

THE ROLE OF CREATIVITY IN THE HISTORICAL AND CULTURAL HERITAGE PRESERVATION

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Abstract: One way to preserve historical and cultural heritage is to use a creative approach. Creativity has become an important component of the modern post-industrial knowledge-based economy. The aim of the article is to form a theoretical basis for the implementation of the creative approach to the preservation of historical and cultural heritage. Methodology. The first part of the research is based on the case study as a method for studying the creative practices of museums. The second part of the study is based on the analysis of statistical indicators to assess the risks of cultural and historical heritage preservation. This article uses a combination of interdisciplinary, innovative and inclusive approaches to explain the introduction of creativity in the activities and practices of The Natural History Museum Vienna (2021), The Warsaw museum (2021). The results demonstrate a direct correlation between the quality of life of the population in different countries of the world and the expenditure per person in cultural heritage. The cases of Austrian and Polish museums with different specialization and different public expenditures per person in cultural heritage (\$107 and \$75.8) are considered. It is revealed that the modern activity of museums goes beyond the classical organization of exhibitions. Museums are becoming centers of research, educational and cultural, scientific activities. Based on an interdisciplinary approach, co-creation is formed. Visitors are attracted using a dynamic approach to the organization of exhibitions, which is integrated into the activities of the museum through digital technology and research activities. Based on case studies and the practices of museums in Vienna (Austria) and Warsaw (Poland), the following basic elements of creativity for the preservation of historical and cultural heritage are proposed: 1) an interdisciplinary approach to research, educational and cultural, scientific activities; 2) an innovative and inclusive approach to exhibition and visitor engagement based on digital technologies as a tool to encourage collaborative creativity.

Keywords: creativity, creative approach, collective art, cultural heritage, historical heritage.

1 Introduction

Cultural heritage is an important element of the existence and development of society, in the context of the implementation of the concept of sustainable development is becoming increasingly important in the context of the preservation of many valuable cultural achievements. Heritage contains various types of works of art, which form the identity and history of the nation and become the engine of sustainable development. The preservation of valuable cultural and historical heritage, the protection of which is an economic, social, historical, cultural process (Ekwelem et al., 2011), is becoming increasingly important these days.

One way to preserve historical and cultural heritage is through a creative approach. Creativity has become an important component of today's post-industrial, knowledge-based economy. It is generally recognized that creativity not only promotes growth, but is also a means of shaping cultural identity, which plays an important role in promoting cultural diversity.

Creative industries and digital technologies have developed rapidly over the past twenty years and are being actively integrated into museums. These trends increase the possibilities of preserving cultural and historical heritage through creative industries that develop creative products and disseminate them to the public (Hani et al., 2012). In the preservation of cultural and historical heritage, the government and museum management involve the society (community), companies and educational institutions. Therefore, innovative management practices are formed, promoting inclusion and co-creation.

The aim of the article is to form a theoretical basis for the introduction of a creative approach to the preservation of historical and cultural heritage.

2 Literature review

It is generally accepted in the academic literature that cultural heritage must be preserved as an important resource for building cultural resilience, reducing the risk of disaster, and maintaining peace and reconciliation in the future. In this research, the author rejects this latter view and instead suggests that cultural resilience, risk-taking, recovery from disaster, and human understanding will be better enhanced by an increased capacity to embrace loss and transformation. Apparent changes in heritage over time can inspire people to embrace uncertainty and absorb challenges during change, thereby increasing their cultural resilience (Holtorf, 2018).

Cultural heritage can contribute to a country's sustainability (Roders & Van Oers, 2011) by improving the economic, social, and environmental performance of a city. However, the literature explores the impact of culture in terms of tourism and real estate impact in the context of the economic component (Nocca, 2017). Cultural heritage as an object of profit is also considered in the context of digitizing the assets of galleries, libraries, archives and museums to form a new value (Terras et al., 2021). The international community, led by UNESCO, promotes the inclusion of culture in a sustainable development paradigm (Roders & Van Oers, 2011). Bennett, Reid & Petocz (2014) present an Art-Sustainability-Heritage (ASH) model that can be used to understand artists' values and actions regarding cultural heritage and permanence. Hani et al. (2012) based on an in-depth interview found several key successful factors of cultural heritage preservation through the activities of the creative sectors: "training and education of art, cooperation with government for international recognition and promotion, cooperation with educational institution, broadening marketing strategy, and making local community are involved in production process".

