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Island Cultural Heritage

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A mild year-round climate and plenty of sunshine are just two of Tenerife’s attractions. This fascinating island is full of hidden corners and natural wonders worth discovering, especially for walking enthusiasts and nature lovers. From the coast to the Teide National Park following a complete network of pathways and view points, Tenerife guarantees spectacular landscapes and a rich variety of flora and fauna.

Whether you choose to explore the mountains, lava formations or coastal coves independently or as part of an organised tour, you will invariably have the opportunity to see one of our numerous species of bird, indigenous to the island.

Tenerife offers wonderful hotels with excellent service, in addition to a wide range of cultural activities throughout the year. Don’t take our word for it, come and discover it for yourself.
Nine years have elapsed since INSULA, our organization, was created in November 1989. One year more and it will be a full decade. It is time perhaps to rethink from where started our adventure as it developed through the years.

It was people like you and me which for personal or professional reasons were attracted to islands and their paradigmatic trajectories; not so much for romantic or utopian reasons but because island problems were real and to understand them by working together at their solutions seemed to us a good way, a way at our scale and dimension, to glance as in a magnifying mirror, at the deep changes our world was undergoing. A man who understood us offering his support was Federico Mayor D.G. of UNESCO. He just told us: «go on». It was not a command, but a wish to see imaginative, slightly crazy people to start a journey through unknown seas. Our first captains were of such a breed of people: Bill Beller Insula’s first chairman, an American scientist expert in island development. And Ivo Margan, our Secretary General that before being a politician from former Yugoslavia was an islander himself, Bill and Ivo lead us through the still unsettled waters of our journey.

Later on I wish to recall Prof. Nicos Margaris from Greece, Prof. Yoshimasa Yamashita from Japan, Rubin Umalay from Philippines and many others to whom I address my sincere thanks for their advice and cooperation.

From the beginning our strategy was built on a simple idea: let’s facilitate the encounter and the dialogue among the islanders themselves. A paying move indeed, which led to unexpected results: first respect and friendship among equal partners animated by a common will for progress. Furthermore to an agreed framework for inter-island cooperation. Several important international conferences such as Island 2000 held in Sicily; the World Conference on Sustainable Tourism taking place in the Canary Islands and the 1st European Conference on Island Sustainable Development held in Minorca were instrumental in the above strategy and resulted in three main documents recalled in all international fora:

The Lanzarote charter on sustainable tourism, the Minorca Commitments and the Island Agenda addressing European Islands but, opening the door to collaboration among all islands, planet wide.

Our Vice chairman Mr Jean Huguet i Rotger proposed consequently to the Caribbean Ministers meeting at UNESCO last October to start a pragmatic cooperation among the European and the Caribbean Islands in priority areas such as new technologies, health and education.

Here is, dear INSULA’s friends, where we are, confronted with a new set of challenging tasks including the increasingly important activity brought forward, as recorded in our Journal, with the European Union and its islands.

INSULA represents now an important Organization internationally recognized, proceeding on a well traced progress path.

Such a propice situation calls however for a consistent improvement in tackling advantage of the great wealth of professional competencies represented by our membership, both in institutional and personal arms.

How to strengthen thus our collaboration? All your ideas are welcome. Without your direct support no sustainable progress can be achieved nor we can dare to pursue successfully our journey towards the next millennium. A symbol for INSULA, your Organization.

Happy new year folk, islanders and island friends, let’s together take the future in our hands.
New information technology breaks down the barriers of general and specialised information that used to accentuate the isolation of islands. The cost of new information technology already makes it accessible to small communities and isolated users.

Diverse and complex island problems need an efficient transfer of information in order to learn about the solutions of other islands and to share new, integrated approaches in all the different fields of island interest.

Conscious of these new possibilities, succeeded in the endeavour to create a Web site in the service of islands, aiming to bring information on the strategic sectors related to island development, on experiences of common interest and on technical and scientific instruments suitable for our realities.

NEW SECTIONS OF THE INSULA’S WEB SITE

- Renewable Energies
- Sustainable Development
- Teleinsula
- The Salt Route
- Sustainable Tourism
- Technology and Heritage
- Telematic Health Services for Islands
- Island News
- The World of the Island

http://www.insula.org

The Teleinsula project Web server brings an extensive compendium of tools, information and telematic services relating to islands. It is the operative window of the projects gathered around Teleinsula, an ambitious reality joined every day by new islands and island experiences.

CEPHALONIA

Ionian islands-Greece

the Katavotres karstic phenomenon, once exploited as a source of energy

The mountainous island of Cephalonia is well known under its attractive and characteristic geological profile, due to the morphology of its rocks: mainly limestone, dolomite and conglomerate of Mesozoic and Cenozoic period.

The water cycle has carved and shaped, through time, the subsoil of this island, giving a remarkable and exclusive hydrogeological reticular system of deep caves and channels crossed by an underground eastward water flow.

There are many caves and subterranean lakes along the east side of the Island, one of these, maybe the most important, is the cave-lake Melissani, near Sami. It is in this lake, with turquoise and emerald water, the lake Karavomilos and the bay of Sami that the sea water, swallowed in Katavotres (west coast) reappears. Nowadays, in the pretty lake of Karavomilos (fig. 1), this water, running constantly to the sea, sets to move a water mill.

But, what happen at Katavotres to generate this rise at the other side of the island? Moreover, how and when was explained the whole phenomenon?

Fig. 1

Redrawn and modified from W.H. Bond (1973)
Near Argostoli, there's a greenwood area called Katavotres, in which we can admire some of the most peculiar phenomena of the island. Sea water flows into gaps among the rocks on the coast and desappears, engendering the hypsometric difference of 1.3 m between groundwater and sea level.

From the scientific point of view, the explanation of the flowing way of this input-output steady stream of water was a mystery to everyone until 1963.

Then the Greek speleologist C. Petrochilos (Frangopulos, Malevizi; 963) and other Austrian scientists discovered, after many experiments, what happens to the water that pours into the holes. They released 140 kg of a blue-coloured tracer in Katavotres area and after 14 days detected traces of this substance in the bay of Sami (fig.2), in Melissani lagoon and Karavomilos lake on the eastern side of the island, providing proof of a 17 km underground run.

Here below, is listed the content of Figure 3, which illustrates schematically how water flow cross the island beneath the soil:

1) Seawater pours into sinkholes;
2) Salt water runs eastwards down sloping limestone beds in channels that pass beneath the harbor of Argostoli and through the very heart of the mountainous island. These conduits were carved by freshwater in the ice age when sea level was lower;
3) Rainfall on Cephalonia's slopes filters rapidly downward toward the seawater channels, a year-round process;
4) Faster moving freshwater joins the underground salt-water stream and increases its speed.

The result is a suction effect that helps pull the sea in at Katavotres;
5) As the channels broaden, the now brackish water slows and bubbles up in springs at Melissani, along the shore, and under the gulf of Sami.

The bulky and incessant sea water infiltration into the ground, at Katavotres, was exploited in the past since 19th century, when an enterprising Englishman harnessed the current with a waterwheel to grind grain. Later on, electric power (5-8 HP) was produced until the second world war. The 1953 earthquake destroyed the sea mill breaking off definitively this kind of ecological energy production and its applications. During the last decades a new waterwheel has been built at Katavotres, but only for decorative purposes of tourist pavilions, becoming the attraction for a new indirect source of energy...tourist money cash flow.

**References**


Since the XVI\textsuperscript{th} century, Paqueta island has witnessed many important events that constituted the Brazilian nation. First discovered and explored by the French, it was taken over by the Portuguese, masters of the region. They consecrated it to sugar cane and its derivatives cultivation, production and exportation, in a system based on slave labour. From the beginning of the XIX\textsuperscript{th} century, with the decline of sugar cultivation, Paqueta Island became a peaceful place, where wealthy families of Rio de Janeiro built their holiday houses.

The invasion of Portugal by Napoleon’s troops in 1807 led to the transfer of the Royal family and its Court to Rio de Janeiro, which became the capital of the Lusitanian Empire. King João VI liked the island’s beauty and tranquility and would go there often. Before the return of the Court in Lisbon, Paquetá island became the refuge of free-thinkers, men and women of action, and artists who fought for great national causes such as independence, abolition of slavery, and supporting a Republican, secular and democratic regime.

During this period, it also welcomed many famous visitors, non only from the lusó-brasileiro world, but also foreigners. We can mention, among others, the baron Gobineau, one of the fathers of positivist anthropology, the Evolutionist theorician Charles Darwin, and the impressionist painter Edouard Manet.

During all the XX\textsuperscript{th} century, Paquetá affirmed its vocation as a tourist pole, a place of leisure and preservation of the region’s natural and cultural patrimony. Nowadays, the island must accept the challenge of making the inhabitant’s life quality better and preserving its patrimony without renouncing to the benefits brought by tourism. But this flow, essential for the island’s life, is threatened and threatening. On the one hand, the lack of investments in infrastructure and information makes the island very sensitive to big masses of tourists which are not well advised on the value of its natural and cultural patrimony and are not really concerned about preserving it.

On the other hand, the great industrial development of the region of Rio de Janeiro has led to the serious pollution of one of the biggest and prettiest bays in the world, the Guanabara. The waste released by the factories situated on the continental shore of the bay are responsible for the water’s uncleanness for swimming and light water sports. They are also responsible for the disappearance of dolphins, whales and fish, which were abundant in the past. Moreover, the last

of important cultural and communication equipment keeps the island inhabitants, especially the oldest, out of the cultural circuit, concentrated in Rio de Janeiro.

Thinking about the means to take constructive initiatives, a group of residents – including me and the Mayor of Marco Gitsin island - decided to found an association structured as an academy of Arts, Science and Humanities. In doing this, we followed an old tradition in Rio de Janeiro, which has, since the XVIII\textsuperscript{th} century witnessed the creation of many cultural academies, that have had an important role in the development of the city. We also chose this type of organisation because of the inspiration of the high spiritual values of the greco-latin culture, perpetuated in our
The Mediterranean island's heritage has experienced several stages of change.

Until the seventies, visitors and local authorities mainly perceived the island heritage from a historical viewpoint. They focused exclusively on old houses, squares, small chapels or churches. This attachment to the past was actually admitting to the impossibility to react upon an environment undergoing massive changes at a time when mass tourism was developing rapidly.

For the first time massive development operations were changing the face of the islands; roads, harbours, water supply systems, electrical systems and airports were set up rapidly. The sea and air links made the access to the islands easier. Both a synchronic and a diachronic movement swept the islands since the speed of changes had no longer anything in common with the local pace of life and the previous generations.

