respondents cannot answer because of the ambiguity, then they are able to ask the interviewer for clarification. Interviewers, though, must be careful not to lead respondents to a particular answer when giving their clarification, and should report back to the researcher that clarification was required.

Interviewers can sometimes spot that respondents have misunderstood the question by the response that they give, which may be inconsistent with previous answers, or simply inconsistent with what the interviewer already knows (or suspects) about the respondents and their situation. Such an inconsistency can be challenged, the question repeated and the response corrected if necessary. An interviewer administering the questionnaire thus gives an opportunity for mistakes of the questionnaire writer to be corrected, but it also gives the questionnaire writer an opportunity to probe for information on open questions. At the simplest level, a series of non-directive probes (eg 'What else?') can be used to extract as much information as possible from the respondent. If a bland and unhelpful answer is anticipated, the interviewer can be specifically asked to obtain further clarification. For example, the question 'Why did you buy the item from that shop in particular?' is likely to get the answer 'Because it was convenient.' An interviewer can be given an instruction not to accept an answer that only mentions convenience, and the questionnaire will supply the probe 'What do you mean by convenient?' Interviewer-administered questionnaires can be used in either face-to face interviews or in telephone interviews. Each of these has its advantages and disadvantages in questionnaire writing. The choice of which is to be used will have been strongly influenced by the overall survey design, but the appropriateness of the medium to the questions to be asked will also play a part.

Self completion method

Self-completion methods, whether paper based or electronic, can benefit from the complete absence of an interviewer from the process. This removes a major source of potential bias in the responses, and makes it easier for respondents to be honest about sensitive subjects. However, self-completion studies can also suffer from there being no interviewer to identify when a respondent has misunderstood, or to ask for clarification where there are inconsistencies, or to probe for fuller answers. From the aspect of the
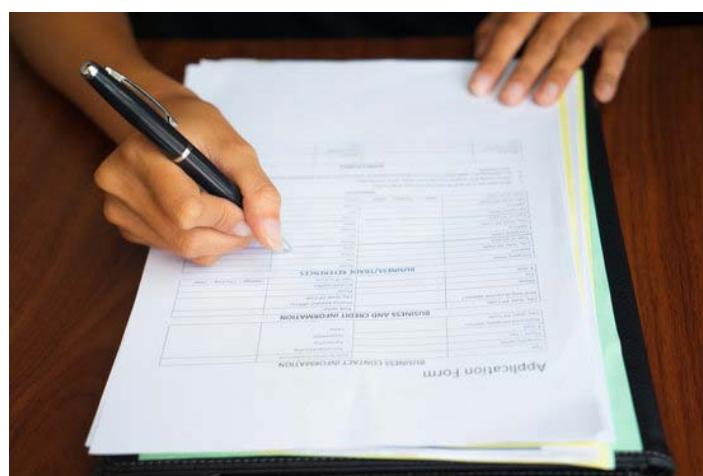
survey design, self-completion questionnaires are often considerably cheaper per interview to administer than interviewer-administered ones. Against that must be balanced the difficulties of achieving a representative sample when there is such a high degree of self-selection as is typical with self-completion studies, and particularly when there is a low response rate.

- Paper self-completion questionnaires are typically sent by mail to people who qualify or are thought to qualify as eligible for the study. They may be members of a panel who have agreed to take part in surveys, or they may be taken from a database such as customers of a company or members of an organization.
- There are several different ways of carrying out surveys using the internet. The questionnaire can either be delivered by e-mail or accessed via a web page. The main approaches are as follows:■ Open web – a website open to anyone who visits it. Closed web – respondents are invited to visit a website to complete a questionnaire. Hidden web – the questionnaire appears to a visitor only when triggered by some mechanism (eg date, visitor number, interest in a specific page). This includes pop-up surveys. E-mail URL embedded – a respondent is invited by e-mail to the survey site, and the e-mail contains a URL or web address on which respondents click. Simple e-mail – an e-mail with questions contained in it. E-mail attachment – the questionnaire is sent as an attachment to an email

Questionnaire format

- **Questions in Open Ended Format.** Questions that allow the target audience to voice their feelings and notions freely are called open-format questions or open-ended questions.