Blake (2011) considers cultural heritage in the context of its role in the formation of human cultural identity, the relationship to the notion of cultural diversity, tradition, can negatively affect human rights, the potential of culture to serve as a means of expressing social and political tensions (Blake, 2011). The right to cultural heritage is the basis of its protection, is actively declared in the legislation of different countries. However, the soft legal nature does not provide full-fledged preservation of cultural heritage, requires the search for tools and approaches to solve this problem.

In the literature, the creative approach involves the private sector of the population in order to stimulate the revival and preservation of culture (Della Lucia & Trunfio, 2018). Strategy-based creativity promotes cultural sustainability. According to Della Lucia & Trunfio (2018), there is a "hybridization of urban cultural heritage with creativity and the strategies adopted to engage stakeholders in bottom-up cultural regeneration processes". Innovative approaches to foster creativity and cultural regeneration contribute to heritage preservation. For example, in the tourist center of the city of Naples, the managerial innovation of the IICartastorie Museum contributes to the development strategy of the Foundation, aimed at promoting tourism and increasing social inclusion, the organizational value of the actual museum. In Sicily, the socio-economic marginalization of the Farm Cultural Park, Favara envisages the transformation of the park into a creative city based on a strategy of social inclusion and sustainability, involving the private sector and the community (public). Kastenholz & Gronau (2020) define such a strategy as "co-creation", which ensures not only the prosperity of tourism, but also the active involvement of tourists and citizens in the creative process of heritage.

3 Methodology

The first part of the study is based on the case study as a method of studying the creative practices of museums. This article uses a

combination of interdisciplinary, innovative and inclusive approaches to explain the implementation of creativity in the activities and practices of The Natural History Museum Vienna (2021), The Warsaw museum (2021). For a qualitative content analysis of the practices of selected museums in Vienna and Warsaw due to the possibility of comparing the level of creativity, which is differentiated because of the different innovation practices, the practice of digitization of exhibitions and the introduction and use of digital tools to develop co-creation.

The second part of the study is built on the analysis of statistical indicators to assess the risks of preservation of cultural and historical heritage. For quantitative analysis, UNESCO and World Bank indicators for 2018-2020 are used to assess the dynamics and structure of exchange between countries of cultural values.

4 Results

The developed countries spend more on cultural and natural heritage: in Austria, the figure is \$107.2 per person at purchasing power parity (according to Table 1, constant PPP\$ – 2017), in France – \$107, in Hungary – \$162, in Poland – \$75.8, in Slovakia – \$48.1, in Sweden – \$95.5.

Table 1 – The total public expenditure on cultural and natural heritage per capita (constant PPP\$ – 2017) in 2018-2020

Year	2018	2019	2020
Austria	107.2	-	-
Azerbaijan	-	0.8	-
Belarus	98.1	103.3	-
Brazil	-	8.1	-
Burkina Faso	-	-	-
China	-	7.9	-
Czech Republic	115	-	-
Ecuador	-	2.6	-
Finland	-	29.7	-
France	107.2	-	-
Georgia	-	-	5.9
Hungary	162.4	-	-
Israel	-	29	-
Japan	-	4	-
Luxembourg	-	67	-
Mauritius	-	11	-
Mexico	14.6	-	-
Nicaragua	-	0.4	-
Peru	-	13.6	-
Poland	-	75.8	-
Portugal	31.8	-	-
Republic of Korea	-	65.2	-
Republic of Moldova	-	5.7	-
Slovakia	48.1	-	-
Spain	44.2	-	-
Sweden	95.5	-	-
Turkey	40.8	-	-
Uzbekistan	-	-	0.1

Source: UNESCO (2021a).

The level of quality of life of the population and economic development directly affects the expenditure on cultural and natural heritage: GDP per capita at PPP explains 22.73% of the variation in expenditure (Figure 1). At the expense of large expenditures on cultural heritage in the developed countries, innovations that promote creativity and involvement of the population in preservation of the heritage are introduced into management practice. In particular, involvement in this study is understood as stimulating attendance at cultural and historical sites and funding through the purchase of tickets or citizens' own initiated contributions. For example, a management innovation is the website of The Natural History Museum Vienna (2021), which allows information to citizens-potential visitors about the mission, vision, history of museum development. The mission of the museum is "To the realm of nature and its exploration", and