This rhythm demanded a new building process. It was only the brand new industrialised building materials and development processes that could provide for the needs of the time; things had to go fast. The local authorities had to make immediate decisions but they were not well prepared for the scale of the changes. The spoiled landscapes, the transformation of arable lands into building lands, and the over density of facilities, were considered a necessary evil.

In between the second world war and the seventies, architecture was dominated by a repetitive model: industrialisation and shapes barrenness. It is a major event in the history of architecture, as there has never been such a fast spread of such an unattractive spatial model. An "International Style" spread world-wide, stemming from a modern movement represented by El Corbusier, Gropius, Niemeyer etc.

For the first time in the history of humanity an architectural style and a building model completely ignored the surrounding environment, the cultural context, and were voluntarily disconnected from all historical reference. No country was spared since all the decision-makers and the urban population were sincerely convinced that the housing machines were society's glorious futures.

Islands had no capacity to resist overwhelming progress, therefore the transfer was immediate. Considerable quantities of housing units grouped together in tower blocks were built on the continent. Those cubic shapes were transferred to the islands. The result was a large uniformity between the hotels built in Greece, Spain, Croatia etc, where tourist masses were accommodated and indoctrinated by the hotel operators. It turned out that the maintenance of those constructions was costly, that the materials deteriorated faster in a marine environment, and that their gigantic size was operational only with seasonal personnel which in fact was insufficient on the islands.

The development of tourism in the seventies generated a boom of individual houses on the islands. They usually had to meet two requirements: to accommodate the tourists and the family. Their investment depended on the tourist season and the works could last several years.

It was a new model of individual housing, with a sizeable surface area that enabled a dual use which were rooms for rent in the summer and family life out of the tourist season. They were built by people whose economic existence was undergoing massive changes. Their layout was ambiguous: no privacy between their living space and their space for rent. It contributed to the success of private tourism, implying that the host lived together with the temporary tenant. Most of the time, the cultural standard was similar and living together was considered a proof of hospitality.

The houses were built quickly, often without a permanent roof, the iron framework soaring up into the sky, waiting for another floor to be built. This spontaneous architecture had nothing in common with the rich island vernacular architecture and thus was an odd interpretation of modernity.

The shapes were cubic, with no ornamental elements. Owners liked to emphasise the functional and modern aspect by painting the house in white. Only minor components were made of stone, such as the surrounding walls or the foundations. The use of local building materials became impossible because their production and setting up turned out to be too costly. The stone-cutters earned a better living with lesser effort within the different tourist sectors. Furthermore, they couldn't compete with the building material industries based on cement that came from the continent.

At that time, little attention is paid to the local town planning, meaning the laying out and improvement of squares, streets, public lighting etc. The choice of building products is limited and the prevailing opinion even leans towards replacing the large stone slabs with cement or asphalt. The concept of im-
Stephen was concerned. The new buildings both public and private have often solar panels used to be for hot water. Shapes and colours are more varied, local building materials are better used and the local architects are well established.

It is difficult to imagine the future of the hotel complexes both thirty years ago. Rehabilitating a private home is feasible, but the rehabilitation of large constructions poses an economic challenge comparable to that of the reconstruction of large European cities' dominitories.

This difficulty is augmented by the change in the tourist demand: mass tourism is less profitable than in the past. Local decision-makers have to find a solution to this problem. They are mainly focused on the improvement of services and on local town planning.

Waste pick-up, beach cleaning and hygienic regulations contribute to the general state of cleanliness. Modern telephonic links provide access to the Internet, a direct opening on to the tourist market with local resources therefore diminished the influence of the tourist operators. Also, medical care and education now meet continental standards.

When visiting Mediterranean islands one notices a general effort in the improvement of squares and streets, a splendid urban lightening, maintenance of public parks. It is a considerable change of environment. Islands are no longer centres of rural society in a well-preserved environment.

During the next millennium, perhaps the islands will be the origin of the metaphors for improvement of the coastline to come.

Meteorological developments to the town no longer exists because it requires a well thought-out and collective action, incompatible with the time frame.

In the eighties the situation changed under the influence of the Post-Modernist movement (the theoretical foundations of which were summarised by Charles Jenks). In fact, architects decided to re-establish a link with the past, to learn about the environment and to respect it while producing complex and functional buildings. This was a first step in the direction of a continuity of the local heritage, a respect for the genius loci. The shapes became more sophisticated, the box concept was abandoned, the colours changed and the modern interpretations of the traditional elements such as columns or capitals appear.

On the islands, new trends are adopted immediately. Local heritage that was doomed in the previous decades is rehabilitated, colours of the original façades are rediscovered and the urban environment is starting to be looked at with a global perspective.

The new hotel complexes or public buildings have a permanent roof, the flat roofs disappear, the shapes become more fluid, the gardens are well maintained. Moreover, the building industry offers a larger variety of materials and products.

In fact, the new products turn out to be more suitable: a round shaped or arched window can be drawn which was impossible before - stone becomes a standard due to the local production. Furthermore, the development of computer science contributes to a better design and to the management of the building practice.

Lastly, the islands are opening up to the outside world. Local decision-makers travel, are better informed and have now acquired an experience in town management. A large investment is made in local town planning, consideration for the local population, waste pick-up and recycling, phone lines etc.

Local heritage is no longer confined to tradition, but now refers to a physical, cultural and social unity that needs to be protected without a conservative bias.

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SUMMARY

by concentrating on the context of the object, by recognising that professional requirements can be aligned to and in fact can be made to drive public expectation, and by recognising that the changing conditions of public expectation require the dismantling of all walls between subject disciplines and professional and technological techniques, we have provided a new profile for the subject as a whole and a new agenda.

It is this new agenda which can now be further fuelled by the kinds of new dissemination methods we have been discussing on this conference to provide incremental progress in our professional quest.

It is a quest, however which cannot, in my view, be pursued in isolation from the internal and external pressures and duties which we bear and which we must fulfil.

For MHH, there is a simple equation which we have constantly in mind in all our developments and presentations - the ingredients will be different in your own cases but the areas of influence will be the same.

During the last two years, over fourteen different countries from Europe have visited the Isle of Man with a view to implementing its model for heritage promotion.

Mann National Heritage, the Island's statutory heritage agency, has won a European Museum of the Year award and has won the British Museum of the Year Award twice - no organisation has won the award twice before in the competition's twenty-five-year history.

Most recently, Mann National Heritage has been presented with the Island's «International Ambassador of the Year» award recognition of the international attraction which it has created for the Manx cultural identity.

Why is it that a small island, 570 square kilometres in area, positioned between England and Ireland, can have such an impact on the new approach to cultural promotion in Europe?

The answer is the pioneering way in which Mann National Heritage has redefined the traditional boundaries of the «museum» operation, both geographically and also in terms of its position and role within the community which it serves.

For Mann National Heritage, the whole of the historic landscape is the setting for the museum's activities. This means that the professional staff cannot «hide» within the confines of a particular museum building but must take the museum message out into the community in a much more proactive way than has usually been the case in British museums.

The significance of this approach is that the heritage argument has to link much more dynamically with the local community and economy and, most importantly, the message and value of the Museum's role has to be presented on the community's terms, not on the curator's.

Essentially, this means that an argument has to be made to establish the museum/heritage service as something which is central, rather than peripheral to society. Consequently, the battle for success is played out on a wider political and social platform and the stakes are much higher.

Stephen

*Director, Mann National Heritage
The issues involve resolving the tensions between culture, tourism and the needs of the local community and economy in a way which provides mutual benefit and willing partnerships.

THE POLITICS OF HERITAGE

As a number of the new nations of Europe emerge from traumatic times and renew the process of evaluating their culture and identity within an expanding European context, two ingredients are increasingly recognised as key foundations for the future.

A sound economy is obviously essential, and, while responding to the unity of a European identity, the unique asset which heritage and culture represents for any nation or region is a fundamental basis for social stability and pride.

It is therefore not surprising that, when these two elements are considered together, the prospect of focusing their respective benefits through the eye of "cultural tourism" becomes an aspiration at both the political as well as the cultural level.

A simple example of this, taken from the various European Union programmes for culture and heritage, is the INTERREG II initiative.

THE INTERREG II INCENTIVE is based upon the recognition, at a political level, of the following facts:

- The "border regions" of Europe make up 15% of the European Community territory and represent 10% of its population
- GNP is generally lower in the border regions and the unemployment rate is higher
- There is a need to develop cross-border co-operation with areas which may face difficulty due to economic and social isolation
- Particular emphasis should be placed on co-operation in the fields of culture and education and the development of tourism.

Therefore, although heritage agencies can benefit greatly from this initiative, we should be in no doubt that this is a political and economic remit.

For many in what could broadly be called the "arts and museum community of professionals", such a remit may be considered anathema to the pure essence of culture within the community.

However, the emergence of museums, culture and heritage on the European political, economic and social agenda over the last few years is, in my view, something to be afraid of. For how long have heritage professionals complained at having to beg for crumbs from the tables of the economic elite?

Perhaps we are near to a breakthrough whereby the funding of our work will become central to a European strategy for social and economic well-being, moving away from the periphery of affairs in a way which will enhance rather than diminish the essence of cultural achievement in our communities.

However, this will not happen without a considerable change in perception of what we in the cultural sector do (usually at the tax-payer's expense), the boundaries of our involvement and its relevance to the community which is paying for it.

THE CULTURAL NATION OF EUROPE

"Unity through diversity" is the enigmatic phrase which you will find in many EU and Council of Europe documents as a new Europe struggles to achieve a cohesion of identity which matches the aspirations it has for its cohesive economic policies. This new, and rather enigmatic phrase, comes at a time when Europe has suffered some terrible and traumatic events which has moved culture to the fore of the debate about "identity", and national economic survival.

What does "unity through diversity" actually mean?

At worst, of course, it means a bland homogenisation of all aspects of culture - buildings, road-signs, television, art, museums, social structures and aspirations.

However, if culture can seize the opportunity offered to it by initiatives such as INTERREG II, I believe there is an opportunity to fulfil the true potential of "unity through diversity" by preserving, enhancing and proudly presenting that which, regardless of political boundaries, we can all relate to as our cultural heritage.

PERCEPTIONS OF COMMUNITY CULTURE

But if culture is becoming rapidly more important in this strangely unified Europe, it is doing so in two very different areas. Firstly in the political arena and secondly, in terms of its "democratisation" within the community itself.

This raises a number of crucial questions. Firstly, should cultural organisations be funded on the basis of the importance of their collections as defined by a relatively elite group of "connoisseurs" or on their contribution to the community at large and their potential contribution to the economy which supports that community?

The answer of course is for both reasons. The problem is that too few sources of finance (usually politicians in Government) recognise the innate cultural importance of cultural institutions, and too few cultural professionals recognise the need to communicate this importance to people who do not immediately see it as a priority of community need.

