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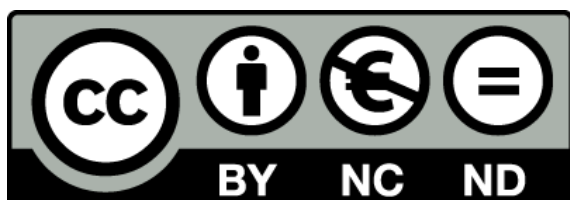
## Treball Final de Màster - Annex

Títol:

### Safe Cultural Heritage

Autors: Ehsan Nematollahi i Klaudia Chzhu

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Cultural Project:  
Master's Degree in Arts and Cultural Management

**ANNEX**



# **SAFE CULTURAL HERITAGE** For All Ages



**Team:**  
Ehsan Nematollahi  
Klaudia Chzhu

**Supervisor:**  
Dra. Diane Dodd

2020

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'Safe Cultural Heritage' aim is to propose to the world a creative solution to the cultural heritage destruction issue through presenting a platform (website) about cultural property and providing virtual activities and building a global community.

The project is aiming to change people's attitude towards Cultural Heritage importance as our identity and diversity.

## LEGAL STATUS OF THE ENTITY

'Safe Cultural Heritage' is a community that will have a legal base of an association.

## CONTENT & VENUE PLAN

### a.CONTENT

'Safe Cultural Heritage' builds on its website an international community of concerned people about protection of cultural heritages who are involved in through different activities and programs.

Conflicts and wars from 2003 by beginning the Iraq War to present day have led to destruction of many historic and ancient monuments in Afghanistan, Iraq, Syria and rest of the world. In spite of some organizations with the purposes of protection of cultural heritages in armed conflicts, in fact we did not witness any tangible and efficient efforts to prevent from destruction of numerous sites in these countries. Due to recent conflicts and political issues between countries we feel it is vital to practically prevent further destruction in any other part of the world which is our shared heritage and it should be implemented by new approaches and with the aid of technology for more impact. This is why we have taken the step of establishing a community to raise public awareness about the significance of cultural prosperities in our lives, which reflect all of our identities, history and origins. We provide following activities:

#### **Main Activity:**

**1.Academic:** competitions with awards, online conferences and meetings, publishing articles in our online magazine

**For what?** We give professionals (professors and students) a space for sharing their work, to network, and contribute to the cultural heritage issue

**2.Education and entertainment:** virtual cultural routes, tours, exhibitions, talks, tutorials

**For what?** With our virtual activities such as cultural routes, exhibitions and tutorials, users aware about cultural heritage destruction issue

**3.Social impact activity:** peace campaign against war and destructive consequences for cultural heritage sites

**For what?** We have an intention to get visible and practical results of activity of our community through petition intergovernmental organizations such as UNESCO in order to contribute in the world development

#### **Additional activities:**

**1.Online shopping:** advertising local businesses which work offer goods related to cultural heritage

**2.Employment:** announcements about hiring volunteers for Cultural Heritage activities, Internship and Traineeship.

## VIRTUAL CULTURAL ROUTES

Our main activity for the public users will be virtual cultural routes. It is interactive routes using VR technology, traditional music to give the authenticity to the journey, and audio support (voice support). We want to give an example on Iranian Cultural Heritage sites. We create cultural route in order to protect heritage sites at risk by showing users a rich history and culture. We want to invite users to experience history and culture of 2500 years through virtually visiting main sites of Iranian cultural property. We propose 5 locations:

**1.Persepolis** - ancient Persian capital of the Achaemenid Empire (550–330 BC), the symbol of Ancient Persian civilization. Users will go through its ruins with traditional music and interpretation of history and culture and explanation of its significance for Iran and for the world using recorded voice and text.

**2.Arg-é Bam** - ancient citadel's history goes back to the 3rd century BC, it was a center of to the Parthian Empire. Bam is the largest and oldest example of a Persian adobe fortress from adobe.

**3.Bisotun Inscription** - multilingual inscription on a cliff on mount Behistun goes back to the rule of Darius the Great of the VI-V centuries. Lamassu, as one of the image on the relief, is the symbol of ancient Persian civilization.

**4.Band-e Kaisar** - the first complex of ancient irrigation facilities with an arched bridge and a dam in Iran (Shushtar). The building dates from between 260 and 270 years AD. This irrigation construction was a symbol of Sassanid engineering.

**5.Sheikh Safi al-Din Khānegāh and Shrine Ensemble** - is a memorial tomb of the Sheikh Safi-ad-din Ardabili from the Safavid dynasty was built between XVI and XVIII centuries. The ensemble includes well-preserved and richly ornamented facades and interiors, with a remarkable collection of antique artefacts. It constitutes a rare ensemble of elements of medieval Islamic architecture.

## GENERAL CONCEPTS AND TERMS

### USER ENGAGEMENT

The term 'User Engagement' refers primarily to assessing a user's engagement with the digital platform or tool and finding ways to enhance their experience. Strategies of User Engagement might be:

- **CO-CREATION** (mode of collective working of professionals as well as citizens to generate stories);
- **CROWDSOURCING** (outsourcing of activities via an open call to an online community);
- **REPHOTOGRAPHY** (photographing the same site with a time lag between the two images);
- **DIGITAL STORYTELLING** (using digital tools to tell a story or create a narrative).

All mentioned User Engagement strategies will be implemented to reach as much target audience as possible.

### WEB DOCUMENTARY

A **web documentary**, interactive documentary, or multimedia documentary is a documentary production that differs from the more traditional forms—video, audio, photographic—by applying a full complement of multimedia tools. The interactive multimedia capability of the Internet provides documentarians with a unique medium to create non-linear productions that combine photography, text, audio, video, animation, and infographics based on real time content. This way the publications progresses over several weeks.

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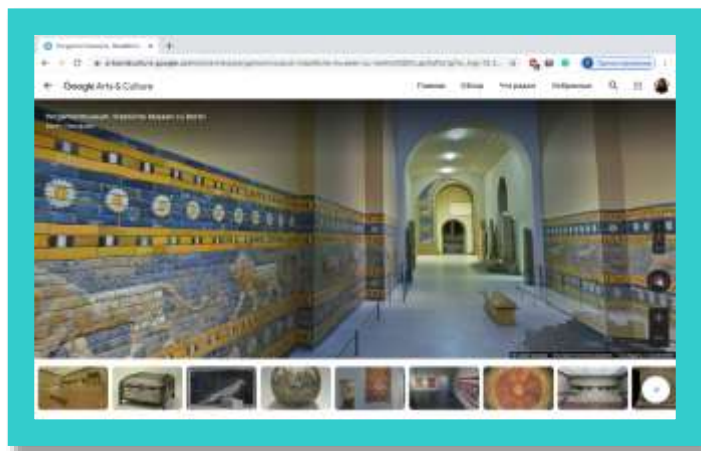
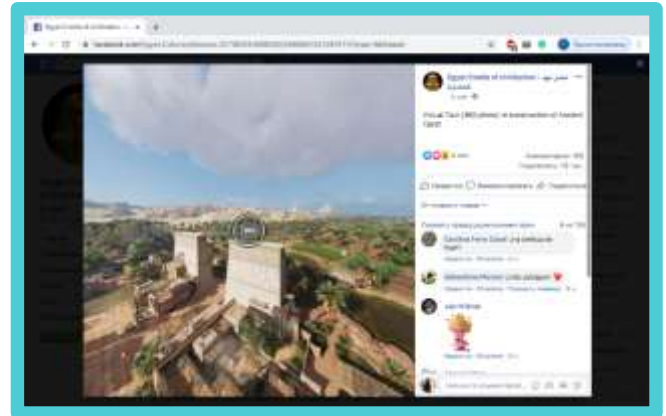
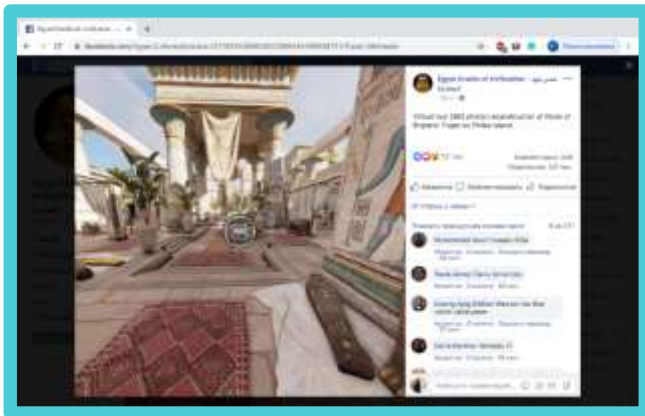
'Safe Cultural Heritage' has different kinds of activities launching by phases.

**1<sup>ST</sup> PHASE OF THE PROJECT: ONLINE MEETINGS AND VIRTUAL CULTURAL ROUTES ON THE *safeculturalheritage.org* WEBSITE**

**Date: January-August 2021.**

In January 2021, we launch a website and provide online meetings for universities to raise the problem of cultural heritage destructions, opportunity to use our website for publishing their articles on cultural heritage and share with the audience their work. Universities help us to prepare the scientific content for the virtual cultural routes that we will launch afterwards.

Examples of how virtual route may look like<sup>1</sup>:



**2<sup>ND</sup> PHASE OF THE PROJECT: ACTIVITY WITH USING VR MASKS (2023)**

This type of activity is supposed to be held in public places such as libraries, museums, cultural centers, consulates, public parks and squares, etc. VR masks activity does not require huge place, it can be easily placed in the lobby of any institution. The purpose of the activity is to show people the similarities between cultural sites from different countries. So, what if one of them is at risk? Should we discriminate between one of them or they are equally important? Here we bring the message that cultural heritage is global heritage and every person should be responsible for preserving it for future generation.

<sup>1</sup> Screenshots made on May 6, 2020 on the Facebook profile @Egypt.Culture



Safe Cultural Heritage by holding such activities is only seeking to awaken the sense of global responsibility among people in order to act more effectively in preserving world heritages. Safe Cultural Heritage does not have any intention to offend or provoke citizens whose cultural heritage sites are shown destroyed.

**Pair examples of cultural sites for activity with using VR masks:**



**Acropolis in Greece**



**Persepolis in Iran**



**Charles Bridge in Czech Republic**



**Si-o-se-pol Bridge in Iran**



**Sainte-Chapelle in Paris, France**



**The Nasir al-Mulk Mosque in Shiraz, Iran**



**The House of the Vettii in Pompeii, Italy (Perystyle)**



**Chehel Sotoun in Isfahan, Iran (Persian Garden)**

### **3<sup>RD</sup> PHASE OF THE PROJECT: PREPARED EXHIBITIONS ABOUT CULTURAL HERITAGE**

**Date: 2023-2024**

This type of exhibition is interactive with using multimedia techniques. The content will be different cultural sites from different countries that are under threat by political and military activities. Videos, digital reconstructions, photographs, artist's works about cultural heritage destruction, audio support, virtual reality masks, educational lectures and workshops will be provided. Also, goods of 'Safe Cultural Heritage' will be sold.