the goal is the sustainable development of Europe, Austria and the world, which is achieved by using interdisciplinary, inclusive and innovative approaches to research, co-creation through digital technology. Through the dynamism of the exhibitions (online and offline), the museum staff engages visitors in an ongoing dialogue that generates interest, generates value for the population. One of the main objectives of the museum "to create an inclusive platform for participation, dialogue and an exchange of views on current issues" (The Natural History Museum Vienna, 2021). Digital technologies are actively used to engage citizens: videos, animations and text to display exhibition content; social media channels for online tours, watching films about the museum and collection (e.g. YouTube channel to watch videos of the museum or current exhibitions) Google Arts & Culture platform to view all exhibitions; special digital interactive interaction tools (e.g. Digital to study minerals) digital collections; 3D-Museum. The museum attracts the financial resources of individuals and companies to hold exhibitions and carries out its activities, including research projects, on a collaborative basis. The sponsor can carry out funding in the form of support for exhibits, backgrounds, or showcases of any size.

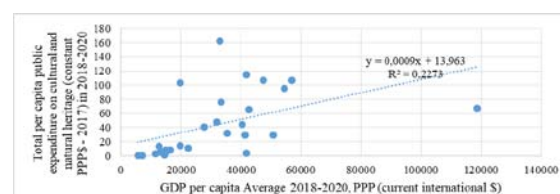


Figure 1 – Dependence between GDP per capita Average 2018-2020, PPP (current international \$) and Total per capita public expenditure on cultural and natural heritage (constant PPP\$ – 2017) in 2018-2020 (based on panel data in different world countries)

Source: World Bank (2021).

Despite the attraction by museums (as the example of The Natural History Museum Vienna, 2021 shows) of private individuals and companies to funding, still private spending on cultural and natural heritage remains low in comparison with public spending (Table 2). While in the Czech Republic public spending was \$115 per person and private spending was \$64; in Finland \$29.7 and \$3 respectively; in Georgia \$5.9 and \$5.6 respectively; in Poland \$75.8 and \$34.7 respectively; in Portugal \$31.8 and \$18.6 respectively; in Spain \$44.2 and \$30.7 respectively.

Table 2 – Total per capita private expenditure on cultural and natural heritage (constant PPP\$ – 2017) in 2018-2020

Year	2018	2019	2020
Belarus	-	0.2	-
Czech Republic	64	-	-
Denmark	85	-	-
Finland	-	3	-
Georgia	-	-	5.6
Mexico	4.1	-	-
Poland	-	34.7	-
Portugal	18.6	-	-
Spain	30.7	-	-
Sweden	8.4	-	-

Source: UNESCO (2021a).

In general, the countries are significantly differentiated by the amount of public-private spending on cultural heritage (Figure 2), which means different financial potential for its preservation, support and implementation of the creative approach to the involvement of the population. In comparison, Poland has a significantly lower level of spending on cultural heritage (75.8) than Austria (107.2). The Warsaw Museum (1936-present), whose mission is to "collect, preserve, research and exhibit varsavianiana", conducts exhibitions, research, educational, cultural activities, publishing. Various museums within Warsaw collect souvenirs, photographs, clothing, architectural details, furniture,

sculptures, maps, clocks as historical heritage. However, the level of implementation of innovative technology, compared with The Natural History Museum Vienna (2021) is much lower: the existing digitized collections are presented on the official website created the concept of a new main exhibition in 2016; functioning website as a tool to pass online exhibitions.

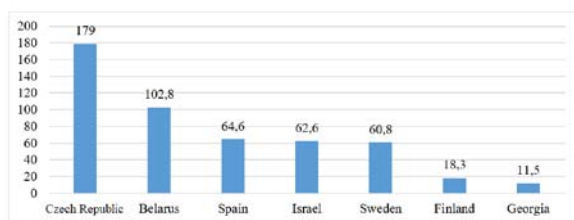


Figure 2 – Total per capita expenditure (public and private) on cultural heritage (constant PPP\$ – 2017)

Source: UNESCO (2021a).