This is because, traditionally, these two groups of key players in the new cultural Europe have rarely felt the need to talk to each other - in fact, by and large, they have been enemies - the politicians regarding the cultural professionals as wasteful and indulgent and the cultural professionals regarding the politicians as philistines.

It has been said that "Museums are society's relationship with the past".

(Jane Sarre • SHCG Journal vol23 1997-8 p32)
of the local and the universal - collaboration is the way this message can be portrayed most strongly.

We must learn to work in partnerships which may not be with organisations from our normal sphere - emphasising action and lasting outcomes, based upon a synergy of purpose and agreed benefits.

THE DEFINITION OF THE CULTURAL SPACE

But does the definition of the «cultural space» always equate to the political area under consideration? Clearly, when considering matters of culture, this is seldom the case.

This contribution will examine the need to redefine «cultural space» and «public space». I think we should be examining more closely the various opportunities available to cultural professionals to create more dynamic links with other sectors of the community and with existing public infrastructure.

• How «public» do we really want the cultural space to be?

• there still seem to be those who want to preserve the elitist mystery
• How do we define that «public»?
• Does the «cultural message» about your territory have to end as soon as the visitor steps outside a special building designed to house (or control) it?
• Can other aspects of the community life be classed and developed as cultural assets?
• Can a new synergy of «networked» buildings, spaces and messages enhance the core cultural mission which we all profess to believe in?

The perceptions of the makers, the suppliers and the users of cultural spaces is to me one of the most important elements of any discussion about cultural spaces.

• who is it for?
• what is its role?
• how is it relevant to the community which is paying for it and which it should be serving?

It is the way Marx National Heritage has based its work upon the concept that the whole of the community landscape should be the subject of the «museum» presentation, which is seen to be an important model within Europe.

This strategy closely reflects that outlined in the Council of Europe's 1995 recommendation on «The Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies.»

Specifically: «To need to develop strategies for integrating the managed evolution of the landscape and the preservation of cultural landscape areas as part of a comprehensive policy for the whole landscape, by providing for the unified protection of the cultural, aesthetic, ecological, economic and social interests of the territory concerned.»

Article 1 of the Council of Europe's Recommendations, defining «landscape», reads like a portion of the Marx National Heritage organizational mission statement:

"Landscape is taken to have a threefold cultural dimension, considering that:
• it is defined and characterised by the way in which a given territory is perceived by an individual or community;
• it testifies to the past and present relationships between individuals and their environment;
• it helps to mould local cultures, sensitivities, practices, beliefs and traditions."*8

Such a concept of regional interpretation, based upon the natural interaction of a community with its landscape, is the essence of the Isle of Man «Isle of Man» project.

In methodological terms, the designation of this «cultural territory» does not mean that you have to be an island to succeed! Elsewhere in Europe, this defined cultural territory may or may not coincide with political areas or formalised geographical boundaries.

Marking out the landscape and promoting the development of «Cultural Tourism»

MARKETING TO THE CULTURAL TOURIST

Clearly there are some tensions existing between the cultural sector's concept of marketing and the over-eager aims of some of our friends in the pure tourist sector whose jobs may depend upon the rise or fall of this year's tourist arrival figures.

For some, this underlying fear and the reliance on short-term «tricks» have resulted in some rather badly judgemental public statements. For example, the Director of the Northumbria Tourist Board, a richly historic area dividing England and Scotland, was quoted in a major English newspaper as saying, with almost religious fervour: «People are looking to tourism... as a major help towards salvation in this region... This is a still backward tourism area but we have started attracting a different type of visitor. We have to see tourists as walking wallets or handbags.» (Daily Telegraph, 13/4/88)

A curious mixture of the missionary and the mercenary!

It goes without saying that however energetically they may wish to pursue this theme, local or national Tourism Boards cannot "create" culture or deliberately "bend" history into «heritage».

However, a properly co-ordinated programme, marketed under a comprehensible and accessible marketing banner, can be a useful and productive stimulus to "appropriate tourism."

In a rapidly and radically changing tourist marketplace, there are far more pros than cons in adopting a sound heritage marketing strategy, both as an exercise in the cultural sector’s self promotion and also as an agent of self-defence! It will also be evident from what I say that I view the local community as a vital agent in making this strategy successful.

THE SIGNIFICANCE OF TOURISM MARKET TODAY

Let us first remind ourselves of the significance of the tourism market.

Tourism is now set to become the world's largest industry. Bigger than oil, bigger than motor-car production.

The fastest growing sector of the tourism industry is «Cultural Tourism».

The impact of this industry on the cultural sector is massive - sometimes for good and sometimes for bad. I see it as our job to manage this transference of energy and enthusiasm for «culture» across the nations to our advantage.

I regret that I only have British figures easily to hand, but I think they reflect a general trend in Europe and will therefore provide a useful illustration.

Britain is now the fifth largest world earner from international tourism.

In 1997, 332 million visits were made to museums, art galleries and historic buildings.

Tourists from abroad constituted 35% of visits to historic buildings, 22% of visits to museums and art galleries, 13% for displayed gardens, and 5% for wild-life attractions.

In other words, 75% of foreign tourist visits in Britain were to cultural/heritage attractions. This is to say, 249 million visits by people wishing to see the «cultural heritage» of our territory.

This is big money and the cultural sector should not be hesitant to claim its due share of it.

However this tourist market is constantly evolving and the need to understand and cater for the changing demands, as well as for the traditional markets, makes for an extremely complex but tremendously powerful industry and we need expert evaluation to help us understand it to our own best advantage.

THE TOURISM MARKET AS IT AFFECTS CULTURAL VENUES

I am sure you have noticed as you have travelled yourselves as tourists, that there is an increasing similarity of international tourism destinations. This makes the service that we in the cultural sector can offer a very important and potent agent for creating a distinctive «SENSE OF PLACE». That is to say, an image of environmental, cultural and historical identity which fundamentally affects the decision of a tour-
It is to choose your visit location.

This identity can be interpreted at either a city, regional, or national level.

In other words, IT'S OUR DIFFERENCES THAT MAKE THE DIFFERENCE.

There is a real and undeniable power of "local culture" to affect the visitor's perception of the territory he or she is visiting. Intuitively, we all know this, but we in the cultural sector have never made this argument properly to those who seek to define a clear international image for their location.

The unique contribution which can be made by museums and related organisations to the creation of this sense of place is seen by many people as a potent marketing agent in the light of the dramatic increase in recent years of SPECIAL INTEREST HOLIDAYS, a trend which is of surpassing interest to us who work with culture in its various forms.

SPECIAL INTEREST TOURISM

Or, as it is sometimes otherwise known, "Yuppie tourism" and "wirky tourism". These terms remind us of the predictions of the continuing growth of young, upwardly mobile wealth and that by the year 2000 one in four people in western Europe will be aged 55 or over.

Now this kind of jargonistic description of "targeted marketing" can be a total turn-off for many museum people who see it as an unnecessary pressure on the integrity of their endeavour in the museum world. However APPROPRIATE special interest tourism can in fact be an important spur to the nurturing of local culture and environment, and provide a greater incentive to pay attention to the breadth of the cultural landscape of the interpreted place. That is, providing the potential for extending rather than diminishing the cultural asset.

In the modern world where almost anyone travelling anywhere for any purpose is classed as "a tourist" not least, people like ourselves at this conference today, Manx National Heritage has not been slow to recognise the psychological as well as financial benefits that tourism can bring to the sustainability of heritage assets for a community. But the emphasis is on "appropriate tourism".

APPROPRIATE TOURISM

The term "appropriate tourism" was coined by Gabriel Cernen of Michigan University, who defines it as: «... based on and perpetuating the heritage identity of an area, expressed through the co-ordinated interpretation of site history, cultural history and natural history.»

If we develop our unique assets appropriately, involving and providing benefits for the local residents and educational communities at each stage, the assets develop long-term viability and the heritage process (as opposed to the heritage industry) becomes self-sustaining in terms of passed-on sense of values worth maintaining by future generations of the modern world.

"Appropriate tourism" can help protect resources, spread the traditional season, and provide a source of increased spending per head, all of which are key goals in a tourism marketing strategy.

COORDINATION WITHIN THE LOCAL COMMUNITY

However, in order to develop strengthened force for cultural preservation, promotion and presentation, and to avoid some of the harmful aspects of cultural tourism, cultural organisations need to be much more aware of the nature of the co-ordinated interpretative product in terms of the combined cultural assets of a community and the administrative infrastructure which forms the supportive foundation. This requires museums to become more heavily involved in the process of community planning for culture.

COMMUNITY PLANNING FOR CULTURE

If this wider view of marketing "sense of place" is to be taken, it essential to formulate an INTERPRETIVE PLAN for use by yourself and others.

Involving the Community

It is therefore of fundamental importance that all the other sectors involved in the tourism product understand what you are trying to do, how you are trying to do it, and how they can benefit from your endeavours and by your own interpretation of your chosen theme.

Culture's marketing initiatives must be enabling rather than restrictive, providing for the crucial and potent element of community involvement emphasised earlier.

Interpretive community planning is therefore a co-operative venture and it vitally concerned with the heritage beyond the "pay boundary" of the formally administered cultural heritage sites. The other elements in the community, including the people, are the essential atmospheric backdrop to the core cultural attractions. It follows therefore that cultural organisations must have an extremely close relationship with their local planning departments, in order to protect the integrity and settings of the interpretive presentation.

There is an essential interdependence which governs the high quality tourism product, and a product based upon "cultural heritage" must also pay attention to this wider context.

MANX NATIONAL HERITAGE CASE STUDY

So far I have tried to explain what I see to be the three main principles of a successful cultural heritage strategy:

- the increasingly developing political agenda of culture within Europe
- the importance of the cultural tourism industry
- the importance of the local community's perception of and involvement in the cultural heritage of their own area

Let me now see if I can provide some specific examples of each of these as...
pects from the direct experience of Manx National Heritage.

The first task in any situation is to define the nature of the experience which your resource base is capable of supporting and what is the unique marketable quality that it is capable of sustaining. Secondly, from our particular cultural point of view, does history, culture, and environment combine (or can it be made to combine) in a way which can be presented as that unique quality.

The Isle of Man, like many of Britain's traditional sea-side resorts, is desperately struggling to identify its new tourist community as the old market's death-throes create a very unsettled time. The problems and opportunities we are facing in the context of this changing market have, I would suggest, more than an insular significance.

The last twenty five years have seen a deep-rooted structural change in the traditional tourist market and in a changing market, a vicious spiral of decline can quickly develop. Low demand leads to low prices which lead to low standards. As the market dwindles, visitors are offered the incitement of even lower prices in a vain attempt to attract custom for what is increasingly hard to sell. The inevitable result is business failure.