## CLASSIFICATION OF 'SAFE CULTURAL HERITAGE' ACTIVITIES

ACTIVITY	CLASSIFICATION						
	FUNCTION OF EXHIBITION	FORM OF PRESENTATION	SPACE AND TEMPORALITY	EXPOSED MATERIAL	INTENTIONALITY OF THE MESSAGE	CONTENT	PERSPECTIVE OF THE RECEIVING PUBLIC
<b>VIRTUAL ACTIVITIES: CULTURAL ROUTES</b>	Documentary Aesthetic Commercial	Historical	Permanent	Virtual	Thematic Contextualization	Polyvalent/Versatile Monographic	Didactic Entertainment
<b>ACTIVITIES WITH USING VR MASKS</b>	Documentary Commercial	Historical	Itinerant Portable	Interpretive	Thematic Contextualization	Polyvalent/Versatile Monographic	Didactic Entertainment
<b>PREPARED PHYSICAL EXHIBITIONS</b>	Documentary Aesthetic Commercial	Historical	Temporary	Mixed	Thematic Contextualization	Polyvalent/Versatile Monographic	Didactic Entertainment

### b. VENUE PLAN

ACTIVITY	VENUE
<b>ONLINE &amp; VIRTUAL ACTIVITIES</b>	<i>www.safeculturalheritage.org</i> website
<b>EXHIBITIONS WITH USING VR MASKS</b>	<ol style="list-style-type: none"> <li>1. A collaboration with Casa Asia (culture and exhibitions department) in Barcelona VR masks activity can be held at Caixa Forum space</li> <li>2. Consulates in Barcelona and Madrid</li> <li>3. Partnership with local authority to permit holding VR masks activities in public parks, squares, streets</li> <li>4. Universities and schools</li> </ol>
<b>PHYSICAL EXHIBITIONS</b>	Museums, universities, schools, libraries, cultural centers, consulates, etc.

## Membership System

Membership system is primary financial source for 'Safe Cultural Heritage'. We develop tiered membership: for individuals, for educational entities, for businesses, for local and regional institutions and for organizations that cares about heritage protection. These categories have different prices and packages of services.

### **POLICY: price, conditions and offers**

**INDIVIDUAL MEMBERS:** Individual members considering what types of services they want to use can pay from 30€ to 100€ per year with various sort of membership on delivery and approval of a curriculum and signing of an expert collaboration agreement.

**UNIVERSITIES, RESEARCH, INNOVATION CENTRES AND/OR KNOWLEDGE INSTITUTIONS:** Representing non-commercial interests or having no corporate members. Fee 1000€ per year (on signing of an MOU).

**BUSINESS MEMBERS:** Only those produce culture-oriented products with many possibilities to receive visibility and to be advertised on our website fee starts from 2,000€ to 20,000€ per year (only businesses with ethical and fair trade principles are accepted and required to sign an MOU).

**REGIONAL OR LOCAL PUBLIC INSTITUTIONS:** Only those working in related subjects (3,000€ per year and initial joining fee of 5,000€).

**SCHOOLS:** symbolic price of 500€ per year.

**INTERGOVERNMENTAL / INTERNATIONAL BODIES:** Fee 500€ per year (on signing of a MOU).

**THIRD SECTOR ORGANISATIONS** (neither public sector nor private sector): Fee 200€ per year for conferences, meetings, discussions and civil society organizations (on signing of a MOU).

## Communication

### SLOGAN

The role of a good slogan is to express the benefits, function and feature of a service or product. Slogans are supposed to highlight brand image, be memorable as well as to show values of the company or organizations. Customizing brands with advertising slogans helps the audience to recall the value and image that in turn eventually makes them to develop a positive attitude towards the brand.

The full name of project is "SAFE CULTURAL HERITAGE FOR ALL AGES" and here 'All ages' means all centuries and all people in different ages.

## LOGO: MEANING AND EVOLUTION

The meaning of the first option of the logo shows us different Cultural sites but all of them centralized by the Earth spreading the idea that we should care and think not only about our culture but all cultures throughout the world.

Then, the second logo represents the same idea but with adding the name of the entity.

The final version of the logo presents us with the 'Earth map', one Cultural Heritage in the center and the name with the slogan. The meaning of putting only one Cultural site in that, at first glance, we can see some Greek or Roman monument but it is Persepolis Temple in Iran – with this example we bring the message that it does not matter where Cultural Heritage is located, it is Global Heritage where everybody is responsible for saving it.



## Communication Team

For communication, we have intended one staff as Social Media manager who is responsible to advertise our vision, activities, objectives and our value through communication channel. His or her scope of responsibility mostly include working in Instagram, Facebook and Youtube. Also s/he should be responsible to send emails for our members to keep them updated about our activities and to attract new audiences and members.

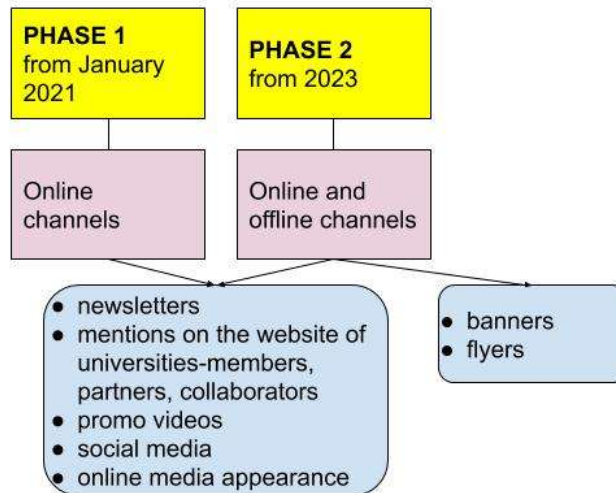
## Communication Budget within Total Budget

REVENUE:			AUG-DEC 2020	JAN-DEC 2021	JAN-DEC 2022
PUBLIC FINANCING	Grants	Asia-Europe Foundation	8.000,00 €	5.000,00 €	5.000,00 €
		Prince Claus Fund	10.000,00 €	- €	- €
SELF-FINANCING	Membership		- €	20.000,00 €	35.000,00 €
	Advertising for Companies		- €	5.000,00 €	6.000,00 €
	Sponsorship	UNIQLO	- €	4.000,00 €	4.000,00 €
	Donation on the website		- €	1.000,00 €	1.000,00 €
	Diaspora funding		- €	2.000,00 €	2.000,00 €
<b>TOTAL REVENUE:</b>			<b>18.000,00 €</b>	<b>37.000,00 €</b>	<b>53.000,00 €</b>
EXPENDITURE:			AUG-DEC 2020	JAN-DEC 2021	JAN-DEC 2022
<b>START-UP EXPENSES</b>					
Registration an NGO in Barcelona			40,00 €	- €	- €
Consultancies with Legal Advisers (1 meeting - €200)			600,00 €	400,00 €	400,00 €
Consultancies with Cultural Heritage managers, Art Historians, Historians - individuals or Scientific Committee based			2.000,00 €	1.000,00 €	1.000,00 €
<b>MARKEKING &amp; ADVERTISING</b>					
Social Media Advertisement			- €	5.000,00 €	5.000,00 €
<b>PRODUCTION EXPENSES</b>					
Photographers (freelancers)			2.000,00 €	2.000,00 €	3.000,00 €
Tour Creator - Google VR specialist			- €	2.000,00 €	3.000,00 €
Video production (outsourcing)			2.000,00 €	2.500,00 €	4.000,00 €
Website development, mobile App (outsourcing)			8.000,00 €	1.000,00 €	1.000,00 €
<b>GENERAL &amp; ADMIN EXPENSES</b>					
Salaries & insurances			- €	20.000,00 €	30.000,00 €
<b>CONTINGENCY</b>			3.000,00 €	3.000,00 €	5.000,00 €
<b>TOTAL EXPENDITURE:</b>			<b>17.640,00 €</b>	<b>36.900,00 €</b>	<b>52.400,00 €</b>

Because our budget is limited in initial years, we cannot spend a lot of money for advertisement and we need to be patient to for reaching large global community. We are planned to spend € 5,000 for 2021 and 2022 and this amount can be increased if we receive more revenue. Normally non-profit organizations cannot spend a lot of money to be seen in the society and also due to nature of our association we need to be advertised and introduced for free mostly by universities, entities, schools and individuals.


## Communication Strategy

We will study the impact of our communication strategy by number of view pages on the website and social media followers and subscribers (Instagram, Facebook, Twitter). We intend to advertise online at least for two years because primarily we are an online platform to work online and therefore we need online clients that physical clients. We have explained communication strategy as table below explains from 2021- 2023 and 2023 – 2030.



## EXAMPLES OF AGREEMENTS

### a. MOU

<p>KEY PARTNER LOGO</p>	
<p style="text-align: center;"><b>MEMORANDUM OF UNDERSTANDING</b> BETWEEN <b>SAFE CULTURAL HERITAGE ASSOCIATION</b> AND <b>NAME OF KEY PARTNER</b></p>	
<p>Whereas <b>SCH</b> (Safe Cultural Heritage association) represented by President and member of the Executive Board, is a non-profit, member-driven organization established in 2020 working in the interdisciplinary fields of cultural heritage, education and new technology. Through its worldwide network of experts, SCH aims to empower people by raising awareness of the importance to safeguard and promote cultural heritage as global heritage. SCH provides the Award Competitions, meetings, lectures and various educational activities with using new technology.</p>	
<p>Whereas [name of key partner], (hereinafter referred to as "[acronym of key partner]"), headquartered in [city/region/country] and represented by [name of representative], is [add description of key partner].</p>	
<p>SCH and [acronym of key partner] have agreed as follows:</p>	

KEY PARTNER  
LOGO



#### **Article I: Objective**

The objective of this Memorandum of Understanding (MoU) is to establish a general framework for cooperation between [acronym of key partner] and SCH in areas of common concern.

The parties agree to cooperate in implementing, to the best of their ability and within available resources, the activities and related terms listed below.

#### **Article II: Aims of Cooperation**

1. SCH and [acronym of key partner] aim to explore the relationship between cultural heritage at risk, culture, and history and the associated opportunities and challenges.
2. SCH and [acronym of key partner] agree to collaborate on selected projects in order to help raise the profile of cultural heritage in [Europe/other continent], enhance the promotion of [the Middle East, African, South Asian, East European/other continent] cultural heritage, culture, and history, increase the visibility of [Europe/other continent] as a destination for general public awareness, foster the sustainable growth of the protection of cultural heritage worldwide and global community of the SCH website. *[modify according to key partner work areas]* These projects are subject to separate agreements.
3. SCH will contribute to the above cooperation by adding the [acronym of key partner] logo and website link to its partner page on the SCH website as well as promote [acronym of key partner]'s activities on its websites and quarterly newsletter.
4. [acronym of key partner] will contribute to the above cooperation by providing extra visibility to the activities and projects related to cultural heritage protection on its website and showing the logo and website link to SCH.
5. SCH and [acronym of key partner] will liaise to ensure that new content is communicated effectively through strategic campaigns in social media.

#### **Article III: Areas of cooperation**

1. SCH and [acronym of key partner] shall join efforts to further elaborate issues of common interest and to share knowledge, research and best practices in [add SCH and key partner common work areas].
2. SCH and [acronym of key partner] shall inform each other about events, seminars and conferences organized by the other and which are relevant within the framework of this MoU.

2

KEY PARTNER  
LOGO



3. If relevant, SCH and [acronym of key partner] shall invite each other for respective events and work together to organise joint events related to the selected topics.
4. SCH and [acronym of key partner] will stay in regular contact to review the outcomes and issues arising from their cooperation, to agree on priorities and issues for future cooperation, and to identify new areas of collaboration.

**Article IV: Modalities of cooperation**

1. In the development and implementation of activities related to areas of mutual interest, SCH and [acronym of key partner] may work in conjunction with other partners, as appropriate.
2. In the implementation of activities under this Memorandum of Understanding, SCH and [acronym of key partner] shall act in accordance with their respective rules, regulations and policies.
3. SCH and [acronym of key partner] will make every effort to inform each other of all relevant issues that might affect the implementation of this Memorandum of Understanding.
4. Nothing in this agreement shall be deemed to represent a financial implication or commitment on behalf of either of the parties.

**Article V: Use of the name, acronym and emblem**

1. Any use of the name, acronym, logo and emblem of SCH in other contexts not covered by this agreement shall be subject to prior written authorization from a member of the Executive Board of SCH.
2. Any use of the name, acronym, logo and emblem of [acronym of key partner] in other contexts not covered by this agreement shall be subject to prior written authorization from the Executive Unit, and to the terms and conditions established by [acronym of key partner].
3. Subject to the requirements established in Articles V. 1 and V. 2 above, each party will publicly acknowledge the contribution and cooperation of the other party in the implementation of joint activities.