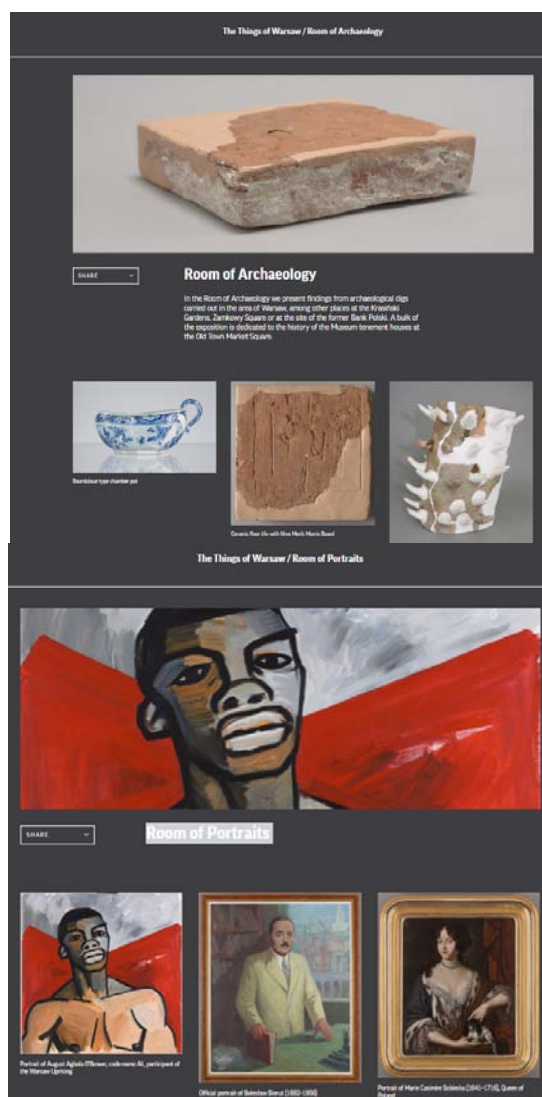


Figure 3 – Online exhibition of Warsaw museum (The Things of Warsaw / Room of Archaeology; Room of Portraits)

Source: The Warsaw museum (2021a); The Warsaw museum (2021b).

Among the main risks to the preservation of historical and cultural heritage – the exchange between countries of products that have historical and cultural value may threaten to reduce the value and value. The exception is cultural goods produced for commercial purposes, particularly for sale to tourists. For example, low-income countries export more cultural goods than they import. On the one hand, high income and wealth countries

import more cultural goods. On the other hand, cultural heritage can be stored as a value in the countries that appreciate history, traditions, and culture.

Low-income countries export cultural goods (goods), including the share of exports significantly exceeds the share of imports (Table 3): on average, the share of exports of cultural goods was 2.17% in 2013-2019, while the share of imports was 0.85%. Similar trends in the excess of exports over imports in lower- and upper-middle-income countries. By comparison, in high-income countries, the share of exports is less than the share of imports: the average values of the indicators were 1.31% and 1.44%, respectively.

Table 3 – Average share of cultural goods export and import in different group countries in 2013-2019, % of all goods

	Average share of cultural goods import, % of all goods	Average share of cultural goods export, % of all goods
Sustainable Development Goal Regions		
World	1.16	1.41
Landlocked Developing Countries	0.70	0.21
Least Developed Countries	1.28	0.12
Small Island Developing States	1.62	1.99
Africa (Sub-Saharan)	0.44	0.20
Western Asia and Northern Africa	1.64	1.73
Africa (Northern)	0.64	0.19
Asia (Western)	1.84	1.88
Asia (Central and Southern)	0.62	2.84
Asia (Central)	0.51	0.09
Asia (Southern)	0.62	3.27
Asia (Eastern and South-eastern)	1.05	1.83
Asia (Eastern)	1.05	1.89
Asia (South-eastern)	1.07	1.63
Latin America and the Caribbean	0.67	0.29
Oceania	1.26	0.31
Oceania (Australia/New Zealand)	1.27	0.31
Oceania (excl. Australia/New Zealand)	0.84	0.30
Northern America and Europe	1.27	1.24
Europe	1.14	1.14
Northern America	1.57	1.58
World Bank Income Groups		
Low income countries	0.85	2.17
Lower middle income countries	0.68	1.58
Upper middle income countries	0.52	1.55
High income countries	1.44	1.31

Source: UNESCO (2021b).

In the structure of export of cultural values, the largest share in low-income countries is occupied by the “performance and celebration goods” group (average export share 78% for 2013-2019), an insignificant share – by the “visual arts and crafts goods” group (export share 19.8% for 2013-2019). By comparison, in high-income countries, the “visual arts and crafts goods” group has the largest share of exports at 66.82% for 2013-2019, the “performance and celebration goods” group at 13%, and the “books and press goods” group at 12.62%. Countries with a lower average income level export more “visual arts and crafts goods” group – 94.56% for 2013-2019. In countries with a higher average income level citizens also export performance and celebration goods (12.18%) and audiovisual and interactive media goods (12.84%).