However, while a traditional economy in turmoil is not a particularly pretty sight, it can be a very fertile ground for the development of a sound and stable strand of new tourism economy based on more fundamental assets.

The vital ingredient in this success is the way the work of Manx National Heritage has specifically involved the local community in a strategy for community, educational and commercial benefit which will provide for the long-term protection and retention of the Island's cultural and natural assets. Indeed, the involvement of the local community is so fundamental to the concept of this work that it forms a specific section of the Manx National Heritage official policy statement.

This co-ordinated strategy depends for its success on an approach which transcends traditional administrative, curatorial and subject boundaries. Above all, it is not strickness with what I call "the curse of institutional departmentalism." The organisation works as one cohesive unit pursuing a policy which has well defined goals and a positive perception of the service which can be provided. In addition, Manx National Heritage is working closely with organisations which, five years ago, would not have considered our work relevant to their own.

The interpretive strategy obviously involves close liaison with the planning authority (though this has not prevented M.N.H. appearing at several recent planning appeals and public enquiries, winning the case on each occasion!). But the national telephone company, the post office, the main shipping and air carriers, car hire companies, leading banks and accountancy firms, hotels and local taxi-drivers are all supporting the strategy, either physically, financially or promotionally.

Some of them are doing this because they share our detailed knowledge and love of the Manx heritage. But a lot of them do not have this motive. Rather, they have been presented with a strategy which they can understand, in which they can contribute, and which clearly defines the advantages the organisations themselves can expect to receive if they contribute to the overall community effort.

This strategy has been captured for public consumption as "The Story of Manx..."

The Elements and Principles of "The Story of Manx...

A fundamental base for this strategy is the recognition by all M.N.H. staff that their work should be central, not peripheral to the territory's economy social and, therefore, cultural well-being. This is particularly true at a time when the resources of the bucket and spade brigade which relied for its holiday pleasure on sea, sand and sunshine and which formed the foundation of the Island's traditional tourist economy over the last hundred years.

As you may be aware, Manx National Heritage has recently won the British Museum of the Year Award. In fact we have won it twice in the last five years. No organisation has ever won it twice before! One of the reasons for this is the co-ordinated integrity of what we are developing and the radically different vision we have taken regarding our role within the community compared to most other cultural organisations.

Having focused from the start on the importance of our local community's involvement, we provided ourselves with a philosophy which did not condone the habitation of "ivory towers." If we were going to attract the support of all sectors of the community (and this we felt was crucial) we had to recognise the reality of social and economic life. We recognise that we have no divine right to moral or financial support which cannot be clearly seen to be in the community's advantage.

While all the tax-payers of the Isle of Man would no doubt be happy to pay lip-service to the retention of and investment in these marvellous riches, the harsh world of financial competition within the community means that being "a good thing" is not enough.

The fact that we have attracted these people, and people from the very different world of business, we regard as a very revealing indicator of the success of our overall mission. But they do this for commercial reasons not necessarily for our reasons. They see support for the work of Manx National Heritage as one of the best ways of showing the general community that they are part of that community, that they wish to support it, and that they value what it values. If that has become a perceived standard of community value which permeates and can be understood even in the hard world of high finance, we are definitely winning.

In order to provide this service, we have had to closely analyse the nature of the community we are serving. We think there are four main groups to provide for:
REVIEW OF MNH ASSETS

The staff of Manx National Heritage feel that they are developing the largest museum-identity in Britain - some 227 square miles (570 km2) of interpreted landscape. The consequent diversity of responsibilities is remarkable and a Multi-disciplinary professional approach is essential. This itself is not as easy to arrange as it may sound for there are many entrenched attitudes still evident in the professional world of cultural administration which restrict people working together across the whole area of potential community benefit - I have no time for such dinosaurs!

You will see why when you look at what we have to administer as part of the heritage of our territory. To develop this strategy we have had to substantially redefine and expand the old concepts of museum space and the users of that space.

First of all we undertook an audit of our heritage assets.

We first related the role of our museum spaces to the two most critical elements of socio-economic life in the Isle of Man:

- firstly the decline of traditional tourism-decay of industry
- secondly the changing nature of the social structure - the new financial markets bringing new families to live in the island with no background knowledge of its life and traditions, resulting in an education gap and a situation where the native-born Manx people are now an ethnic minority in their own land.

This allowed the museum organisation in our territory to pioneer the development of a new recognition of real assets.

- The Manx Museum in Douglas is the headquarters of Manx National Heritage. It is the Island's National Museum and provides the initial interpretive display of the Story of Mann through a dramatic, large-format film presentation and a series of redesigned galleries. The Manx Museum is also the home of the Island's national archives which form the basis of all academic and public research.

- There are two medieval castles - one in the south of the Island, the other, at Peel, a small fishing village on the West coast of the Island has recently been the subject of a major new interpretive exercise, specifically involving the three themes of this article - Culture, Tourism and Local Community - the latter thought of these assets and what they thought of our care and presentation of them. Particularly important at time when - the census reveals that the Manx are now an ethnic minority and the pattern of tourism is changing drastically.

- We then proposed a re-definition strategy concept a co-ordinated marketing which depended on the fusion of all these elements into an understandable whole which could then be co-ordinated both in terms of its interpretation and its commercial marketing.

The consequent strategy was based upon a belief that there is a unifying historic story which is fundamental to any community and this historic story is the essential defining factor in assessing the parameters of the role which museum community should be serving.

We then presented government with a unified heritage strategy concept a co-ordinated marketing which depended on the fusion of all these elements into an understandable whole which could then be co-ordinated both in terms of its interpretation and its commercial marketing.

Above all, it was a concept not stick to the curse of departmentalism!

This concept we named The Story of Mann. It is a multi-disciplinary, multi-site development of a museum/heritage identity comprising over 570 square kilometres of historic landscape. Like a giant jigsaw puzzle, the complete picture emerges slowly but each piece of the puzzle is carefully planned and produces a synthesis of added value to each of the previously completed elements.

Fundamentally, we have been asking ourselves the question:

- can the development of museum space, new or existing, keep abreast of the pace of change within the community and the modern economy?

This has forced us at Manx National Heritage to look very hard at the social role of our organisation. Perhaps harder than some similar organisations elsewhere for whom the concept of the social role of their museum or heritage service slips gently off the tongue, often as an element of self-defence, but is equally often difficult to find substantial evidence for on the ground.

We looked hard at two main areas:

- the definition of space
- the definition of public

The first you might say is easy, being an Island. But how many museums would take on the responsibility of an interpretive space potential which exceeds 227 square miles (570 km2) of country?

The consequent strategy was based upon a belief that there is a unifying historic story which is fundamental to any community and this historic story is the essential defining factor in assessing the parameters of the role which museum community should be serving.

Inevitably, this takes us far beyond the confines of a particular museum building, although it also does involve the creation and remodelling of museum buildings and spaces.

It depends on the willingness to make bold statements in display terms which will provide a quality of visit which will sustain a momentum of visitor movement and interaction in the landscape.

Above all, it is a strategy which attempts to re-direct the focus of the community away from the primacy of the object, its original context, and that most dynamic of links between the PEOPLE - then and now.

It is an attitude and strategy for presentation which entirely rejects the arrogance of `old style' information, particularly in the area of archaeological and ancient monument presentation.

TWO CASE STUDIES

in the short time available, two samples of our attempts at such new presentations will suffice.

- here we were concerned to develop the 227 square mile museum concept by forming specific interpretive links between our two castle sites and the major themes of medieval history as they are evident in various locations around the Island

CASTLE RUSHEN

- here there was a reversal of the norm, rather than putting the real objects in a case and trying to dress the case to give them some context, the real object was the case.

- the question was, how could we put the people back into the picture and how could we link its significance to the rest of the Island's history?

- we felt we couldn't do this without exploring the human context of what it was like to live in such a place.

- our visitor research showed that there was no public perception of the human reality of this building

- we quickly came to the conclusion that the old reluctance to fully present the results of detailed research, on the grounds that it might 'interfere' with the public's 'freeedom of imagination' was, in this instance, nonsense. The public had nothing (other than Hollywood) on which to base its imagination.

- most visitors, before our re-presentation, thought that all the rooms were dungeons!

- in fact, they were some of the finest rooms in the kingdom

HOUSE OF MANANNAN, PEEI

- here we wanted to advance the interpretive strategy in a number of ways

- firstly by reference to the major monument site of Peel Castle which sits at the mouth of the harbour, and where we had undertaken several years of archaeological excavation

- secondly by fully developing themes of Manx cultural identity which could not be fully developed in the formal museum context

- these were the themes of how a native Celtic culture was fused with a later Viking culture and a pervading maritime culture, to create what we consider to be Mannness

- there were also other issues linked to the potential for such heritage presentations to act as regenerative catalysts for a struggling local economy in a way which would protect and enhance the local heritage assets for the future

- it was clear that to fully and excitingly develop this portrayal within the castle itself would be to impair the original asset for the sake of its interpretation - this is not the game we are in

- a new building was created, making its own contribution to the concept of the architectural heritage in the area

- a new thought process also had to be developed in terms of space allocation within the museum space, recognising that this was an exercise in interpretation and presentation of theories, many of which introduce that anachronism to museum displays, emotion.
• we had to identify a format for presentation which could convey the debate, rather than the facts, while still making the fullest use of high-level academic research and technology to introduce context and people.
  
• above all, the new presentation had, as a primary objective, the brief to stimulate visits to the real heritage sites in the countryside.
  
PRESENTATION TECHNIQUES
  
This part of our overall strategy confirmed another guiding principle of our approach to heritage interpretation - the need for linkages with other professionals.
  
Gone are the days when a museum curator could claim to be a master of all aspects of the museum requirement. Such arrogance would have no credibility in the modern world of related interpretive techniques and message delivery to the modern visitor.
  
For our part we recognised that while the curatorial experts needed to be in charge of the facts presented and the overall thematic treatments, there were many creative people beyond the walls of the museum buildings who could improve our ideas and presentation; artists, scriptwriters, film-makers, computer engineers etc.
  
• but also we learnt how, in this world, it was very easy to get screwed!
  
• full-scale recreations of archaeological excavations are provided wherever possible and these are linked, through the narrative and through the back-up publications, directly to the original sites in the country-side.
  
• a mix of documentary/drama style filming techniques, carefully and professionally scripted, are the main means of information transmission - there is no «curator speaks» and no graphic panels - dramatic film narratives draw out, in this case «The Stories in the Stones».
  
• a narrator provides the landscape context for each display and engages visitors in an interactive dialogue for information discovery.
  
• even the underwater landscape is accessible - as below an island.
  
The development of remote, possibly available, family-friendly information technology with layered access to information, will be one of the crucial presentational developments for the future to fully realise the accessibility of the whole community to the national heritage assets.
  