3



KEY PARTNER  
LOGO



**Article VI: Entry into force, amendment and termination**

1. This Memorandum of Understanding will enter into force on the date of its signature by both parties, and will remain in effect for an initial period of 1 year. It will be automatically renewed unless terminated by either party by giving three months prior written notice to the other party. No such termination shall affect contractual obligations already entered into by either party under this Memorandum.
2. Any amendment to this Memorandum of Understanding will be effected by mutual agreement of SCH and [acronym of key partner] through an appropriate exchange of letters.
3. Agreement and acceptance of this Memorandum of Understanding are indicated by the signature of the duly authorized representatives of SCH and [acronym of key partner].
4. This Memorandum is being executed in the English language, in two (2) original documents.

In witness thereof, we, the undersigned, warrant that we have the full authority to represent the two parties, and that we agree to the conditions of this Memorandum.

Signed in ..... On .....

On behalf of [acronym of key partner]

On behalf of SCH

## b. For individual experts



### SCH EXPERT MEMBERSHIP AGREEMENT

In agreeing to be a member of the Safe Cultural Heritage association (SCH) and recognised as an expert in my field, I \_\_\_\_\_ (full name), with ID number \_\_\_\_\_, from \_\_\_\_\_ (region/country) in her/his role as 'SCH International Expert' agree as a member of the Institute to ensure a proactive collaboration with SCH, such collaboration shall chiefly concern matters relating to Cultural Heritage, culture, and history as well as related fields such as sustainable development, technology, etc. **I therefore agree to:**

- exchange information and documents on matters of mutual interest, preserving the confidential nature of some particular documents;
- promote and facilitate the involvement of local and international strategic stakeholders interested in SCH's projects;
- respond when suitable to SCH's call for papers, opinion surveys and advise requests;
- promote and attend (if appropriate) SCH events, workshops, seminars and wider projects;
- share recent publications, at least one per year, so SCH may post these in its Experts' Publications and newsletter;
- share recent projects, so SCH may post these in its World News or SCH news;
- be available to write an introduction to SCH's quarterly Newsletter (SCH Voice) if selected by SCH Executive Board;
- attend SCH general assembly meetings at least once every three years;
- offer SCH the opportunity to edit and/or publish my articles and reports (where appropriate);
- peer-review other SCH experts' papers for publishing if requested to by SCH;
- include, the title 'SCH International Expert' and SCH's website address in my signature, social media pages, or other relevant communication opportunities and establish links to SCH's website whenever possible and appropriate to do so;
- respect copyright law and comply with it as well, correctly attributing SCH's name;
- agree to waive any right to intellectual property in regard to SCH and/or SCH's projects;
- request written permission before using SCH's logo and/or projects logos belonging to SCH, in events or publication materials.
- Give my availability to be selected as SCH Board member if suggested by the Executive Board.



**By signing this agreement, I permit SCH to:**

in accordance with Regulation (EU) 2016/679 on General Data Protection, collect, store and process my personal data, (to the extent of my **name and surname; Title / position; organisation; Photograph; Biography; LinkedIn profile address (if any); Twitter account address (if any)** for the purpose of:

- my inclusion into SCH Expert Network;
- publication of my profile on SCH website (photo and short biography);
- dissemination of my name and my activities throughout its broad network by its newsletter and online activities, and within the scope of further promotion of the activities of SCH;
- sharing amongst SCH's partners to contact me about projects and programmes of mutual interest.

And to the extent of my **e-mail address** by SCH for the purpose of:

- approaching me to undertake joint projects, missions, jury visits, research contracts (as and when available), or represent SCH in training programmes and services (remuneration to be agreed);
- sending me SCH quarterly Newsletter;
- sending me information about and inviting me to SCH's meetings and events.

I give my agreement voluntarily and for an unlimited period of time, until further notice from my side or SCH. I am aware of the fact that I have the right, first and foremost, to revoke this agreement at no cost at any time, the right to access to my personal details, the right to their correction or deletion, and the right to block any incorrect personal data.

I agree to SCH removing me from the SCH Expert List/Network if I do not comply with the requirements stated in this agreement.

Signed by (name) \_\_\_\_\_ (signature) \_\_\_\_\_

**Place:**

**Date:**

### c. For regional stakeholders

Insert logo(s) of the  
representing institution(s)



#### COOPERATION AGREEMENT BETWEEN

**Regional stakeholder group from  
(add name of the region)**

Represented by: (add names and representing institutions)  
(add address and contact details)

AND

**SCH**

**(Safe Cultural Heritage Association)**

[www.safeculturalheritage.org](http://www.safeculturalheritage.org)

The (name of representing institution) confirm that [list main stakeholder organisations from public, private, third sector, and knowledge institutions] hereafter referred to as regional stakeholders, met on [on date, place] and, at this meeting agreed to fully participate as members of the Cultural Heritage Protection Platform, hereafter referred to as the Platform.

Furthermore, the regional stakeholders agreed to be represented by an Executive Committee made up of the following institutions: [Add names of representing Institutions].

(Add names of at least two representing institutions), on behalf of the regional stakeholders from (add region name), agree to:

1. Support the principles, focus areas and criteria underlining the Region of Heritage Award, as written in the p guidelines published in 2020;

Insert logo(s) of the  
representing institution(s)



2. Work to develop collaboration activities with other partner regions in the continent, including cross-marketing initiatives and events;
3. Contribute to knowledge exchange (information, documents, and activities) as defined by the Platform;
4. Pay an annual membership fee of €3,000 (three thousand euro) each year (for a minimum of 5 years) from 2020 with automatic renewal unless stipulated in writing to the contrary by the region;
5. Pay a one-off joining fee of € 5,000 (fifteen thousand euro) to be a member of the Platform;
6. Ensure the region is represented (preferably by two people) at all Platform meetings;
7. Promote SCH's principles and Platform through its own communication channels such as regional stakeholder websites and social media. And agree to carry out tasks and procedures agreed and indicated in the Communication and Marketing Strategy (see the official guidelines);
8. Comply with the Logo Agreement and Guidelines;
9. Respect deadlines for materials and information as requested by SCH;
10. Appoint a full-time coordinator to ensure smooth running of the project, strong relations with all stakeholders, regular meetings of stakeholders in the region and reports to the Platform meetings and SCH in English;
11. Agree to attend at least one monitoring visit per year in another Platform member region;
12. Keep SCH informed regarding the full list of stakeholder institutions and any changes to the legal representatives' names and contacts;
13. Host a Region of Heritage stand in at least one national/regional gastronomy or tourism fair and share news about this with SCH;

Insert logo(s) of the  
representing institution(s)



14. Ensure that the region is correctly represented through joint initiatives;
15. Coordinate joint activities with the Platform by connecting local stakeholders with their counterparts in the other regions;
16. Host at least one Platform meeting either prior to or during the hosting of the title;
17. Supply images and videos of the region for use by SCH with the appropriate logo and title giving visibility to the Platform;
18. Disseminate SCH materials, studies and research that will build awareness about the importance of cultural heritage protection for sustainable development;
19. Ensure a wide range of regional stakeholders have the opportunity to get involved with the project;
20. Monitor and evaluate the project in the region by assessing number of visitors;
21. Galvanise public, private, and academic support in the region by applying to hold the Region of Cultural Heritage title in the future and develop activities worthy of the title in the region and internationally;
22. Appoint an ambassador to represent the region and give visibility both in the region and internationally;

Insert logo(s) of the  
representing institution(s)



The regional stakeholders will ensure that SCH has up to date contact details for at least two regional representatives, acting as local coordinators and distributing information to all regional stakeholders.

The regional stakeholders agree to organise regular regional stakeholder meetings to develop the project in and beyond the region and adhere to the criteria of SCH.

This agreement is meant to formalise the working relationships between SCH and the regional parties until such a time as one organisation either requests to annul the agreement or one of the organisations ceases to exist.

Signed by **Name**  
For **Name of the private institution**

Signed by **Name**  
For **Name of the third sector institution**

Signed by **Name**  
For **Name of the academic institution**

Signed by **Name**  
For **Name of the public institution**

Date:

Signed by SCH's President

Date:

## SWOT TABLE

<p style="text-align: center;"><b><u>STRENGTHS</u></b></p> <ul style="list-style-type: none"><li>● ACCESSIBILITY</li><li>● 'ONLINE REALITY' IS A RELIABLE MEDIUM TO SPREAD OUR MESSAGE EFFECTIVELY. CORONAVIRUS OUTBREAK AND QUIRANTINE PROVE IT</li><li>● ISSUE OF ALL AGE</li><li>● VARIOUS FUNDRAISING OPTIONS</li><li>● CULTURAL ASSOCIATION GENERATING MONEY</li><li>● INTERNATIONAL PARTNERS</li><li>● THE PROJECT IS A REACTION ON CURRENT TENSION AND RISK SITUATION</li><li>● ALWAYS COMPATIBLE WITH TRENDS IN THE WORLD</li></ul>	<p style="text-align: center;"><b><u>WEAKNESSES</u></b></p> <ul style="list-style-type: none"><li>● IT DOES NOT INCLUDE ALL CULTURAL HERITAGE</li><li>● TIME LIMITATION</li><li>● FEW TARGET GROUP WILLING TO PAY FOR SUCH ACTIVITIES</li><li>● IT IS NOT A POPULAR AND IMPORTANT ISSUE FOR SOCIETY COMPARING WITH ECOLOGY, GENDER EQUALITY, HUMAN RIGHTS, MIGRATION</li><li>● COMPANIES ARE LESS INTERESTED TO HAVE SPONSORING FOR CULTURAL HERITAGE</li><li>● MARKETING AND MERCHENDISING ARE HARDER THAN OTHER BUSINESSES AND PROJECTS</li></ul>
<p style="text-align: center;"><b><u>OPPORTUNITY</u></b></p> <ul style="list-style-type: none"><li>● CONTRIBUTION TO TOURISM INDUSTRY</li><li>● GIVE A POWERFUL SOLUTION TO HERITAGE DESTRUCTIONS BY OFFERING ONLINE PETITIONS AGAISNT WAR</li><li>● COLLABORATION WITH UNIVESRITIES AND SCHOOLS CREATING NEW ATTITUDE AMONG YOUNG GENERATION TO LEARN THEIR RESPONSIBILITIES ABOUT CULTURAL HERITAGE FROM YOUNG AGES</li><li>● HAVING A NETWORK OF LIKE-MINDED PEOPLE PRODUCES MANY INITIATIVES AND PREPARE THEM FOR DOING BIGGER ACTIVITIES IN THE FUTURE</li><li>● GIVE VISIBILITY TO CULTURAL HERITAGE SITES THAT WERE PREVIOUSLY LESS KNOWN</li><li>● YOUTUBERS, INFLUENCERS, CULTURAL ACTIVISTS, FAMOUS PEOPLE WILL WANT TO BE OUR AMBASSADORS</li><li>● IT CAN GIVES TAX RELIEF FOR ORGANIZATIONS WHO SPONSOR OR SUPPORT US</li><li>● ENGAGEMENT OF LOCALS</li></ul>	<p style="text-align: center;"><b><u>THREATS</u></b></p> <ul style="list-style-type: none"><li>● LACK OF FUNDING ON EARLY PHASE OF ASSOCIATION ACTIVITY</li><li>● NOT HAVING SPONSORS OR SUPPORTERS</li><li>● LOW RATE OF CONTRIBUTION, DONATION AND MEMBERSHIP INVOLVEMENT</li><li>● PEOPLE DO NOT RECOGNIZE NECESSITY OF SOLVING CULTURAL HERITAGE DESTRUCTION PROBLEM AND WILL NOT JOIN OUR MOVEMENT</li></ul>



## ANALYSIS OF SWOT

### STRENGTHS

COVID-19 showed us how investment on online platforms like websites and social media are vital and necessary for each organization or business. The website of our association is always accessible from all around the world to see our activities and to engage people remotely. The community we are going to organize is a set of educational and cultural partners who have pivotal role for progress of this community for one common aim. Therefore, this connection with the world constantly works and continues even at the toughest situation like 2020 pandemic. Due to nature of our message which is 'Saving Cultural Heritage for All Ages' our mission never ends as long as protection and preservation needed which seems lasts forever. Our mission gets more significance in times of threats and risk and needs maximum contribution from people and partners for filling online petitions, hence we have to be active always by attracting more members and viewers to have a louder voice while we are keeping our former members united, informed and ready for their contribution.