- **Questions in Closed Ended Format** Questions which have multiple options as answers and allow respondents to select a single option from amongst them are called closed-format or closed-ended questions.

Covering letter

When the questionnaire is to be completed unsupervised or if it is a postal or mail survey, a covering letter and instructions will be required. The covering letter may be printed on the front page of the questionnaire if the layout allows sufficient space. There is then no danger of it becoming separated from the questionnaire. This also simplifies the production process if you wish to print a respondent identifier (eg. customer type) on the questionnaire, as this can be printed on to the latter page, avoiding the need to match the letter to the questionnaire when mailing out.

Instructions for respondents

When giving instructions to interviewers or respondents, the general rule is to put these instructions at the point in the questionnaire where they will be used. Instructions are placed just before the question if they deal with who should answer, whether only one or multiple answers are possible, or how the question should be administered, such as with cards or other special forms. Instructions should be placed just after the question if they relate to how the answer should be recorded or how the interviewer should probe.

Probing instructions tell the interviewer what to do or say to determine that the answer is complete and can be interpreted and coded.

Thank you note

Researchers are fortunate that most people are still willing to donate their time and energy to taking surveys. These respondents deserve to have the process made interesting and enjoyable to them, and they also deserve a sincere "thank you" at the end of the interview. This would be automatic for most interviewers, but it is best to end each questionnaire with a printed thank you. In some cases additional degrees of personalization are appreciated, such as by graphically reproducing the first-name signatures of a number of people on the research team.

Pilot questionnaires

It is always advisable to pilot the questionnaire before the survey goes live. Whether it is a new questionnaire written to meet a set of specific objectives or a set of questions that have been used before and adapted or arranged for a new study, testing it out before committing to a large-scale study is an essential precaution. Questionnaires are rarely the best that they could be at the first attempt. They need revising and testing until all concerned, researcher and client, are happy that they have the best questionnaire that they can get. Piloting the questionnaire should be an integral part of that process. Unfortunately, it is very common with commercial studies for piloting time not to be built into the project schedule. This stage in the process is often seen as expendable in the light of the pressure for information to be delivered as fast as possible. The experience of the researcher is relied upon to get it right first time. But even the most experienced researchers cannot be expected to do that every time. Failure to pilot the questionnaire represents a serious risk to the success of the project.

There are two key tests for a questionnaire: reliability and validity. A questionnaire is reliable if it provides a consistent distribution of responses from the same survey universe. The validity of the questionnaire is whether or not it is measuring what we want it to measure.

1. *Reliability*
- Do the questions sound right?
- Do the interviewers understand the questions?
- Do respondents understand the questions?

2. *Validity*
- Can respondents answer the questions?
- Are the response codes provided sufficient?
- Do the response codes provide sufficient discrimination?
- Do the questions and the responses answer the brief?

References

Brace, I. 2008. Questionnaire design. London: Kogan Page.

Bradburn, N. – Sudman, S. – Wansink, B. 2004. Asking Questions. San Francisco: Jossey-Bass.

Gillham, B. 2000. Developing a questionnaire. London: Continuum.

Huh, J, - Uysal, M. – McCleary, K. 2006. Cultural/Heritage Destinations: Tourist Satisfaction and Market Segmentation. Journal of Hospitality and Leisure Marketing. 14(3),

Idilifitri, S. – Rodzi, N. I. M. – Nik, N. H. – Mohamad, N. – Sulaiman, S. 2015. Public Perception of the Cultural Perspective towards Sustainable Development. Procedia Social and Bevaioral Sciences 168, 191-203.

Kolar, T – Zabkar, V. 2010. A consumer-based model of authenticity: An oxymoron or the foundation of cultural heritage marketing? Tourism Management. 31(5), pp 652-664.

McKercher, B. – S.Y.Ho, P. – Cros, S. 2005. Relationship between tourism and cultural heritage management: evidence from Hong Kong. Tourism Management 26(4), pp 539-548.