THE CHANGED AGENDA

There is now a completely changed perception of the significance, educationally, nationally, socially and economically, of heritage sites within the Island.
  
Consequently, there is a considerably enhanced perception of the need for resources to sustain the infrastructure and to research its truth.
  
The new presentations are fundamentally based upon the academic integrity of the portrayal - that is to say there is a new trust between the professionals and the community, based upon a new perception of relevance and participation which results in a release of new resources, thereby offering a much firmer base to support the core work.
  
We have changed the perception, and changed the heritage agenda in a way which, hopefully, due to the careful way we have brought the public with us, can not now revert to the old ground rules of the professional struggle.
  
An indicator of this is the community support for the investment of £1 million to produce a new 5-volume «History of the IOM».

Professional virtues are now recognised as being transferable directly into public benefit in a totally non-elitist way, and in a way which has tangible, direct benefits, both educationally and commercially.
  
We now have a «Story of Mann Partners» scheme operating involving hotels, tourism centres, taxi-drivers, universities, local heritage groups - this grouping has an amazing power to lobby for our professional resources in the corridors of power and also contribute directly to our funding requirements.
THE RESULTS

«Culture, Tourism and Local Community» are concepts which, perhaps in the recent past, may have been considered to be mutually exclusive categories for the work of many cultural organisations. For Manx National Heritage however, the combination of these elements has proved to be crucial in developing what has so far proved to be a very successful strategy for overall cultural management and promotion.

It is a strategy which, although not yet fully implemented, has resulted in Manx National Heritage winning the British Museum of the Year Award twice in the last four years - no organisation has ever won it twice before!

We have also received a special award in the European Museum of the Year competition for our innovative, all-embracing approach to cultural management.

I hope those of you who regard working with Tourism Departments as collaboration with the enemy will forgive us for also having received our own Tourist Department’s Award for Excellence, and a further award as the nation’s International Ambassadors of the Year.

Perhaps more significantly, representatives from fourteen other European countries have visited or consulted us in the last two years when making their own consideration as to how best to organise their own cultural strategies for the future.

A typical example of this European level of influence and contact has been the inclusion of the Isle of Man in a major promotional «Cultural Routes of Europe» publication by the Council of Europe, as one of the 50 best places in the world to visit Viking heritage sites.

For those of you who still have fears about this kind of cross-community collaboration, I can tell you that, in our experience, the efforts we have made to explain the relevance of our work to other areas of the community, rather than viewing our mission has led to a much firmer understanding and support of it within the areas of community influence. Our professional staff has been enhanced, major new capital developments have taken place, and our academic output has radically increased - to such an extent that we have raised a previously un-dreamt of level of finance to research and publish a new five-volume History of the Isle of Man to greet the new Millennium. We have formal links with a number of Universities and, for the first time in our history, Manx students can gain formal University qualifications in Manx history in a Centre for Manx Studies based on the Island.

The vital quality in this success is the way Manx National Heritage is managing the development of the Story of Man strategy to specifically involve the local community in a long-term plan for community, educational and commercial benefit.

The fundamental community support we have engendered, changing the previous perception of what «the museum» was and what it could contribute, will provide for the long-term protection and retention of the Island’s cultural and natural assets.

It will do this because the community has a new pride in its cultural achievement and a firm understanding that, if it is not corrupted for short-term gain, it will provide lasting and tangible benefits for all sectors of the community.

The message is that the role of culture permeates at all levels of the community and the economy. It is an holistic agency of care and respect for the past as a dynamic and useful quality for the future. In other words, if the community thinks it’s worthwhile and can see personal benefit in its retention, they’ll help you protect and develop it.

If we provide a service of recognised value for the various communities we serve, local and tourist, those communities will unite to provide a sustainable, reciprocal agenda which, in turn, will permanently sustain our core assets and our new initiatives and, maybe, our jobs!

It is a very attractive, prestigious and effective strategy for both politicians, cultural professionals, and, above all, for the local community.

In my view, if it is applied appropriately in other areas of Europe, it will help to give a new and dynamic portrayal of cultural assets throughout Europe, building on our unique local culture and providing the economic stimulus which we all need to endow culture in our communities with unquestioned viability for the future.

THE ARCHITECT OF THE SEA

More than fifteen years ago when I started my fledgling research on the maritime communities of the Calabrian coast (Southern - Italy) I met an old fisherman heir of an ancient tradition, a way of life, together with an unshakable sense of ethics. Francesco Polistina deceased on April 1997 at the age of 93 years, honored with the respect of all fishermen of the strait of Messina.

Repeated sword-fish harpooners and skipper sitting on the seashore of Scilla, he patiently taught me his language, his art, his vision of life, his world and its secrets.

Once, in one of our long and marvellous conversations he recognized that he learned himself all his knowledge about the art of the «Halieutical Res (things of fishes)» from his grandfather bearing the same Christian name: Francesco. A respected sea man indeed in his times that many called the «architect of the sea», because out of his great experience he was appointed by the community to rule upon the use of the different tools, gears and tactics at the appropriate times of the year and to wisely solve as an undisputed judge, the always possible conflicts stemming at the assignment of fishing areas before the starting of the actual sword fish catching season.

«Padre Cicio» as familiarly but respectfully was called my Francesco Polistina carried on in the early eighties when I happened to meet him, the principles and tasks embalmed by his grandfather accounting to which «no one dare mar» the things from the sea, for which the fisherman is longing, are no free but must be ruled to the advantage of all.

From my research in the Mediterranean no other Halieutical experience, seems more fulfilled, more successfully organized as the sword fish hunting in the strait of Messina.

* Serge Collet anthropologist, member of the based UPR 191 CNRS, is about research activities of the Ethnology Institute of the University of Hamburg, where he heads the programme: Ethical, Law and Social Aspects of Fisheries Management in Europe (ELSAP). DEER.CG 98.3621.
This last one constitutes a good testing ground of the idea expressed by E. Ostrom (1992, 313) according to which "if people have lived in a close relationship with a relatively small common pool resource system, they have probably evolved some procedure to limit and regulate use patterns".  

No doubt that behind the local expression «the sea of Scilla» there was for me the promise to discover a sort of architecture of the sea, a lesson contributing to understand the underlying of a regulated modality of appropriation of nature's gifts, possibly reproduced from its Phoenicians dawn during more than three thousand years (Collet 1995).  

This is the true value of the heritage that I came to explore: the way by which a Hunters-Fishermen Community has exploited its nature-born resources through millennia without bringing them to exhaustion.  

A wisdomfull sense of ecological responsibility? Perhaps, it is more proper here to see the positive effect which results from the concatenation of limiting procedures governing the hunting process.  

Here those who watch from the high promontories are not monsters but simple human beings, scanning the brilliant sea when the periodical appearance of the dark bulk of the sword-fish strains the surface.  

A man therefore, the watcher signals following Polybius, the emerging sword-fish to the hunters, waiting for it in appropriate remote spots, about small two cored boats, each of them with a crew of two men, the boatman driving the boat, the other standing upon the prow.  

Once the Halieutical game is spotted, men start to hunt the prey. The capture is carried out with a harpoon that Polybius describes equally with precise details: a small iron point barbed like a hook solidly fixed at the upper.  

When close enough, the harpoon is thrown into the fish's body. The iron point tied up to a long rope is detached with a swift gesture of the harpoone from its wooden spear and leaved to ease off with the desperate reaction of the wounded fish. The spear projectile made, partly of heavy oak and partly lighter pine wood, floats in a vertical position on the surface and is recovered by the crew.  

What Polybius describes about the sword-fish hunting art has kept unchanged till the late sixties of our century when the Sicilian fishermen invented the «Passarella» a strong powered motorized boat provided with a metallic rostrum extending for about 30 meters from the boat's prow allowing the harpooneer to practically hit the fish under his feet from a vertical position.  

On the other side the Passarella is equipped by an increased steel-tub mast of about 25 meters high, at the summit of which stands a watcher at the helm of having direct access to the engine's control and to the boat steering.  

A consistent technological innovation in other words, including mobility and a relative easiness facilitating the actual sword-fish hunting.  

This innovation however, did not basically change the traditional organization of the sword-fish tracking system based on the existence of an ecological determination: the presence in certain seasons of the year of the sword fish, coming up to the surface in a particular area.  

On the Calabrian coast, an appropriate adaptation of the capture gears and some social arrangements ruled the whole hunting process. In the traditional system watchers served the hunters distributed by pairs. The Greek historian and traveler does not provide us with more informations about the specific rules to be adopted during the hunting operations. For instance, what to do if a fish is pursued by a boat, killed by another one coming closer. He believed also that there was only one watching post serving the hunters.  

In fact in the oldest archives dated 1559 I was able to consult, the presence of five watching posts, along the coast is already mentioned. These were the object of a «hans regtissic-pom” (sword fish watching rights) on which the Calabrian feudal lord, the Prince-COUNT Paolo RUFFO charged a rent in money. (Collet 1985)  

THE SWORD-FISH HUNTING TERRITORY: AN ORGANIZED SEA TENURE  

From ashore the sea appears as an undifferentiated, undivided surface. But with a highly mobile wild resources showing up during its mating season, then men organize themselves for their capture. The visible rise of the fish takes place on a reduced sea surface, a few miles along the Messina strait in between the rocky coast of Calabria and the sandy shores of Sicily. Seasonality, geographical peculiarities and the sword-fish behavior have conditioned since ages the adaptation of the appropriate fishing gears, together with the organization of the hunting territory within the collective cooperation among all the tenants of the hunting adventure. Such as among the watchers on the promontories and the hunters on their boats. «SU PALAEd»! shouts the lookout man of Palmi on the north of the strait, with a loud voice, separating carefully the syllables, waving feverishly a white flag in order to signal the direction taken by the sword fish. (Some of the signals used are still given in a corrupted Greek wording).  

The keenness, the acuity of his looking explores from the shore the aqueous surface marking out, cutting out portions of the marine surface, slices so sharp, each of them provisionally attributed to a hunting boat. This is the duty of the watcher. A complex and skilled operation performed without polarizing sun glasses, and more harder, through hours, long hours under a merciless sun. A watcher from Scilla whatever his age, is considered old when his visual capacity is worn out.  

Such territorial organizations of the fishing space are not unique. Other fishermen cultures, as one in the north-west Pacific have adopted similar patterns...
fish can only be taken by killing and spreading its blood. Whatever is its cleverness as expressed in metaphorical form in the visual language. «The sword fish shirks, derides, deceives the ability of men». Perhaps even it may try to kill with its sword when it's female is threatened.

To chase the sword fish in the strait of Messina is said to make blood not to hunt or to fish. In the myth it is first what does Skylla darting her six necks and dog heads armed of files of sharp-edged teeth all around her rock.