### OPPORTUNITIES

Contribution to tourism, giving visibility to cultural-oriented businesses. Cultural non-profit organizations have a firm intention and mission to impact on culture as much as they can and our association gives a platform they to perform their duties more effective and efficient. Research faculty of universities want to expand their relation with us to be able to share their findings about the role and importance of cultural heritage. It means SFC provides a space in which organization and universities voluntarily be interested to collaborate and being partner with us to contribute to the world development together. Through our activities, we will give a visibility to many Cultural Heritage sites that were unknown for a large audience. We will attract famous people such as YouTubers, Culture Activists, Influencers, etc., that gives us a promotion.

### WEAKNESSES

On the early phase of the association, it is impossible to include all Cultural Heritage sites that under threats but we believe that this project is a complex life-long project, so we dedicate our efforts to contribute to the world development step by step. In urgent cases, time limitation for preparation our activities (online presentations, exhibitions and touring etc.) can be considered as a downside of our projects it needs time to prepare online petition and other services but with excellent management and business plan SCH Association can cope with it to some extent. Besides, Cultural Heritage Protection may be not a popular and interesting issue alongside Global Warming, Migration issue, Human Rights issue, Gender Equality, Racism etc. However, destroying any Cultural Heritage site means we will never return our invaluable legacy. Cultural Heritages during last 30 have been suffering from geopolitical and armed conflicts like Yugoslavia, Afghanistan, Iraq, Syria, etc.

### THREATS

Like other organizations or startups which suffer from lack of funding in the beginning, we can face this problem on the early phase of running our association. SCH Association vitally needs funding to start. If we do not convince sponsors, partners and citizens the project will fail to come real. Thus, making up different types of pitches for certain sponsors, donors, etc. is consisted as one of our crucial problems to solve and to search more about it. We may also face low rate of membership and donation unless we develop an excellent content and marketing strategy.

Another threat is that people do not recognize the necessity of joining our community. In this regard, our association needs to have a deep impact on audiences with online activities to convince majority of all the peoples contribute and support this project (such as projections of heritage destructions to shock people and show the horrible consequences if people continue to neglect this problem).

## PESTEL ANALYSIS OF THE ENVIRONMENT FOR 'SAFE CULTURAL HERITAGE'

'Safe Cultural Heritage' association is an international organization and it would be wrong to think that, if our first activity will be dedicated to Iranian Cultural Heritage, we should physically work in Iran. 'Safe Cultural Heritage' is planning to attract funding from European foundations, get visibility from intergovernmental organizations such as UNESCO, ICCROM, partner with other entities that work with cultural heritage and get financial support from membership. In this regard, we are looking for better country to register our NGO and **PESTEL Analysis will be about our project.**

**1. POLITICAL:** Since the world every year witnesses a lot of tensions all around the world (e.g. Palestine and Israel, South African tribes, USA and Iran, USA and North Korea, North Korea and South Korea, Syria and Turkey etc.), we feel that some Cultural Heritage sites are under threats and they need world protection in order to not repeat Syrian, Afghan and other cases. Building an online community of indifferent people, it can spread the message worldwide of importance of cultural heritage as our shared heritage.

**2. ECONOMICAL:** 'Safe Cultural Heritage' as many NGO has the tiered system of membership as a financial source as well as grants from intergovernmental organizations and foundations. Advertising local business whose goods devoted to cultural heritage and travel agencies is an additional option to get revenue.

**3. SOCIO-CULTURAL:** Global tourism is a world tendency; however, people do not visit unsafe places (such as South African countries, countries in the Middle East, etc.) – 'Safe Cultural Heritage' consists of cultural sites from that places people might have not known or seen before. All people around the world are welcomed to our website to enjoy cultural routes to different corners of our Global Village. Especially, we welcome youth as a future generation to instill them an importance of preserving Cultural Heritage in times of wars because we will never return our invaluable legacy in case of destruction. We build a friendly environment – a community – on our website with developed system of user engagement.

**4. TECHNOLOGICAL-ENVIRONMENTAL:** Covid-19 spread worldwide in the beginning of 2020 and quarantine time in countries have affected cultural institutions, they started to offer (mostly for free) people digital access to enjoy culture and art, such as Museo del Prado in Madrid, Berlin Philharmonic, Bolshoi Theater on YouTube, and many others. They offer a variety of online activities to keep the audience even in distance. In this connection, it was a time for 'Safe Cultural Heritage' to test people's reaction on converting culture into digital reality and adopt this experience. People started to participate in challenges, zoom meetings, see VR exhibitions, play videogames, etc. This online experience for users seems attractive. As for platform, we will use [www.safeculturalheritage.org](http://www.safeculturalheritage.org) and information and material can be easily forwarded from the website into various Social Media – Facebook, Twitter, WhatsApp, Viber, Telegram, etc. In 3-4 years, we also plan to use Virtual Reality masks for physical activities to project Cultural Heritage and its destructions. We analyzed that maintenance of virtual masks are not expensive and they are portable, physical activities can be easily provided in different places.

**5. LEGAL:** We plan to register 'Safe Cultural Heritage' as an association in Barcelona, Spain because we see that Barcelona is a dynamic cultural destination for running here an association. Also, for registering an association, the cost is €38,13 (and it is cheaper than registering a foundation) and we for registering we need only 3 persons: President, Secretary and Treasurer and at least one of us must be Spanish.

**BUSINESS MODEL CANVAS FOR ARTS AND CULTURAL ORGANISATION  
SAFE CULTURAL HERITAGE**

**WHY? OUR PURPOSE**

<p><b>PURPOSE/MISSION</b> to draw global attention to the responsibility of protecting, promoting and preserving Cultural Heritage in unstable situations or military conflicts</p>	<p><b>DESIRED IMPACT AND LEGACY</b> to build a large responsible community of global ambassadors who will be inspired to work together for the protection and preservation of all our Cultural Heritage</p>	<p><b>SUCCESS METRICS</b> Issue of all ages Broad target group Contribute to Tourism Industry which is negatively affected by COVID-19 Using technology as an effective instrument for culture-based projects Connection with educational entities and other NGOs Creating culture of World Heritage than cultural heritage Aligned with UNESCO activity</p>
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**WITH WHOME? OUR PEOPLE**

<p><b>AUDIENCES</b> Citizens Universities Schools Activists Travelers History/Cultural lovers</p>	<p><b>BENEFICIARIES</b> Universities and schools Local and regional authorities Cultural institutions NGOs working with cultural heritage Business</p>	<p><b>CUSTOMERS</b> Universities and schools Museums, libraries, cultural centers, etc. Cultural venues, sites and festivals</p>	<p><b>FUNDERS AND DONORS</b> Funding from intergovernmental organizations, foundations Membership Governments Diasporas Citizens</p>
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**WHAT? OUR WORK**

<p><b>NEEDS/WANTS</b> The project is aiming at changing people's attitude to the Cultural Heritage importance as our identity and diversity</p>	<p><b>VALUE PROPOSITION</b> Education Connection Engagement Innovation Cultural Diversity Peace</p>	<p><b>CHANNELS</b> Website Universities Social Media Newsletters Cultural Magazines Posters Ads</p>
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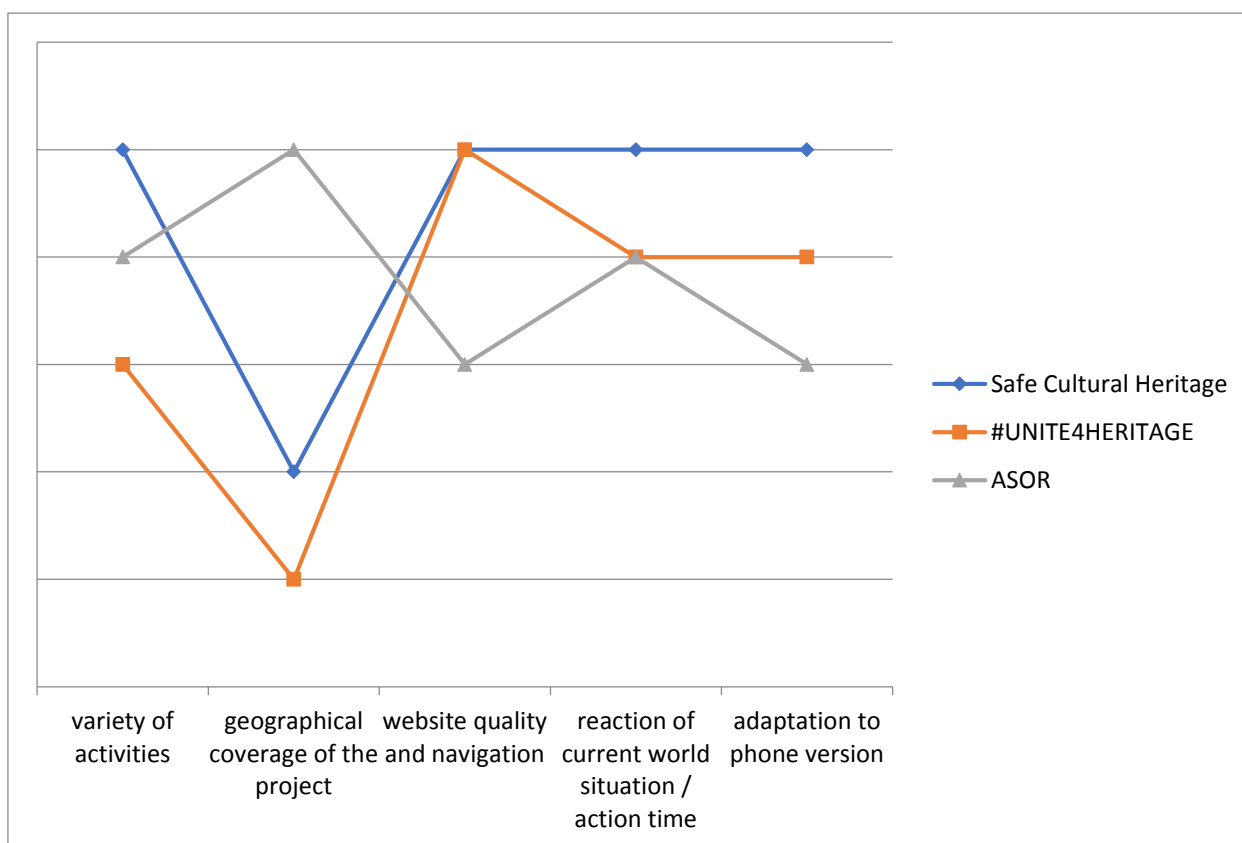
<p><b>VALUE CHAIN AND KEY ACTIVITIES</b> Call for competition – Competition/Conferences – Getting research and expertise for the content – Award ceremony – Marketing and Communication actions – Launch virtual cultural route <b>Key activities:</b> Online conferences and meetings, competitions with awards, webinars and courses, virtual cultural routes, virtual photograph exhibitions</p>	<p><b>COST STRUCTURE</b> Web development and maintenance Photo and video production Graphic design production Salaries Advertisement</p>
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**HOW? OUR REVENUE MODEL**

<p><b>INCOME STREAM   EARNED INCOME</b></p>		<p><b>INCOME STREAM   CONTRIBUTED INCOME</b></p>	
<p><b>MISSION-RELATED</b> Membership packages Selling Virtual Tours Selling exhibitions to museums</p>	<p><b>MISSION NON-RELATED</b> Selling Cultural products Sponsorship from travel agencies and clothes and handicrafts companies Advertising on our website for companies</p>	<p><b>MONETARY CONTRIBUTION</b> Membership Donation Grants Sponsorship Advertisement on our website</p>	<p><b>NON-MONETARY CONTRIBUTION</b> Partnership with famous cultural intergovernmental and international organizations and institutions Voluntaries and ambassadors</p>

**VALUE TABLE AND CURVE FOR THE YEAR 2021. RATING 'SAVE CULTURAL HERITAGE' AND TWO COMPETITORS FROM 0 TO 5**

Dimension	COMPETITORS		
	Safe Cultural Heritage	#UNITE4HERITAGE	ASOR
variety of activities	5	3	4
geographical coverage of the project	2	1	5
website quality and navigation	5	5	3
reaction of current world situation / action time	5	4	4
adaptation to phone version	5	4	3



## MARKET AND COMPETITORS

We do not have competition in this field which means that all the organizations, working in protection of cultural property, seek common goals and all of them have determined budget to continue their activities. Our main goal is raising public awareness through a big community which connects all relevant organizations and universities and not selling products to people.