Table 4 – Average share of cultural goods export by domain, 2013-2019, % of all cultural goods export

Country group	Average, 2013-2019, % of all cultural goods export				
	Share of performance and celebration goods in exports	Share of audiovisual and interactive media goods in exports	Share of visual arts and crafts goods in exports	Share of design and creative services goods in exports	Share of books and press goods in exports
World	14.09	6.56	68.30	0.05	9.38
Landlocked Developing Countries	1.66	0.74	83.03	0.02	9.76
Least Developed Countries	9.63	0.03	77.09	0.04	9.87
Small Island Developing States	46.73	2.02	44.69	0.07	6.29
Africa (Sub-Saharan)	11.49	0.82	55.70	0.02	24.61
Western Asia and Northern Africa	1.26	0.76	95.18	0.03	2.44
Africa (Northern)	3.14	11.45	73.46	0.02	10.70
Asia (Western)	1.25	0.65	95.40	0.03	2.36
Asia (Central and Southern)	1.23	0.04	96.41	0.03	2.05
Asia (Central)	2.12	0.16	86.68	-	10.36
Asia (Southern)	1.23	0.04	96.42	0.03	2.04
Asia (Eastern and South-eastern)	23.18	11.21	60.96	0.03	4.38
Asia (Eastern)	19.90	14.15	61.01	0.03	4.64
Asia (South-eastern)	35.06	1.04	60.02	0.04	3.68
Latin America and the Caribbean	12.42	7.65	65.97	0.03	13.82
Oceania	6.57	5.46	60.51	0.03	24.15
Oceania (Australia/New Zealand)	6.59	5.50	60.43	0.03	24.15
Oceania (excl. Australia/New Zealand)	2.95	0.07	68.95	0.03	27.54
Northern America and Europe	10.11	4.38	66.26	0.08	15.86
Europe	10.41	4.45	64.07	0.10	17.66
Northern America	9.42	4.25	71.52	0.03	11.53
Low income countries	78.26	0.14	19.80	0.01	1.73
Lower middle income countries	1.68	0.45	94.56	0.03	2.94
Upper middle income countries	12.18	12.84	69.59	0.02	5.23
High income countries	13.29	4.60	66.82	0.07	12.62

Source: UNESCO (2021c).

Low-income countries import “performance and celebration goods” the most – 42.66%, “visual arts and crafts goods” – 45.05%, “books and press goods” – 8.62%. In countries with lower-middle-income levels the most imported “visual arts and crafts goods” – 61%, “performance and celebration goods” – 25%, “visual arts and crafts goods” – 11%. In high- and middle-

income countries, “visual arts and crafts goods” – 44%, “performance and celebration goods” – 35%, “visual arts and crafts goods” – 13% are imported the most. In high-income countries, “visual arts and crafts goods” are imported the most – 59%, performance and celebration goods – 17%, “visual arts and crafts goods” – 11%.

Table 5 – Average share of cultural goods export by domain, 2013-2019, % of all cultural goods import

Country group	Average, 2013-2019, % of all cultural goods import				
	Share of performance and celebration goods in imports	Share of audiovisual and interactive media goods in imports	Share of visual arts and crafts goods in imports	Share of design and creative services goods in imports	Share of books and press goods in imports
World	19.68	8.59	57.81	0.08	11.35
Landlocked Developing Countries	21.87	14.16	39.20	1.44	23.08
Least Developed Countries	9.03	0.11	77.21	1.70	11.86
Small Island Developing States	22.07	2.47	68.46	0.04	6.70
Africa (Sub-Saharan)	24.47	4.33	27.26	0.10	43.48
Western Asia and Northern Africa	6.03	2.93	85.66	0.09	4.99
Africa (Northern)	13.45	2.82	63.44	0.46	19.53
Asia (Western)	5.44	2.95	87.37	0.05	3.88
Asia (Central and Southern)	41.38	0.92	46.75	2.12	8.34
Asia (Central)	11.45	4.04	49.62	5.92	28.53
Asia (Southern)	43.65	0.71	46.44	1.73	6.98
Asia (Eastern and South-eastern)	26.17	5.59	60.95	0.03	5.54
Asia (Eastern)	25.79	6.94	59.52	0.02	5.54
Asia (South-eastern)	27.26	1.46	65.38	0.05	5.54
Latin America and the Caribbean	28.65	14.42	38.72	0.04	18.00
Oceania	17.43	11.77	44.19	0.01	24.85
Oceania (Australia/New Zealand)	17.45	11.89	44.14	0.01	24.76
Oceania (excl. Australia/New Zealand)	16.91	2.59	47.90	0.04	29.37
Northern America and Europe	17.57	10.70	54.31	0.04	13.98
Europe	15.61	10.03	55.40	0.05	15.85
Northern America	20.71	11.85	52.53	0.02	10.92
Low income countries	42.66	3.10	45.05	0.09	8.62
Lower middle income countries	25.29	0.92	61.16	0.89	11.45
Upper middle income countries	35.21	7.24	43.89	0.13	12.78
High income countries	17.10	9.23	59.57	0.03	11.22

Source: UNESCO (2021d).