Fish or human flesh the ancient watchers scanned perhaps also for vessels passing by, another seasonal prey for skilled pirates...

This mythical bloody appropriation keeps its full ambiguity of meanings, is the wildness of blood spreading with iron, bronze or teethes compatible with «politeness» in its original Greek sense of organized citizen behavior? An open question since forever, very close to our present times.

To organize the access to marine resources with appropriate restrictions seems in our case a clever cultural device aiming at reducing the blood spreading wildness to a socially recognized need.

In the course of history, the blend of mythical discourse and carefully observation of the natural biological and geographical conditions have made of the rock of Scilla and its surrounding a unique capture device.

From Piracy to sword fish hunting these appropriation forms have proceeded from a same operative scheme: to peer into the marine space and take from it what nature and men bring by.

This is the logic of the site which permeates people’s way of life and its whole cultural structure.

Towards 1760 the Prince Ruffo scanning the marine space from the top of his castle on Scilla’s Rock decreed: «That the sea that men have known to occupy thanks to their act is under my dominion as for as the sight is able to extend».

ON THE SICILIAN SHORES: A ROBUST BUT FLEXIBLE FISHERY ARRANGEMENT

From very scattered archives I could consult, it seems that a first new sys-

tem, ancestor of the modern Pelagellas, came into being on the Sicilian coasts in 1543.

This was the introduction of heavy, decked feluccas (sailing boats used for trade with Naples, Venice, Genoa) with a single 25-meters mast, used as flowing observatories along the low, sandy Sicilian shores. These feluccas to gether with their respective hunting boats (Lunette) were posted each on a specific portion of the sea delineated by sea-marks in a simple architecture combining a series of ingenious rules:

- the designation of those individuals who are allowed to access the sword fish hunting grounds. In 1543 any harpooner- skipper of one felucca and a hunte type hunting boat (a 10 member hunting unit)
- the partition of the hunting territory for the period from late June to mid September when the sword fish is seen again migrating, this time from south to north, along the Sicilian Coast,
- the organization of a lottery among all participants two weeks before the opening of the hunting season, in order to determine the initial location of every one on the territory,
- the provision that if the number of hunters entitled exceed the number of hunting areas available (these positions are any way changed daily by rotation), those who are excluded from a position with the first lot must wait at sea, before returning to take their turn in the rotation.
- the adoption of precise and concrete rules regulating the relations between neighboring territories (such as the right to pursue a mating sword fish couple (Puriglia)).

The above system and the ingen-

iousness of its arrangements provides with wisdom an architecture allowing primarily a guarantee of equity. However the spatial and social boundaries brought forward limiting the access to hunting rights, are also related to a cultural determinant, kinship and to a financial one: the capacity for investment in fishing gears. They constitute sine qua non condition for membership in the corporate community of sword fish hunters.

These conditions are however not as exclusive and restricted as it may seem at a first glance.

In 1777, there were 26 hunting units on the Sicilian coast composed of 2 feluccas and 2 hunting boats per position for a territory of 7 Km long and less than 1 Km across. In 1936 they were 88 covering a territory slightly less than 14 Km in length.

Thus the territory was extended and so to speak democratized. We test here the historical evidence that the territory is less the outcome of natural con-

straints than of social pressures and needs.

There are no doubt objective limit-

its to the number of hunting boats that each position of the territory can support without destroying the efficiency of the hunting operations. A measure of flexibility is however imbedded in the system.

The lottery method introduces in fact the principle of a tempor-

ary exclusion of some fishermen from the optimal hunting grounds. These hunters are called «arranti» stray-dogs so to speak, allowed to wait for their own turn, fishing farther out.

Temporary exclusion simply means here that the more fructuous hunting is delayed making better conditions for all those participating in the fishing opera-

tions, changing daily the order of their positions.

More surprisingly, Calabrese and Sicilian hunters refrain from operating all at once on they respective territories defined by the north-south fish seasonal migration of the sword fish and by the second south-north later on.

Both fisherman communities agreed in 1920 to set up rules for exchange: 4 Sicilians could participate in the early summer Calabrese campaign, whereas 4 Calabrese could participate in the subsequent Sicilian campaign thus instating the principle of access to one's another territory and resources, regulated by reciprocity.

Such form of coordinated actions, «self-governing Arrangements» were frequent in fishing and sailors communities since old times from Japan to Europe such as for the French Mediterranean «Prud’hommes» (Temperc, 1986).

Cooperation between «Each and all» are not related directly to the hunting or fishing techniques but are related mostly to the respect of accepted rules avoiding conflicts among equal partners.

From the XV century the judges choosen within the French Mediterranean Prud’hommes among the most experienced fisherman were elected on Christmas eve, and guided in their action by a single, unwritten rule: the duty to act in a spirit of equity. In the strait of Messina similar rules were enacted through centuries. On 1881 and again in 1959, the succeeding governments acknowledged wisely the arrangements brought forward by the traditional sword fish hunting parties, giving them force of law, allowing to rule the always possible conflicts to a «sword fish court» constituted by harpooneers chosen from among the most experienced men available. The parties in conflict could thus resume their activity and their place in the community without delay.

Reinventing the paradigm of the architect of the sea

The prodigious long enduring of the swordfish hunting in the strait of Messina don’t seem to have other reason as that one of the resource conservation’s effect induced by this arrangement, this architecture.

This old relation between men and a which has not broken with demographic change introduced in 1964 by the difficul-
ty of managing of a very selective fishing’s tech-

nique is, a very environmentally minded in the framework of sea-

tories, strictly delimited by spec-

ies of the number of co- appropriators, pro-

vided fishing equipment are limited.

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ies of the number of co- appropriators, pro-

vided fishing equipment are limited.

The regulation of the pressure competition for its appropriation, ca-

nal externalities, are as much tentures modus operandi,
porate fishers-hunters community, secured by the State. Embedded in cultural representations and values which organized the concrete working process, the swordfish, the so-called resource has been first of all a partner for the men, handled with respect.

With other elements as by example to throw back the eggs to the sea and not to kill the young swordfishes, it seems that we have here a configuration of a sort of "halieut-sophy", a kind of ethic of the sea (Collet, 1998).

More than 2000 years of existence attested by the sole written documents come to stress the effectiveness of this architecture, which has concerned to the objectives resilience of an halioteic appropriation's mode.

Yet in 1980, it ruled the extraction of 150 tons of swordfish captured by 30 passarelli for the whole area of the strait of Messina with a medium size oscilling in 1992 between 165 cm and 174 cm against 120 cm for the swordfish captured by means of longliners.

It represents an exceptionally efficient use in the conservation of the resource but more in the sustainability of the marine ecosystem, and thus a lesson of history and modesty for those "bureaucratically" in charge of the fishing management. These noble swordfisher's warriors, modern Myrmidon's (Collet, 1993), and their crazy boats outcome of a long endogenous technical adaptation, are the discoverers of what it is possible to call an halioteic algorithm. Indeed, in a similar form it was partially re-invented (Berkes, 1992) by a coastal fishers community in Alanya.

Nevertheless it is proper here to remark that the Skylla's strait is no more the unique area of swordfish exploitation. From 1975 the offshore fishing in Mediterranean is performed by Sicilian, Italian, Japanese and many other longliners fleets with too long and insufficiently selective catchnets (3). For more than twenty years these competing productivist technologies subsidized by the States have contributed to weaken the whole stock of swordfishes.
context, it is therefore hardly to think that so consonant with the recommendations of the FAO to take in account the responsible artisanal forms of fisheries, it would be doomed to disappear. I think on the contrary, that starting from many other evidences in the world, the time has come to reevaluate the halieutical community-based management’s forms and to register them in a new kind of world heritage, in order to preserve the folk management knowledges of which are bearer these fragments of the social diversity.

References

Note of the Editor
1 In respect of the coastal artisanal fisheries this document is fundamental.
2 The Sicilian shore we are considering here belonged in the XIXth Century to the city of Messina, domain of the Crown, exempted from feudal rights, which was not the case in Calabria. The situation favored the Sicilians allowing the fishermen corporations to set up their rules, to innovate and to organize better the distribution of the harvest towards a close important city-market Messina. It is interesting to note that the agreements among Sicilian and Calabrian Fishermen for the access on the respective territories are all introduced after 1860 when Italy and Sicily were brought together in an unified Nation made free from feudal constraints.
3 On this very contentious issue, the author has worked many years in the calabrian driftnetting communities. The results were transmitted to the European Commission and are in course of publication by Blackwell Science under the editing by D. Symes.
WHAT IS A VOTIVE OFFER?

A votive offer might be considered as a contractual agreement among two partners, the human one and the powerful divine being. The first at need, offers to the second a gift as a recognition of his power, if and when the requested help and support to his present needs is provided. The display in a public sanctuary of an object witnessing the divine intervention increases obviously the reasons for the worship of the concerned God or Saint. The deal seems to be for both parties a fair one, if we consider that the votive practice is known and performed since thousands of years. Gods have of course changed in the course of time, not so apparently man’s religious behaviour.

Before entering more in depth in our subject let’s clarify it however with a couple of examples, the apparent similarity of two religious practices, sacrifice and vow. Agamemnon sacrificed his own daughter Iphigenia in order to obtain from the gods a favourable wind for the Greek fleet bound to Troy. Here the partners of the transaction are not on the same level. Agamemnon can only hope to obtain favourable winds, given the importance of the sacrifice offered aforehand. The votive action, obys on his side to another rule of a more constraining contractual nature. The two partners are, so to speak, on the same level. The first promises something to deliver to the second only after the latter has fulfilled his vow.

As reported by Herodotus, the Phoenician architect who built the bridge over the Hellespont, allowing the Persian army to invade Greece (5th century BC.), vowed to the powerful goddess Artemis a painting of the bridge that was hung on the walls of her sanctuary in Ephesus after his successful endeavour.

VOTIVE PAINTINGS, AN OLD TRADITION

Apparently to offer votive paintings is an old tradition, especially for sailors. Many ancient authors such as Cicero, in his O de natura deorum states: «...do you recognise from all these painted tables how many escaped, though their vows, from the storms strength?», and Juvenal does not claim that the painters are enriched by Isis? In these authors the reference is to Isis Navigium, Isis of the ships, the worship of whom was widespread in classical Rome. Her festival in March started the favourable sailing season. It is not impossible that the origin of the votive painting to be hung on the walls of her sanctuaries was the maritime form of the worship of Isis; for this religion came from Egypt, a country in which the graphic representations of the wonders worked by the gods was known from the most ancient times.