We should identify two markets we are involved: online platforms dedicated to the cultural heritage destruction issues and online platforms of digitized heritage in general.

a. Regarding digital platforms dedicating to the cultural heritage destruction issue, we have lots of local and international projects and organizations. Below, we give some examples.

ORGANIZATION	WEBSITE
EYE ON CULTURE	<a href="http://www.eyeonculture.net/">http://www.eyeonculture.net/</a>
ASOR CULTURAL HERITAGE INITIATIVES	<a href="http://www.asor.org/chi">http://www.asor.org/chi</a>
UNITE FOR HERITAGE #UNITE4HERITAGE – A CAMPAIGN LAUNCHED BY UNESCO	<a href="https://en.unesco.org/events/unite4heritage-campaign">https://en.unesco.org/events/unite4heritage-campaign</a>
ASSOCIATION FOR THE PROTECTION OF THE LEBANESE HERITAGE	<a href="https://lebaneseheritage.crowdmap.com/main/">https://lebaneseheritage.crowdmap.com/main/</a>
NEW PALMYRA	<a href="https://newpalmyra.org/">https://newpalmyra.org/</a>
OUR PLACE. THE WORLD HERITAGE COLLECTION	<a href="http://www.ourplaceworldheritage.com/index.cfm">http://www.ourplaceworldheritage.com/index.cfm</a>
AFGHANISTAN CULTURAL HERITAGE CONSULTING ORGANIZATION	<a href="http://www.achco.org.af/">http://www.achco.org.af/</a>
HERITAGE FOUNDATION OF PAKISTAN	<a href="http://www.heritagefoundationpak.org/Hf">http://www.heritagefoundationpak.org/Hf</a>
WORLD CULTURAL HERITAGE VOICES	<a href="https://worldculturalheritagevoices.org/">https://worldculturalheritagevoices.org/</a>

b. Regarding platforms dedicating to digitalization of different kind of Cultural Heritage: tangible (objects and sites) and intangible (recording dance, etc.) as well as different kind of documents: written documents, audiovisual documents, etc., we should mention that there is no shortage of examples. Below, some examples of them.

ORGANIZATION	WEBSITE
EUROPEANA	<a href="https://www.europeana.eu/en">https://www.europeana.eu/en</a>
KALEIDOSCOPE. THE 1950TH IN EUROPE	<a href="https://www.photoconsortium.net/50s-in-europe-kaleidoscope/">https://www.photoconsortium.net/50s-in-europe-kaleidoscope/</a>
WITHCROWD	<a href="https://withcrowd.eu/">https://withcrowd.eu/</a>
DIGITAL MEETS CULTURE	<a href="https://www.digitalmeetsculture.net/">https://www.digitalmeetsculture.net/</a>

## CUSTOMER SEGMENTATION AND PERSONAS

**INDIVIDUALS perceiving virtual cultural routes and other activities:** it can be anybody who has sense of responsibility to protect cultural heritage as World heritage. They can contribute to the community by engaging in our website, distributing our informative and educational posts and activities, reporting the problems, sharing the petitions in times of war. If they want to be an official part of the global community, we offer them to purchase membership. In return, they will be get tools to raise awareness about cultural heritage destruction issue through having an access to all services, being visitors in conferences, watch online tutorial short courses with certificates.



**UNIVERSITIES:** We invite to participate both European and American and local universities of those cultural heritage territory which are at risk. However, all universities worldwide are welcomed to our community. We engage universities in our activity through the system of membership: we give them high quality digital platform where they can talk about the work they are doing. We organize competitions with awards, publishing on our website their articles about cultural heritage, offering them a participation in conferences, meetings and providing a network. Professors and students provides us with the research and content for the virtual cultural routes and other activities.

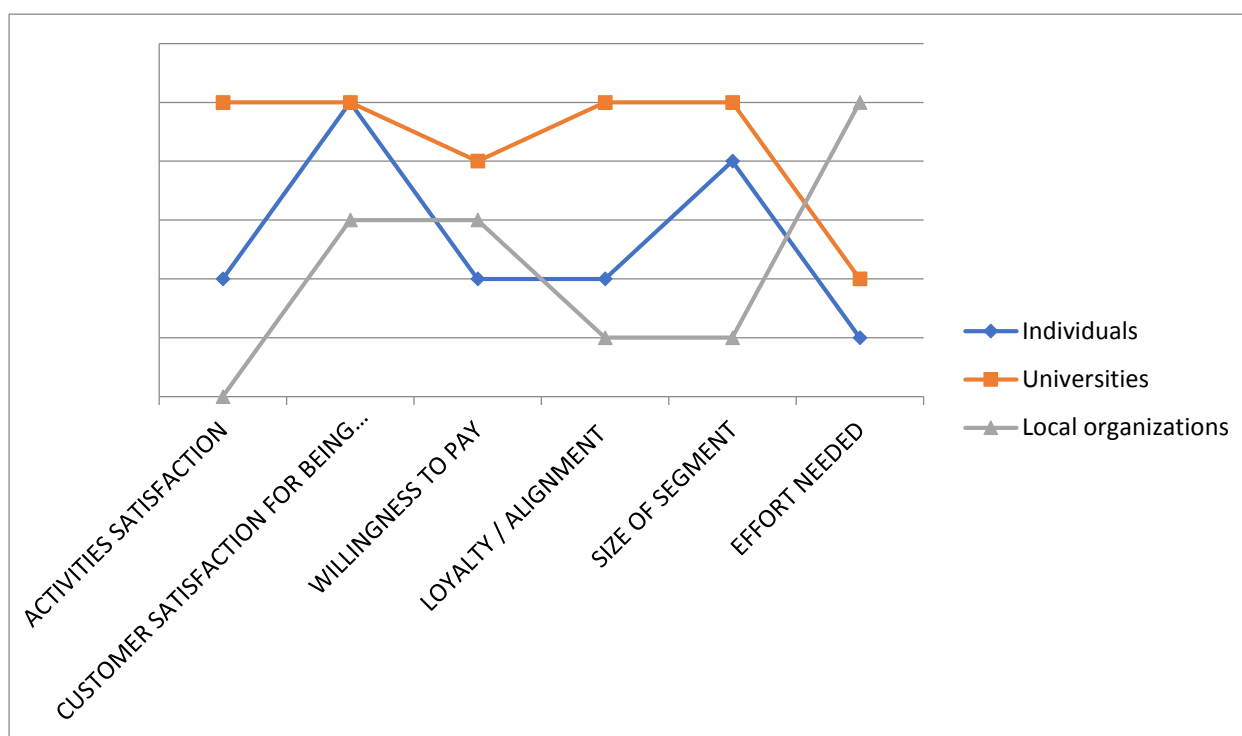
**SCHOOLS:** We provide informative online classes (with cooperation of universities' professors of cultural heritage) with interesting short courses about importance of protection of cultural heritages, videos and videogames. By our activity, we inspire young generation and instill the sense of responsibility for preservation of cultural heritage in the future. In exchange, schools will pay membership fees.

**LOCAL AND REGIONAL AUTHORITIES:** they are interested in joint contribution to the promotion of their cultural heritage sites and bringing awareness about current situation. We tell the story within the territory that is why authority engagement is an important aspect. We give visibility to the heritage sites that people might never know before as well as contributing to tourism industry.

**INTERNATIONAL AND INTERGOVERNMENTAL BODIES:** They are our strategic audience and partners in times of war who will contribute to distribution of our concerns about the possible risk to cultural sites in the intended territory and by distribution online petitions to make a global movement against any possible destruction of those sites in unstable situations.

**CUSTOMER ATTRACTIVENESS TABLE AND CURVE FOR SAFE CULTURAL HERITAGE.  
RATING FOR 0 TO 5.**

Dimension	SEGMENTS		
	Individuals	Universities	Local organizations
ACTIVITIES SATISFACTION	2	5	0
CUSTOMER SATISFACTION FOR BEING AMBASSADORS	5	5	3
WILLINGNESS TO PAY	2	4	3
LOYALTY / ALIGNMENT	2	5	1
SIZE OF SEGMENT	4	5	1
EFFORT NEEDED	1	2	5



**ANALYSIS OF THE CUSTOMER SEGMENTATION**

We believe that target group for ‘Safe Cultural Heritage’ are academics, citizens and culture and travel lovers and in this connection, the first effort of the project will be focus on reaching these groups of people.

The percentage of participation of locals would be high because activities for certain countries will be more valuable and important for its citizens (e.g. virtual cultural route about Iranian Cultural Heritage will be appreciated more by Iranian citizens and diaspora).

As for willingness to pay, we presume that universities will be our main financial resource and then individuals: cultural lovers, citizens and supporters.

In addition, we think that academics, activists and influencers are considered to be our potential ambassadors.

## **TARGETING: RIGHT FORMAT RIGHT WORDS RIGHT IMAGES RIGHT CONTENT**

Including virtual activities is a right format for present days with fast pace of technology development. Online platform is habitual environment for people between 25-40 years, especially for youth. Physical activities are also included as a natural way of leisure.

Since our activities are supposed to be for wide audience, terminology will be understandable and not academic. In this connection, 'Academic environment' segment may be not interested in our activity due to simplicity. However, the whole content will be highly developed, so our platform can be a good option for academics to enjoy visual content of Cultural Heritage protection – this is our differentiation advantage in the ecosystem.

## **CULTURAL MARKETING**

### **PRODUCT | PLACE | PROMOTION | PRICE | PEOPLE | PASSION**

#### **PRODUCT/SERVICE**

Due to the nature of our community which is informative and connective, there are no tangible products to sell but exists many services related to our mission which strengthen our community. Services include seminars and webinars, virtual cultural routes, tours, exhibitions, talks, tutorials. Also, we have grand competitions about Cultural Heritage for members/students of cultural institutions, universities, libraries, museums, cultural centers.

Our products and services are used Cultural Marketing Approach because of its serial production (many 'episodes' of virtual cultural tours: Iranian, Iraqi, Syrian, etc., as well as activities with virtual reality masks and physical exhibitions in the future). Some local and international businesses are allowed to advertise culture-oriented products related to importance and value of cultural sites like Calendars, T-shirts, hats and necklace and rings with themes of cultural sites in our website – 'Safe Cultural Heritage' has no intention to advertise non-cultural products and strongly protects its policies and values.

'Safe Cultural Heritage' main source of revenue is to give membership to individual and international/local bodies of cultural heritage sphere to gather determined members to build a strong community in terms of economic and power to seeks their common goal which is safeguarding cultural heritage forever.

#### **Long-term goal regarding culture-oriented goods**

It should be mentioned, that on the first phase of the association lasting from January 2021 till the beginning of 2022, we will focus on promoting local and small businesses which deal with handicrafts and images of cultural heritage. On the second phase, from 2022, we will continue being mediator between culture-oriented companies and the worldwide audience and start to motivate companies, such as clothing company UNIQLO, to produce goods with cultural heritage sides to protect it. From 2025, 'Safe Cultural Heritage' will think about branding and own merchandising, however, for the period of 2020-2025, we assume that purchasing raw material is a lot of expenses for the newborn association.