5 Discussion

Similar to the findings of Hani et al. (2012) this study found that preservation of cultural heritage is possible through creative activities and the involvement of various parties (individuals, companies, universities). Hani et al. (2012) highlighted collaboration with government, educational institutions, and the local community as major elements of cultural heritage preservation. This study also found, using The Natural History Museum Vienna (2021) and The Warsaw museum (2021b) as examples, that collaboration promotes creativity and co-creation: museum management engages research institutions to organize interesting exhibitions, creative presentation of exhibits, in turn encouraging visitors to purchase tickets through expressions of interest. Therefore, the incentives to visit museums provide the funding with which the museum continues to create new exhibitions and introduce new concepts to its activities. Museums become shared spaces for government, citizen, and company activities that stimulate creativity. The introduction of digital technologies is an innovative tool that promotes the collaborative creativity of various stakeholders.

This study reveals the introduction of innovation through digital technologies in museum activities, greatly facilitates the visitor's interaction with the heritage through the digitization of exhibits in the exhibitions. These findings correlate with those of Della Lucia & Trunf (2018), who found implementations of innovation in the IICartastorie museum and the Farm Cultural Park. In addition, we also found the ultimate goal of sustainable development, particularly in the practice of The Natural History Museum Vienna (2021), which is implemented through research activities. The goal of IICartastorie museum and the Farm Cultural Park is the regeneration of culture through its combination with creativity and based on a private sector engagement strategy (Lidegaard, Nuccio & Bille, 2018). In both IICartastorie museum and Farm Cultural park practices, intangible factors (Borseková et al., 2017), including innovative thinking (Kunzmann, 2004), creativity (Florida, 2002), have contributed to cultural heritage value and cultural regeneration. The involvement of the private sector has also promoted creativity in order to preserve cultural and historical heritage (Della Lucia & Trunf, 2018).

Thanks to digitalization, there is a shift from preserving cultural and historical heritage (as happened in particular in the Warsaw Museum, which was in 2016 for the restoration of exhibits and digitization) to its development by introducing a creative approach. As Della Lucia & Trunf (2018) argue, creativity, creativity provides social and organizational value to heritage. The interactive museum provides an increase in the number of visitors, diversity and level of engagement with private exhibits, contributes including the growth of international visitors, ensures the inclusivity and openness of museums, and promotes value collaboration to enhance its own, organizational and sustainable development. Museums become informal spaces, cells of social interaction and inclusion, hotbeds of creativity and incubation of innovation (Cohendet et al., 2010; Tavano Blessi et al., 2012). The inclusive, creative atmosphere of such spaces (Bertacchini & Santagata, 2012) promotes individual well-being, capacity and social capital (Inkpen & Tsang, 2005), attracts people interested in authentic experiences, including forms of creative tourism (Richards, 2014).

6 Conclusion

The study reveals a direct correlation between the quality of life in different countries of the world and the expenditure per person in cultural heritage. A higher level of spending per person corresponds to a higher volume of GDP per capita. The cases of Austrian and Polish museums with different specialization and different public expenditures per one person in cultural heritage (\$107 and \$75.8) are considered. Museums are becoming centers of research, educational and cultural, scientific activities. An interdisciplinary approach is taking shape, involving individuals and companies as sponsors of activities. The visitors are attracted using a dynamic approach to the organization of

exhibitions, which is integrated into the activities of the museum through digital technology and research activities. Based on case studies, the practices of museums in Vienna (Austria) and Warsaw (Poland), the following basic elements of creativity for the preservation of historical and cultural heritage are proposed: 1) an interdisciplinary approach to research, educational and cultural, scientific activities; 2) an innovative and inclusive approach to exhibition and visitor engagement based on digital technologies as a tool to encourage co-creation.

Further research should be aimed at identifying the peculiarities of managerial innovative practices of EU museums as an important element in the creative approach to the preservation of historical and cultural heritage.

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Primary Paper Section: A

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