A recent archaeological discovery in the «Queen’s cave», near Palermo, seems to confirm our hypothesis. Among the many inscriptions carved on the cave’s walls, there is the drawing of a ship, provisionally dated around the first century BC., together with a neo-panic inscription that can be roughly translated by: «forward with Isis». It is interesting to note that the present name of the cave corresponds to the term used by Apuleius in his Metamorphoses: «Asis Quater». The cave nearby the Sicilian shore was thus a popular sanctuary of Isis, such as those, which must have been common in the ancient Mediterranean. It has kept its inscriptions and carved drawings but whose votive paintings have been destroyed by time.

However, although diachronic evidence ensures us that those mariners votive paintings represent ancient practices, it does not enable us to go very far in understanding the reasons why this peculiar form of worship was adopted and is still in use. It is thus through the analysis of contemporary paintings, mainly from south-Italy, that we shall try to answer to the iconological and psychological questions, which are imbedded in such a complex act of faith.

THREE KEYS TO UNDERSTAND.

If, for the time being, we leave aside the heavenly intercessors to whom the votive painting is offered we can confront with three interrelated actors, the devote sailor, the painter and last but not least the social community to which the sailor belongs. Let’s observe an ex-voto hanging on the walls of the Madonna dell’Arco sanctuary, nearby Naples. (fig.1). It represents the collision between the cargo vessel Stockholm and the Italian liner Andrea Doria. The accident taking place in the Atlantic, resulted in the loss of the Italian ship. The liner is placed from right to left in the frame and takes up ¾ of the horizontal space. The Stockholom lying obliquely, is touching the liner with its stern. The cargo listing to starboard seems to se in difficulties. It is strange that the scene should show circumstances of the accident differing from those, which officially caused the wreck. Does this mean that the painter was not sufficiently well informed? It seems difficult to think so, for the sailor, who gave the painting to the sanctuary would certainly have pointed out the discrepancy to the artist. More probably the survivor wished to represent a particular instant in his adventure: an instant, the duration of which cannot be measured in hours or minutes; that of his total distress, his fear of death at the climax of which he turned to his last resort: he implores the direct intervention of the Virgin, and it is for this reason that he has himself shown in the centre of the scene, in a longboat with his face and arms held up to the sky.

It is this instant which has remained imprinted in his memory, like a flash. It is quite possible that the relative position of the two ships, at least the relationship of their masses to each other, was then as shown on the painting.

In passing we have underlined the relation between the painter and the devout person. We can now follow their respective paths at the iconographical and psychological levels, that are all things considered, divergent. For the sailor every thing begins with the time of the extreme peril, which is overcome through the use of a cultural model of salvation consisting of following chronological sequence: invocation, vow, and once safely on land with the order of a painting and then the offer. For the painter the sequence is quite different. Although it starts with the order and ends with the delivery of the painting, the iconographic models used are the product of a cultural tradition largely surpassing the geographical and historical context in which the artist works.

The Byzantine tradition or the Italian renaissance, when depicting the Saints miracles at sea, are already familiar with the stereotype of representing the ship in danger at the centre of the frame while the holy intercessor seems to descend from heaven in one of the upper corners. The composition of the painting we are examining is in this respect conventional:
the ship in distress, the Virgin invoked appears in the sky with a halo and the person invoking her is shown in the centre of the painting which is completed by a dedication:V.F.G.A.–equivalent to «vow made, grace received», followed by the name of the donor and the date of the disaster – the 26/7/1956.

TOOLS FOR SOCIAL COMMUNICATION

Let’s now adopt another hermeneutic key to explore more in depth some of the complexities related to the use of votive paintings. These objects represent in fact the outcome of a social and cultural praxis, their tangible signs, in other words.

As material products of culture, their tangibility however does not reduce them to an univocal meaning that we generally attribute to the notion of sign, but we shall find them instead charged with several layers of signification. All the more so for a painting which can synthesize and communicate a large amount of information. We may speak in our case of a privileged tool for communicating on and about the interactions between the offerer and his social group mediated by the religious faith.

The painting by its essence is intended to be looked at, why and by whom is the legitimate question that we shall try to answer here. For this purpose we should go back to the field, namely to a Sicilian sanctuary dedicated to our Lady of Carmine where a crucifix supposed to work miracles is venerated. Nearby hangs a picture of a schooner which is running before the wind and sea and seems to be submerged by the foaming waves. High in a dirty sky, Christ appears on the cross, with a maroon line hastily drawn underneath. Below, written in what is meant to be a careful hand, are the words: «V.F.G.A. – Rocco di Bartolo, Captain of the sailing ship Salvatore Padre of Porto Empedocle. On 29 August 1916, in W.N.W. gale, the ship was doomed. The captain and all his crew asked the Saint Crucifix for mercy and were saved». Then comes another date: «Terranova di Sicilia, 29 August 1916». The last date tells us that the painting was offered exactly one year later, day by day from the terrifying event.

In the sanctuary’s annals, called also: «the book of miracles», at the above date we can read a short report of the danger incurred by the crew of the Salvatore Padre. The offer of the table is noted together with the sum of 50 Lire for the celebration of a solemn thanksgiving mass and a simple mass, every year, for three years at the same date in behalf of the souls of purgatory. The document bears the captain’s and his crew’s signature.

An old retired priest that the author could question during his field work, recalled that in such circumstances there was the use for the concerned crew to go to the sanctuary for assisting to a solemn mass, forming a sort of procession, barefoot, uncovered head and dressing the clothes they wore at the time of their adventure. The captain headed the cortège keeping exposed on his chest the painting (ordered to a professional of this kind of drawings). The group, in a penitent’s attitude, crossed the village followed by their families, and by the other sailors with their relatives. «the scene was definitely moving and followed by all the community». The words of the old priest confirm the many similar cases, the author could record. What is sure is that the maritime votive offer was never an isolated individual action, involving instead, given the solemnity of the ritual adopted, the whole community.

The painting, and here we answer to the first part of our question, is thus intended to be looked at by the whole mariners community. The second part, why? Can now be taken in consideration if we look into the content of the message together with the context within it is delivered.

From the formal point of view we are generally confronted with a pictorial stereotype whose dramatic elements are strongly accentuated. It gives evidence that a ship and its crew, in most cases identifiable have incurred in a deadly danger and their rescue was due to the direct divine intervention, obtained through a precise act of devotion – the vow.

The accent given to the dramatic elements of the represented event stresses the fact that the danger was such that only a miracle, a special divine grace could work out the exceptional rescue. The latter in its turn, refers to the protagonist’s particular devotion inducing the direct divine intervention. We reach here a capital point in our attempt to understand.

In fact, we are confronted with a message conveying images a statement such as: «the danger was such that only a miracle (in the fullest sense of the word) could save us» – this miracle has indeed taken place, here is the evidence. It worked out because we are good Christians and our devotion is faultless. The causal chain becomes thus explicit: deadly danger, exceptional devotion miraculous salvation.

We are facing here a sequence which implicitly brings about a disjunction with another always possible proposition (concerning those perished at sea) deadly danger insufficient devotion no celestial intervention, ship and lives are lost.

The votive act, through its figurative message delivers so to speak to the rescued a sort of vouch of conformity to a cultural model of social perfection, whose stereotyped elements are historically embedded in the seamen tradition.

The ceremonial solemnity adopted in performing the thanksgiving action, by its redundant character, stresses once more the social scope of this collective transaction. The latter aims at attribute to the protagonist not only the role of rescued from an extreme danger, but also a role enhancing the community’s self-esteem, the one of being the tangible vehicle of a divine intervention.

One can easily grasp the ambiguity of the message with regard to the fatal outcome, always possible, in a community where the risk of life is part of the daily existence.

We believe in fact that the salvation cultural model that we tried briefly to describe, exerts a mediating function between two equally possible issues of the peril at sea, between life and death. Within such a model, salvation is essentially an onshore-related proposition based on socially recognised virtues to be practised mainly within the family or on the church’s square.

High waves and the appearance of a huge swordfish. 1864, Madonna di Trapani Sanctuary (Sicily).
The myth of the Flying Dutchman and his crew of punished souls reveals clearly the fate to be expected by those who were not able to adapt themselves to the rules of the game that the seamen society has chosen and adopted.

Votive paintings are an important but not the sole devotion of sailors and mariners. Objects such as vessels spars and anchors and other gears having contributed to a safe outcome from a peril of the sea, are also traditional evidences offered to Saints and Gods. Representations of ships, models, gold or silver plates are often offered, particularly in eastern Mediterranean Christian Orthodox sanctuaries.

However considering ship models, this gift is not always offered in recognition of a fulfilled vow. Some times it seems to represent no more than a generic request for protection addressed to the holy powers by ships owners or crew in view of future sailing.

In some cases even, the boats offered represent models of past historical times, especially at the occasion of the annually recurrent festivity of the venerated Saint-Patron... Many other considerations could be added to this indeed complex matter. The subject perhaps of another paper.

Alexis de Toqueville, reports that during his sea journey to Sicily, he feared during a storm the extreme peril as soon as the crew started to collect offers for masses intended to relieve the souls of the purgatory. Without entering here in the complexities of this peculiar cult, let's just recall that the souls of purgatory, appearing on many Mediterranean votive paintings represent for the sailors those who have perished at sea, their bodies lost forever.

Perished before the natural term, from sea violence without the appropriate religious assistance and separated from the living without the due funerary ceremony, souls confronted indeed to an uncertain destiny. From a doctrinal and orthodox point of view this cult is rather disputable. The Mediterranean Christian sailors have chosen however to consider their missing comrades as brothers dwelling in the waves.

In exchange of procedures helping them to reach the eternal rest, these unsettled souls might contribute to a safe sea journey of their devotees.

The terms of the implicit transaction might be resumed as following: «you suffer under the waves, I suffer on the waves, help me and I will help you.»

The appearance of the town from the south, 1877. What is the most absurd fact about this city is that it was a completely vital and permanent existing town until 1891. In February of that year a lightning strikes the ammunition depot that was installed in the Sultan Ahmed mosque (former old Cathedral St. George - timpanon and minaret are at far right) and destroyed entire upper-level parts of the town, including cloisters and the cathedral at such a scale that only foundations are visible today. The war reporter that pictured the town immediately before Prince Nikola and Montenegrins attacked Bar in 1876 probably made this photograph.

Picture shows the Turkish Bar with some of its installations and alterations such as the tall Clock-tower with bell on the steep roof of the Sultan Ahmed Mosque (Cathedral - notice the circle of the rosette, closed by the brick wall) and its elegant minaret that was built at the upper half of the old renaissance façade.