The first batch of countries whose cultural sites are at risk was chosen by 'Safe Cultural Heritage', they are Iran, Iraq, Syria, Libya and Lebanon (the rationale for the selected countries is given in another part of the project). For these countries, several companies and types of traditional handicrafts were chosen.

Typical Middle East products are ceramics, carpets, jewelry, mosaic, etc. Below are some examples of companies where our visitors can buy 'culture' of chosen countries:



## Crafts

### 1. Sama – <https://www.samahandmade.com/index.php?route=common/home>

Sama is a project that supports beautiful stories told from Syria. The stories are told through the symbolization of Syrian culture via high quality products created by innovative Syrian designers and crafted by skilled Syrian craftswomen. Their mission is foster a connection by telling these stories of the culture with our products. All the raw materials used in Sama products are local and as natural as is possible, resulting in a truly authentic product.

### 2. UBBAHA Handmade – <https://ubbaha.com/index.php?lang=2>

UBBAHA was found by Syrian Handicrafts Ltd., a community interest company in Syria to base its work on pure social and development goals, since all income goes for the achievement of its goals. Syrian Handicraft Ltd. was founded for the safeguarding of intangible Syrian heritage and its conservation from being lost through the maintaining of Syrian handicrafts, preventing its extinction, securing employments for aggrieved craftsmen by providing them with proper workplace and institutionalizing their way of work in order to guarantee the sustainable development and quality of craft. Their vision is to breathe new life into Syrian handicrafts and strengthen the prospects of its artisans.

### 3. Iraq Al-Amir Women’s Co-op – <http://iraqalamir.org/>

Iraq Al-Amir Women’s Co-op, a community of women who transcend social boundaries. Hand in hand and all by hand, we blend the heritage of our ancestors with the community of the present, to create a bright future through artisanal crafts.



## Companies and products about cultural heritage sites on the examples of Iran<sup>2</sup>

### 1. KALA Honar – <http://kalahonar.com/>.

‘Kala’ from the Persian language means product and ‘Honar’ means art, the company is specialized in producing jewelry and accessories with Iranian cultural heritage symbols such as Persepolis, Lamassu animals, etc.



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<sup>2</sup> It is worth saying that nowadays Iran is rather closed country to the world due to political and economic issues. There are no museums with online shops where people can buy culture-oriented goods like in MoMA in Manhattan, The Hermitage in Saint-Petersburg, etc. This industry has still not developed in the country.

## 2. ROBIN AVA – <https://www.robinava.com/>

ROBIN AVA is the biggest website of online shopping Handicrafts that covers Iranian traditions and cultural heritage.



**Order of buying goods:** ‘Safe Cultural Heritage’ will partnership with small and local businesses and will offer specific goods on safeculturalheritage.org website will translate all details of the product into English with using direct link of payment.

**a. Symbolic value** of ‘Safe Cultural Heritage’ goods is in being a part of a world movement of protecting Cultural Heritage in times of wars. Purchasing culture-oriented goods, people add their voices against frequent destruction of Cultural Heritage sites.

**b. Social value** of ‘Safe Cultural Heritage’ goods is in being indifferent to the Cultural Heritage destruction. We share the idea with all people that Cultural Heritage is a Global Heritage, it is our World History and our identity, in this connection, all people are responsible for protection and preservation of Cultural Heritage sites which are under threats.

### PLACE

The main place where all members meet us and will be gathered is [www.safeculturalheritage.org](http://www.safeculturalheritage.org). Virtual tours, webinars, competitions and tutorial sessions etc. will be provided on the website of the community. The most secure place to be permanently accessible and visible is on internet and hence website of SFC is constantly getting improved and updated to be fast and clear as much as we can to spread our message.

### PRICE

Parts of our activities such as photo galleries, news, general information, online games, shopping etc. are free of charge. However, prices for other services such as online tours, tutorial sessions, Competitions, Bank of articles etc. are established by the membership options the bodies or individuals select. ‘Safe Cultural Heritage’ signs contracts (MOU) with members and distribute it on [www.safeculturalheritahe.org](http://www.safeculturalheritahe.org) website. Based on these MOU they can use services and information on the website during the year.

### PRICING POLICY

Price has a prominent role in our marketing plan because the culture-based products ‘Safe Cultural Heritage’ is going to order and sell on the website, have a direct relationship with our purposes. Profit is not our priority; however, goods are parts of our mission and work as a tool to extend our message and reputation to more and more people all around the world. Hence, from the five most common pricing strategies: Cost-plus pricing, Competitive pricing, Value-based pricing, Price skimming, Penetration pricing, we chose value-based pricing for many reasons.

*“For entrepreneurs offering products that stand out in the market—for example artisanal goods, high-tech products or unique services - value-based pricing will help better convey the value they offer”,* says Dolansky, Associate Professor of Marketing at Brock University in St. Catharines, Ont.

All pricing strategies are two-edge swords. But as a cultural NGO, we have to focus on value rather than profit and think about our customers to reach more markets and achieve more visibility.

From the eight various pricing policies: Flexible Price Policy, One Price Policy, Prestige Pricing, Odd/even Pricing, Price lining, Promotional Pricing, Multiple-Unit Pricing, Bundle Pricing, we have selected:

1. Flexible Policy: Offer the same product to customers at different negotiated prices, like having different colors of the same product. Odd/even Pricing: This is a very common technique that make customers think that they are getting a bargain, like €99,98 instead of €100.
2. Promotional Pricing: is a policy that involves reducing the price of a product or service to attract customers, like offering a new low-price product for only 2 weeks to attract customers. After we attract enough customers for the new product then we raise the prices up for the next weeks.
3. Multiple-Unit Pricing: it is used to set variable price for two or more of the same product, like a hat normally is €1.5 but if you buy six units of this hat, you only pay €5 and you save €4 for this shopping.
4. Bundle Pricing: When we offer discounted prices for customers when they buy several products at the same time, like a special package.

## **PEOPLE**

Undoubtedly, community which is a group of human beings sharing the same environment, play a prominent role in the implementation of the slogan "For All Ages". They usually have shared interests. In human communities, people have some of the same beliefs and needs, and this affects the identity of the group and the people in it. Safe Cultural Heritage although is an online platform but works with the dedicated people in it which is a group of like-minded people sharing the concerns about protection of cultural heritage. In human communities, people have some of the same beliefs and needs, and this affects the identity of the group and the people in it. It not only helps to facilitate the process of sharing information and knowledge, but also helps people to develop relationships with others. Therefore, the importance of communication and people cannot be underestimated. Every day, the message of our community get distributed with a lot of people including our families, our friends, our colleagues, or even strangers. Therefore, human chain is the fundamental of our community which without their role and their contribution reaching our long-term goals is impossible.

## **PASSION**

The message of Safe Cultural Heritage if can be understood well is for all people around the world, however only few percent of people tend to participate or contribute to share and distribute our message. In this way, of course there are people who passionately understand our mission and sincerely support us to safeguard our heritage which are our identity and origin. Among these people, there are actors and actresses, athletes, cultural lovers, activists, influencers who generously share our mission by their followers and friends to make this project happen in a great manner. Therefore, passion plays a prominent role in Safe Cultural Heritage and without this our mission fails to reach its bright vision.

## ORGANISATIONS FOR ATTRACTING FUNDING AND SUPPORT

### **Funds, Foundations, Intergovernmental organizations**

*Purpose: receive grants, sponsorship, partnership, visibility*

*Why? NGO follows their statements and policies, it is a contribution to the world development*

**UNESCO World Heritage Center** – visibility (label)

**UNESCO Diversity of Cultural Expression** – grant, visibility

**UNESCO Tehran Cluster Office (UTCO)** – partnership, visibility

**EUNIC. EU Institutes for Culture** – partnership, visibility

**Asia Europe Foundation** – grant

**ICCROM** – partnership, visibility

**World Monuments Fund** – sponsorship, partnership, visibility

**European Cultural Foundation** – grant, partnership, visibility

**Prince Claus Fund** – grant, mentoring, partnership

### **a. UNESCO World Heritage Center's<sup>3</sup> mission:**

- Encourage countries to sign the World Heritage Convention and to ensure the protection of their natural and cultural heritage;
- Encourage States Parties to the Convention to nominate sites within their national territory for inclusion on the World Heritage List;
- Encourage States Parties to establish management plans and set up reporting systems on the state of conservation of their World Heritage sites;
- Help States Parties Safeguard World Heritage properties by providing technical assistance and professional training;
- Provide emergency assistance for World Heritage sites in immediate danger;
- Support States Parties' public awareness-building activities for World Heritage conservation;
- Encourage participation of the local population in the preservation of their cultural and natural heritage;
- Encourage international cooperation in the conservation of our world's cultural and natural heritage.

### **b. UNESCO Diversity of Cultural Expression<sup>4</sup> invests in projects that lead to structural change through:**

- The introduction and/or elaboration of policies and strategies that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, **including cultural goods**, services and activities;
- The reinforcement of human and institutional capacities of public sector and civil society organizations, deemed necessary to support viable local and regional cultural industries and markets in developing countries.

<sup>3</sup> <https://whc.unesco.org/>

<sup>4</sup> <https://en.unesco.org/creativity/ifcd/apply>

- Funding amount: maximum 100,000 USD

**COVID-19 Response: Protecting the diversity of cultural expressions is more important than ever.**

The COVID-19 pandemic has revealed and magnified the creative industries' pre-existing volatility. Due to the complex nature of their work, artists and cultural professionals are particularly affected and lockdown measures around the world directly impact the entire creative value chain – creation, production, distribution and access. To protect and promote a diversity of cultural expressions in these challenging times, governments, non-governmental organizations and the private sector have been quick to react with new policies and measures. This page intends to become a reference for those seeking to draw inspiration from best practices in the development of appropriate responses adapted to national contexts.<sup>5</sup>

**c. UNESCO Tehran Cluster Office<sup>6</sup> (UTCO).** Building upon the shared cultural, social, historical and spiritual heritage of the cluster countries, the Office co-operates with national and regional partners in implementing its key activities in the fields of Education, Culture, Natural Sciences and Communication & Information.

**d. EUNIC – European Union Institute for Culture's<sup>7</sup>** network of national cultural institutes, with 36 members from all 28 EU member states and offices in over 150 countries. EUNIC members work in the arts, languages, youth, education, science, society, inter cultural dialogue and development. At a local level, EUNIC members join together in over 100 clusters - in cities, regions, and countries - to collaborate on common projects and programmes and to promote the role of culture in the EU's internal and external relations. The EUNIC Global Office in Brussels supports the work of EUNIC clusters around the world.

**e. Asia-Europe Foundation<sup>8</sup> (ASEF)** promotes understanding, strengthens relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe. ASEF enhances dialogue, enables exchanges and encourages collaboration across the thematic areas of culture, education, governance, economy, sustainable development, public health and media. ASEF is an intergovernmental not-for-profit organisation founded in 1997 and located in Singapore.

ASEF mission regarding culture:

They promote cultural relations based on fair exchange and reciprocity. They connect artists, cultural professionals, non-profit arts organisations, networks and museums across the ASEM region. They provide access to information on arts, culture, & heritage via our web portals. They promote mutual cultural practice via our grants and capacity building programmes. They facilitate conversations between arts communities in Asia and Europe.

**f. ICCROM<sup>9</sup>** harnesses the power of cultural heritage to make the world a better place to live. By empowering all Member States to preserve their cultural heritage, ICCROM contributes to the environmental, social and economic sustainability of communities. ICCROM is also strategically placed to foster best practices and to communicate international standards and shared responsibility consistent with United Nations policies and objectives. ICCROM focuses on methods for managing deterioration of heritage, whether through slow decay or rapid or unexpected changes. It is well

<sup>5</sup> <https://en.unesco.org/creativity/covid-19>

<sup>6</sup> <https://en.unesco.org/fieldoffice/tehran/about>

<sup>7</sup> <https://www.eunicglobal.eu/>

<sup>8</sup> <https://www.asef.org/>

<sup>9</sup> <https://www.iccrom.org/>

positioned to take a leadership role while also collaborating with major decision-making organizations to protect cultural heritage in the face of global change.

**g. World Monuments Fund**<sup>10</sup> is a private nonprofit organization founded in 1965 by individuals concerned about the accelerating destruction of important artistic treasures throughout the world. World Monuments Fund sponsors an ongoing program for the conservation of cultural heritage worldwide. The World Monuments Watch, a global program launched in 1995 on the occasion of the 30th anniversary of World Monuments Fund, aims to identify imperiled cultural heritage sites and direct financial and technical support for their preservation.

**h. European Cultural Foundation**<sup>11</sup> sees Europe as a cultural community, connected through spaces, people and stories, across borders, backgrounds and identities. Culture helps us negotiate ways of living together, build and understand our multiple identities and make Europe our home. It offers the space to question and redefine the principles we stand for. As such, it can help develop and preserve feelings of mutual comprehension and democratic solidarity.

**i. Prince Claus Fund**<sup>12</sup> creates opportunities for connection and exchange and stimulated cultural expression, primarily in Latin America, Africa, Asia, the Caribbean and Eastern Europe.

- **They protect cultural heritage by** providing ‘first aid’ to rescue heritage threatened **by man-made** or natural disasters
- **They support innovative**, high-quality cultural initiatives through grants and mentoring, especially where opportunities are limited, whether by poverty, conflict, marginalisation or political repression
- They work for and with youth through our **Next Generation programme**
- They create network of exchange. The many participants in their networks are partners of the Fund who advise them in our work, often while learning from and inspiring each other

**j. Blue Shield International**<sup>13</sup> The Blue Shield, formerly the International Committee of the Blue Shield, is an international organization founded in 1996 to protect the world's cultural heritage from threats such as armed conflict and natural disasters. Described as the "cultural equivalent of the Red Cross, its name derives from the blue shield symbol used to signify cultural sites protected by the 1954 Hague Convention for the Protection of Cultural Property in Armed Conflict.

**Governments (e.g. Iranian government, governmental institutions for virtual exhibition about Iranian Cultural Heritage)**

*Purpose: receive credibility and recognition, non-monetary support (voluntary, technical support), funding (grants), Media appearance*

**Why?** *Contribution to the history and culture*

Ministry of Cultural Heritage, Tourism and Handicraft, Iran

<sup>10</sup> <https://www.wmf.org/>

<sup>11</sup> <https://www.culturalfoundation.eu/>

<sup>12</sup> <https://princeclausfund.org/>

<sup>13</sup> [https://en.wikipedia.org/wiki/Blue\\_Shield\\_International](https://en.wikipedia.org/wiki/Blue_Shield_International)

### **Business**

*Purpose: sponsorship, collaboration*

**Why?** *World promotion/branding, world recognition*

Clothing companies (UNIQLO), Handicraft industries (Syrian Handicrafts Ltd.) and Travel agencies (SABZINEH, ALAEDDIN, ELIGASHT, GARDESHGARAN, GHOGHNOOS TRAVEL, DELTABAN, NILGAM SAFAR, BORJ TRAVEL, BLUE ROSE TRAVEL AGENCY, ATA LAND, SATRAP, HOLIDAY TRAVEL AGENCY, and others)

**UNIQLO**<sup>14</sup> has adopted a sustainability mission statement, "Unlocking the Power of Clothing". Aiming for harmony, the sustainable stewardship of natural resources and responsible development of human potential, we focus on planet, **people and community**. **They believe that their clothing has the power to change the world for the better**. However, it is only fair to say that the 'Safe Cultural Heritage' association will not be sponsored by toxic businesses whose goal is to 'clean' the image. 'Safe Cultural Heritage' promotes fair businesses which align to the Safe Cultural Heritage vision, mission and values.

### **OTHER SOURCES**

#### **Diaspora, online visitors**

*Purpose: receive micro-donations, sale merchandise*

**Why?** *Identity, belonging to the history, common interests, culture lovers*

Diaspora depends on exhibitions – it can be Iranian, Syrian, Iraqi then Palestinian, Bosnian, etc.

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<sup>14</sup> <https://www.uniqlo.com/en/sustainability/mission/>

## ASSIGNMENTS AND RESPONSIBILITIES

PROJECT	DESCRIPTION	ASSIGNED TO
<b>Fundraising</b>	Application for grants, sponsorship pitches preparation and presentation, finding different financial supports, negotiation with businesses, organizations, authorities	President as a freelance contractor
<b>Communication with educational entities and intergovernmental and international NGOs</b>	Contacting with educational entities, partnership, sponsorship	Secretary as a freelance contractor
<b>Website</b>	Website managing: uploading content, monitoring, analyzing, feedback for users	Cultural manager
<b>Managing competition process</b>	Application process, feedback for competitors	President, Secretary as a freelance contractors, Cultural manager
<b>Content verification</b>	Examination of applications from competition, scientific navigation of the association, consultancies	Scientific committee (3 persons)
<b>Managing preparation of virtual cultural routes</b>	Work with universities on virtual cultural routes, work with graphic designers, photographs and video production.	President, Secretary as a freelance contractors, Cultural manager
<b>Managing other virtual activities</b>	Work with universities on virtual cultural routes, work with graphic designers, photographs and video production, articles of professors and students, etc.	President, Secretary as a freelance contractors, Cultural manager
<b>Communication and marketing</b>	Communication strategy and tactics, channels, analyzing audiences and its motivations	Secretary and President as a freelance contractors
<b>TOTAL</b>		

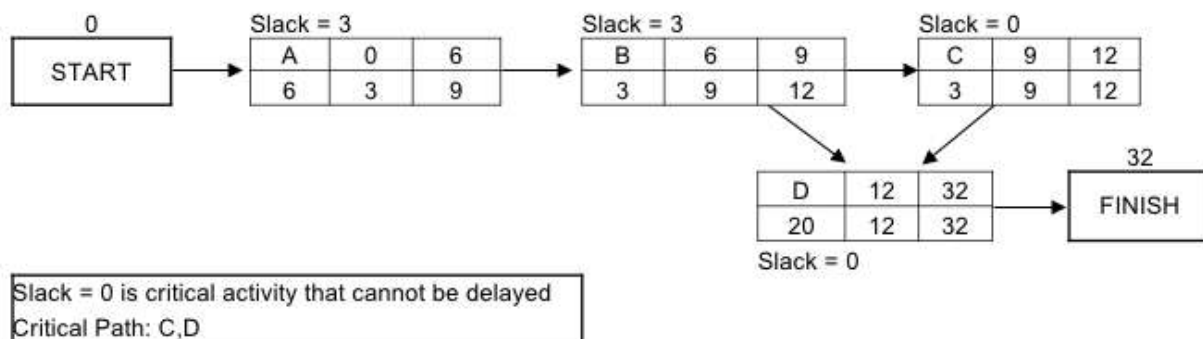


**LAUNCHING WEBSITE (27 JANUARY 2021)**

**a. Table**

2020			
NUMBER	ACTIVITY	DURATION (WEEKS)	DEPENDANT FROM
A	APPLY FOR FUNDING	6	-
B	RECEIVE FUNDING	3	A
C	FORM A TEAM, STAFF	3	B
D	DEVELOPING WEBSITE	20	B C

**b. Graphic**



**c. Explanation**

According to critical path method, we need 32 weeks for preparation to launch *www.safeculturalheritage.org* website. Our chain begins from applications for funding, we estimate that 6 weeks needed for accomplishing it. Then, once we receive funding (we can spend for it 3 weeks), we create a team for developing a website – IT team, illustrators, designers, etc. – for accomplishing this task we estimated 3 weeks. For starting developing website, we need actions B and C to be accomplished because without funding we cannot start develop website as well as having no team to do it. Thus, action D depends both from 2 activities.

Then, critical path graphic was created. Slack means how many weeks can postpone in order to accomplish task timely. By counting, we evaluated that actions C and D have Slack = 0 meaning critical path in the whole chain.

To sum up, in order to launch a website in 32 weeks, we cannot delay activities C and D that forming a team and developing a website accordingly.

## TECHNICAL PLAN

### Instruction for the website

Above, we give technical examples of how websites should look like: without images and pictures, only patterns and division of pages. The website can have 7 pages: home, who are we, for academics, cultural routes, support us, online shop, and contact us.

**On the first and main page**, we want to see the powerful contrasted picture or photograph or graphic design (moving or stable) of the cultural heritage of the county with rich history and culture whose sites are at risk to be damaged or destroyed. We put this picture to shock people from the first moment they enter our website. Music accompany is preferable: traditional music of the presented country with the sad tone. Additional to picture we want to see big letters of the powerful sentence such as 'WE WANT CULTURAL HERITAGE TO BE ALWAYS SAFE' and then it can be changed to another phrase 'CULTURAL HERITAGE IS GLOBAL HERITAGE', 'WE DO NOT WANT TO DESTROY OUR SHARED HUMANITY'. Also, description of the team is presented.

**On the second page 'who are we'**, we want to see our statement, vision, mission and values. Moving pictures are preferable and appropriate graphic design related to cultural heritage theme.

**On the third page 'for academics'**, we want to see all the information about activities we provide for them in separate bottom where they can click on what they choose to participate. In the end of all the activities, they will be transferred to the membership page. Activities are:

1. Call for the competition and deadline. Details about the required conditions, content of the applied paper. Bottom 'register' will be transferred them to the membership payment. Show the example of the awarded certificate, academics will obtain in the end of the competition.
2. Online conferences and meetings: deadlines, themes, content, requirements. To participate, they will be transferred to the membership page.
3. Publishing articles and academic papers in our website: conditions, requirements for the content. To publish, they will be transferred to the membership page.

**On the fourth page that can be names as 'cultural routes'**, we want to see our virtual cultural routes and other virtual activities for users as separate sections. Before entering to cultural route session, they should read on the webpage what about this route, and instruction that they can use headphones for listening to traditional music that will be accompanied the route. After the session, they will read why we present it, for what and what we want to change in this world, and how people can help us.

**On the fifth page 'become a member'**, we want to see sections of membership: individual experts; universities, research, innovation center and/or knowledge institutions; business members; regional or local public institutions; intergovernmental/international bodies; third sector organizations. Each sector has description: price, conditions, package of benefits. Visually, design should focus on benefits. To register, people should provide online payment through the appropriate payment system.

**On the sixth page 'online shop'**, advertisement of the local businesses' cultural goods will be presented. Goods will be divided into sections according to the categories. For each product: picture, description, relation to the cultural heritage and our mission, payment system.

**On the seventh page 'contact us'**, we will put space for writing anonymous or not feedback, our contacts, volunteer offers, and job offers.

## RISK MANAGEMENT

RISK CATEGORY	RISK DESCRIPTION	PROBABILITY	IMPACT	MITIGATION TECHNIQUES
FINANCIAL	Shortage of funding and revenue from Sales to run the NGO	HIGH	HIGH	<p><b>Solution:</b> hire fundraisers, ask for public donations (Like Diaspora community), governmental grants, subsidies, financial aids, FFF, non-monetary support, partnership.</p> <p><b>Contingency plan:</b> on the early phase of association, work in collaboration with sustainable non-profit organizations on a volunteer basis in order to get experience. As soon as possible starting negotiations with sponsors, searching for other possible funding strategies</p>
PARTNERS	Unable to convince international partners to support NGO by their logo, funding and consultancy	MEDIUM	HIGH	<p><b>Solution:</b> Be prepared for adjusting Mission, Vision and Values partners seek to award 'Safe Cultural Heritage' their credibility.</p> <p><b>Contingency plan:</b> being in contact with other alternatives.</p>
MEMBERSHIP SYSTEM	Membership system will not be profitable	MEDIUM	HIGH	<p><b>Solution:</b> as membership revenue is approximately 60% of our total revenue, our maximum focus will be on communication with a lot of numbers of universities (online personal contacting, meetings) and the well-prepared convincing explanation of why they should be our members, the explanation of becoming a global community with good networking, primarily, for students who really need it in the early phase of their professional career, multiple possibilities to distribute professors' and students' work on our website and possibilities of their promotion.</p> <p><b>Contingency plan:</b> develop communication strategy with personal contact and polite persistence. Attract more grants and sponsorship.</p>
OPERATION	Staff do not work and perform as expected	MEDIUM	MEDIUM	<p><b>Solution:</b> Always having alternatives for positions, scheduling continuous meetings with staff to make sure about being in the right position of plan, Secondly, constantly evaluating their activities and quality and alarming them in case of weak performance.</p> <p><b>Contingency plan:</b> perform team building sessions for all employees, courses to raise employee's competence. However, it can be done only when NGO is sustainable enough to encourage employees with these activities.</p>
MARKET	Insufficient users and customers, low rate of view pages per year	MEDIUM	HIGH	<p><b>Solution:</b> Focusing on promotion of the project earlier the start date, organizing events about cultural heritage importance which contributes to draw people's attention, educate and explain people about the importance of protecting cultural heritage as global heritage, humanity.</p>

				<b>Contingency plan:</b> Changing the platform and styles of exhibitions if needed, conduct a customer survey, using push methods. Be active in Social Media.
<b>GOODS OF ADVERTISING BUSINESSES</b>	Users do not purchase goods	<b>MEDIUM</b>	<b>MEDIUM</b>	<b>Solution/Contingency plan:</b> Changing the design of the webpage, including more various products, promote them in Social Medias, using Google Ads and make special offers to people. Make online campaign for protection Cultural Heritage by purchasing cultural goods.
<b>FORCE MAJEURE</b>	A. Covid-19 as an unexpected global crisis and post-pandemic situation has affected on the association's activity and funding.	<b>MEDIUM</b>	<b>HIGH</b>	<b>Solution/Contingency plan:</b> Adapting vision, mission and values to the current circumstances through focusing on culture as an inspiring and empowering tool to solve people's fears, uncertainty, losses. What is more, intergovernmental organizations and foundations nowadays providing with a lot of grants to the cultural organizations whose aim is to offer a creative and innovative solution towards solving Covid-19 problem and fear.
	B. Natural disasters may ruin the area where our office is located.	<b>LOW</b>	<b>HIGH</b>	<b>Solution:</b> it is a low probability of force majeure in Barcelona (where the office is supposed to be located), e.g. the last earthquake happened in Lorca, in Catalunya the earthquake was in 1428. Floods, Hurricanes, Volcanic eruption were not detected in Barcelona. To not face with unpredictable situation, the association will have an insurance.

## EVALUATION PLAN

TYPE	INDICATORS	OBJECTIVES
PROFITABILITY	Revenue from Advertising	<ul style="list-style-type: none"> <li>€5,000 received from Advertising in 2021-2022 per year</li> <li>€10,000 received from Advertising in 2023-2024 per year</li> </ul>
	Raising fund	<ul style="list-style-type: none"> <li>2020: €18,000</li> <li>2021-2020: €12,000</li> <li>2023-2024: €20,000 per year</li> </ul>
GROSS PROFIT	Numbers of employees	<ul style="list-style-type: none"> <li>2020-2022: 7 employees</li> <li>2023: 10 employees</li> </ul>
	Membership	<ul style="list-style-type: none"> <li>2021: €20,000 received</li> </ul>
	Merchandising	<ul style="list-style-type: none"> <li>from 2023 own merchandising starts</li> </ul>
	Universities involved	<ul style="list-style-type: none"> <li>2021: 20 universities invloved</li> <li>2022: 40 universities involved</li> <li>2023: 60 universities involved</li> </ul>
	Offline activities	<ul style="list-style-type: none"> <li>from 2023: physical activity with using VR masks</li> <li>from 2023/2024: prepared exhibitions about cultural heritage sold</li> </ul>
VISIBILITY GROWTH	Web-site and Social Media growth	<ul style="list-style-type: none"> <li>500,000 views in 2021</li> <li>10,000 followers on Instagram account in 2021</li> <li>10,000 followers on Twitter in 2021</li> <li>User retention - 25% of all users</li> </ul>
	Logos of intergovernmental organizations received	<ul style="list-style-type: none"> <li>UNESCO</li> <li>World Monument Fund</li> <li>Asia-Europe Foundation</li> <li>ICCROM</li> </ul>
	User engagement	<p>Users are actively involved in Safe Cultural Heritage activity:</p> <ul style="list-style-type: none"> <li>Upload their stories, photographs</li> <li>Comment</li> <li>Share/repot</li> </ul>
	Global ambassadors	<ul style="list-style-type: none"> <li>More than 50 voluntary global ambassadors involved in our project in 2021</li> <li>More than 100 voluntary global ambassadors involved in our project in 2022</li> </ul>
	Cultural and historical sites from many countries covered	<ul style="list-style-type: none"> <li>Cultural and historic sites from Middle East, Eastern Europe, African countries covered (more people and citizens involved)</li> </ul>
SOCIAL IMPACT	Raising Public Awareness	<ul style="list-style-type: none"> <li>People aware about cultural heritage destructions</li> <li>We identify the values of cultural properties</li> </ul>
	Prevention of possible destructions	<ul style="list-style-type: none"> <li>In 2023, anti-war campaign: minimum 125,000 signatures (with people concern about cultural heritage destruction issue) provided to UNESCO in order to show people's feeling against wars and military conflicts that as one of the results lead to cultural heritage destruction.</li> </ul>

\*some indicators of this type are related also to social impact type

	Schools involved in our activity / Next generation is nourished to have a sense of responsibility towards cultural heritage	Providing lectures and workshops online and offline for pupils about importance of cultural heritage and inform them about cultural heritage destruction issue <ul style="list-style-type: none"> <li>In 2023: 10 partnered schools around worldwide</li> </ul>
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## INTERVIEWS

### Manel Miró Alaix<sup>15</sup>, cultural and tourist proposal specialist at S.L. STOA

#### 1. Desde su perspectiva profesional, ¿cree que este proyecto puede tener éxito en el mercado existente?

Habría que precisar de qué “mercado existente” se trata ¿Del mercado de las ONG, de las NPO? ¿Del mercado de los fondos gubernamentales de defensa del patrimonio? Si la cuestión es si hay lugar y mercado para una ONG centrada en la defensa del patrimonio, mi respuesta de entrada ha sido pensar que sí, de hecho, yo colaboraría con esa ONG. Pero cuando he profundizado un poco en la cuestión, me han surgido dudas, especialmente cuando he empezado a visualizar la competencia de las agencias gubernamentales dedicadas a esta labor, especialmente la UNESCO. Está claro es que vuestra iniciativa trata un tema que está en la agenda de actualidad, el patrimonio dañado por los conflictos armados, aunque también hay que reconocer que está muy lejos de la presencia mediática que tiene la defensa del medio ambiente. Así, las dos grandes amenazas que veo a vuestra iniciativa es si tenéis que competir con las agencias gubernamentales o con organizaciones de defensa del medio ambiente, en la captación de fondos de donaciones privadas. Todo esto me lleva a pensar en la posibilidad de que este proyecto vuestro colgara de una organización consolidada, capaz de recaudar fondos e invertirlos en estos temas. Estoy pensando en organizaciones como World Monuments Fund. Es decir, para mí lo más difícil es crear una ONG a partir de cero sin contar con un patrocinio sólido de entrada. En cambio, creo que la idea de crear exposiciones virtuales basadas en el riesgo de pérdida del patrimonio, o de patrimonio ya perdido, podría interesar a ONG existentes vinculadas al mundo del patrimonio.

**2. Le pedimos su consejo sobre el contenido: ¿cree que es ético proyectar la destrucción del patrimonio cultural para provocar las emociones de las personas y llamar a todas las personas a proteger el patrimonio cultural? ¿Crees que los ciudadanos de esos sitios del patrimonio cultural pueden ofenderse por nuestra actividad?**

<sup>15</sup> <https://manelmiro.com/>

Ciertamente es un tema delicado y es muy fácil herir los sentimientos de muchas personas. Creo que, para minimizar ese riesgo, debería contextualizarse la proyección de la destrucción del patrimonio de un lugar en el que aún no ha sucedido, en un marco de destrucciones que sí que ya se han producido. Es decir, que la destrucción hipotética del patrimonio local fuera como el colofón, la lección aprendida, de lo que ya había sucedido en otros lugares. Hay que tener mucha sensibilidad para tratar esta cuestión.

### **3. Con respecto a la innovación en nuestro proyecto, ¿cree que las exposiciones virtuales serán de interés para los usuarios?**

Todo dependerá del relato, de la forma y del momento, es decir, de la narrativa de los contenidos que se crearán, del diseño de los entornos virtuales y su capacidad de emocionar y finalmente, de para qué momento/lugar se imagina la visualización de esta exposición virtual. En este momento hay muchas iniciativas de exposiciones virtuales, pero casi todas se quedan en la simple propuesta tecnológica, pocas tienen un relato interesante y emotivo como el que proponéis vosotros. Yo creo que para tener éxito en las exposiciones virtuales es muy importante partir de un buen relato y, sobre todo, de pensar previamente cómo se va a consumir ese relato virtual, en qué momento, de qué manera. Este aspecto se olvida a menudo y es fundamental. No es lo mismo ver una exposición virtual en una gran pantalla de cine, que en tu casa en el PC o con un móvil. Las experiencias varían y, por tanto, los objetivos son distintos.

### **4. ¿Puede darnos su opinión profesional (qué mejorar, ¿qué cubrir, ¿qué presentar, etc.) en nuestro proyecto?**

Esta pregunta casi la he respondido en las anteriores respuestas. Aparte de las cosas que ya os he dicho relativas a la gestión del proyecto y a las claves del éxito, creo que debéis concretar más en la descripción de las exposiciones virtuales. Debéis desarrollar un ejemplo de exposición para que los receptores tengamos una idea clara de lo que proponéis. En ese sentido creo que ese ejemplo debería contar con los siguientes apartados:

- a) Selección del lugar y justificación del porqué se ha elegido.
- b) Experiencia que se propone a los visitantes (cómo la verán).
- c) Sinopsis de los contenidos.
- d) Guion narrativo y visual (si es posible hacer el desarrollo de las escenas con algunas ilustraciones sería perfecto).
- e) Recursos tecnológicos para visualizar la exposición virtual.
- f) Presupuesto de producción.

**Jordi Padró Werner, cultural and tourist proposal specialist at S.L. STOA, professor at UIC Barcelona.**

**1. ¿Ves este proyecto con éxito en el mercado existente?**

Me parece muy conveniente la propuesta y estoy convencido que es un tema que va a suscitar interés. La destrucción de los budas de Bamian en Afganistán y los efectos de la guerra en diversos monumentos y sitios arqueológicos de Irak y Siria, etc. han generado preocupación y sensibilización por el tema.

**2. ¿Qué lados débiles ves de este proyecto?**

El punto débil es que durante el confinamiento se ha generado una gran oferta en Internet de iniciativas diversas en el campo cultural, museístico, etc. Hay mucha información en Internet y no va ser fácil conseguir una gran audiencia.

**3. Cualquier comentario al proyecto.**

Desde mi punto de vista, yo intentaría singularizar el proyecto dándole forma de WebDoc abierto, por tanto a la participación e interacción de los usuarios. Por otro lado, también me plantearía como resultado final un documental que pudiera circular en plataformas, acceder a certámenes tipo DocsBarcelona, etc... CREO que es un asunto que merece un documental que pueda funcionar tanto en televisiones como en plataformas digitales tipo Filmin, Netflix.



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# Safe Cultural Heritage



**For All Ages**