In general, Turks brought with them the oriental - later called Balkan school of Architecture which main characteristics are the wood timber in large scale, roofed balconies, wooden balconies and water-pipe and sewer system. Although turned into an oriental provincial town, Turkish Bar shows us a rustic and romantic picturesque view scene and at the same time it reveal a merely renaissance town of the Adriatic Littoral which stayed integral, beneath the oriental deep-shadowed roofs and weak mud-brick walls.
cently, at the end of the XIX century during the Montenegrin-Turkish wars 1879-82 when it was liberated making it annexed to Montenegro. It was the very first time in the history of this city that it was deserted by most of Turkish and local inhabitants that accepted Islam, population that held the city since 1571 when the Venetian commander betrayed the town to the Turks. The rest of the inhabitants moved into the suburbs that developed around the town, surrounding it in the three directions. In that way the core of the city within the fortifications was left without life and the memories of the city’s nobility and citizens, famous craftsman and sculptors were exposed to the inertia of the remembering in the similar way as the uncultivated vegetation covered the ruins of their palaces and churches.

On the other hand, the first sight that appears to the most of the modern visitors of Bar is New Bar, built after WW II, in the first place by transportation services structural interventions around nowadays Merchant Port of Bar. After a devastating earthquake that struck the Montenegrin Littoral in 1982, the recovering and rebuilding of New Bar took place at the very coast of the Bay of Bar, which is marked by the horn Voluca and cape Ratac, by the guidelines of the Modern school of Architecture. In that way the patterns and the structures of New Bar were radically separated from its historical origin - Old Bar with its suburbs. There fore Old Bar (once ANTIVARI) stayed behind the port settlement, separated in that way from the Sea coast for 4km anyway, with any truly, organic connections with life flows in New Bar. The river of tourists that flood this city at the beginning of each summer, unused to small discomforts, when it visits the Old Bar, mostly goes to the other tourist places at the seaside (Budva, Boka Kotor, Ulcinj, etc), which are more reachable and, from the point of view of a spoiled modern, civilised man, more equipped for indulging to his needs related to the accommodation, comfortable transport and simple walking.

The traffic pattern

The group of ‘Towns from the Sea’, as the cities of the Montenegrin Littoral and region of Scadar in northern Albania were determined, are situated in the north-eastern Adriatic coast, region in which settlements of various significance and sizes were founded since prehistoric times, with a more clear line of their existence since the time of Ilirians and Roman conquest of Dalmatia. The extraordinary morphological isolation of the coastal belt on which these towns are founded, the crumpling mountain ensemble of Rumija, Durmitor and Orjen, all gathered in almost impermeable barriers, determined the traffic net within which a few busi- ness directions were dominated in the Roman time - a road that was parallel to the sea coast and was led from the city of RAGUSA (Dubrovnik), along the Bay of DECATERA (Boka Kotorska), over the town BUTUJA (Cattaro), to the OLCHNIUM and DURAHION (Ulcinj and Danuza) or up to the SOCODRA (Skadar) and onward as VIA IGNATIA, to Thessalonika. From RISINIUM (Risan in Boka Kotorska), up to the north to the river Neretva was led one road direction (Via de Zancra) while towns Kotor, Budva and Bar (ANTIVARI) were connected by the entire bucket of roads with ancient Dakija (DUCLEA METEON and medieval Ribrica near Podgorica, the capital of modern Montenegro). Ulcinj, Svach and again Bar with Skadar were connected by the similar rose of roads. A high developed network of pedes- trian paths and roads, often just scattered in the rocks and ruff coastal terrain and established by needs and experiences of local inhabitancy since Ilirian time, as shortcuts, cuts and directions for burden cattle, makes this skel- letal network even more complete. An excellent example of such path is a road that was stretched from Bar to the Lake of Scadar. It starts from the fortified southern suburb of Bar, beneath the curst rock which top rubb plateau was occupied by the main town’s struc- tures, following the fall of the river Bunar upstream (-Wells-) through its gorge up to the north and far into the massive of the Rumija mountain, reaching the very narrow and hard pass of Bijela Scala (1.00-1.5m in wide) through which the road lead down to the cross- ways at the Lake’s coast. A good walker was able to reach the town of Scadar by this direction in 80-1 day march. Although it has not been raised at the very Coast (a clear aerial distance from the sea is 4km), that the fact it was ex- ceptedly connected with the inland and that the Bay of Bar, with the exception of Boka Kotorska, is the only bay relatively suitable for the anchorage of the larger ships in this part of Adriatic, gives Bar the status of the main Sea port of Scadar until the expelling of the Turks in 1878.

Destiny Determinants

Due to its good loc an on to the Ser- bian Montenegrin and Bar very early received the title of «Glorious towns» as it was named in a charta by the Serbian king Stephan Prvovencheni («The Firstcrewed») among all towns of the, in those times, Serbian coastal region - Herceg-Nov, Risan, Perast and Kotor in Boka Kotorska, Budva, Sva and Ulcinj in Zeta Littoral and Skadar, Drin and Dan in Skadar region. In a first row Turks submitted the eastern towns Skadar, Drinost, Dan, Svach and Ulcinj which Venice failed to protect, wide stretched in that moment in defence for the trading routes of the most im- portant islands in the Mediterranean basin. The Turks took Skadar (1481) and Ulcinj and destroyed the city of Svach (Shass) by the punishment of «rasap» - punishment for the towns that tried to resist submitting to the Turks and means of the political dominating of the town by devasting its fortification structure and the rest of the buildings in such a scale that the town never could recover again. After the fall of the Herzegovina (state of Herzog Stavan Vulicich, established by the beginning of the XV century immediately before Turks captured it in 1465), Bar and other towns of the Coastal group (Budva, Kotor, Perast, Risan and Herceg-Nov) found them- selves completely cut of the continent. Left without immediate military protec- tion after the final conquest of the Ser- bian territories from the Turks (conquest that lasted more than 100 years), and unable to maintain vital contacts with their own merchant colonies in the citi- es of Serbia, these towns one by an- other were transferred from hand to hand between the feudal families Balbich from the coast (ruler of the middle of the XV cent.) and Crojevich (which feudal strongholds were the castle of Zabljak at the west- ern corner of the Lake Skadar and Cetinje castle) and, on the opposite side Venice, which finally succeeded in absolutely submitting the city of Bar in 1443. In that way Bar become a torn-front town, exposed to a permanent threat by the Turks and with the unsafety of its citizens in hostile state of domestic Serbian tribes of Mrkojevich clan. This tribe, being mostly free and shepherd peasantry after the establishing of a Venetian Government in the Town, undertook continuous attacks on workers in the fields and olive’s groves trying to blockade town’s economy. This was a revenge for theirs expelling from the town territory after the establishing of a border between Venetian controlled land around Bar and the Ottoman Empire, although the people were the essen- tial life-force that, until that moment had always provided the city of Bar with labour and guardians. Even more, immediately before the Town was delivered to the Turks a good half of the Barans led some family connections with the Mrkojevich clan. Provoked by the cruelty of the Venetian government that persecuted their fellow people by means of medieval torturing and public hang- ing, peasantry even dared to undertake several sorties on the Town’s wall.

Very early the disposition of the first town at the front-line heading of the Turks, was at the crosspoint of the agminated Serbian Despotate and minor feud of the last coastal Dynastic families of the newcomer Venice of which Bar enjoyed nominal protection and finally of permanently advancing Ottomans, pointed out all of the particularism that marked Bar, caused by segregation of its citizenship and peasantry that cultivated and serviced the town domains, continuous mistrust

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Complex of the Donjon with Citadel and the Franciscan Cloister

The point that was occupied by the Donjon had, from the very beginning, a great strategic significance for the town defense and therefore has always been heavily fortified. This drawing shows the strong tower with habitation appearance in Venetian period when it was adjusted to accept powerful artillery mages. The reservoir within the citadel was the second in scale (after the Town Reservoirs) and a sad event took place hear in 1882 when the Italian occupation forces removed Teutonic pillars of Libertation Monument by blooming them in the reservoir’s well. The Franciscan Cloister and its church St. Nicola were built in one moment with precisely planned narrow space. Its cloister was rudimental but therefore very functional. The roofed street between the church and cloister connected the Citadel and corvus quarantine in front of the church portal. The bucket of buildings across the cloister at the bottom of the picture, is gathered around the chapel that was incorporated in old, north gate of Queen Helen among towns nobility, clergy and commoners’ class and furthermore, permanent clashes of the church organisations - both catholic and orthodox, whose archbishops were founded in Bar.

HISTORICAL NAME

There is no data discovered so far that could clearly confirm when the initial city of Bar was built. A rocky plate on which surface town has been nested was inhabited in unknown scale in the Ilirian, Ilirian-Greek and Ilirian-Roman times. There are just a few of rudimental archaeological findings from these periods which gives us the opportunity, just to suggest that hypothetical early settlement was very similar to the rest of Ilirian Gradina (Gradina - a rocky Tilt) in Tzeta (coastal Montenegro) and river Neretva region. In Roman times, at the rocky post of the Old Bar, probably a small castle or castrum once stood while civilian settlement was disposed in the flat Field of Bar, closer to the Sea coast and near to the horn Volucica, judging by the traces of mosaic floor revealed under what is today Railway station of Bar. Some theories that this settlement was important in antique period could not be valid considering that Srbac has not mentioned it and that there is no trace of it in the well-known map of the Roman times - the Tabula Peutingeriana. On the other hand, many scholars consider that Prokopios mentioned it as a rebuilt Roman castle Antiparos in VI century. For the first time and for certain name of Bar appears in Xcent. within a list of Durazzo’s Sutragas as o’ Atrapijase, and later on as one of Durazzo’s castles under Emperor Constantine Porfirogenet in Xcent. under the name of o’ Atrapijase.

LOCATION OF THE TOWN

Relocation of the civilian settlement from the Field of Bar up to the crumby rock 4km away from the Sea coast could be easily explained from various aspects. There are more than a few of fertile valleys at Montenegro Littoral and therefore any larger settlement would have occupied precious land, suitable for cultivating olive grove, vineyards and crops. In the area of the City of Bar its Field, wealthy with subterranean water flows and drinkable water-springs, always was so important for the town’s agricultural economy.

The Cathedral St. George and Piazza di S. Giorgi

Both Piazza and the Cathedral were occupied the most exposed terrains that is lean on the very edge of the merely vertical cliff. The Cathedral was erected as a three nave basilica and judging over the appearance of the belved of the Bar it was influenced by Bizantinians. During the Turks the Cathedral was turned into the Sultan Ahmed Mosque and belved has pulled down and rebuilt then in nineties. Across the belved and the Cathedral portal were two of Architectural palaces with narrow, stepped and very steep street that separated them in its floor down toward the city gate. From the eastern side Piazza was closed by the walled Town Reservoir, equipped with two well-covers, and Municipium - Town Palace which adorned porch indicates that Barons had started with architectural imposing of this square which offered extraordinary look toward the Sea. The patriarch cemetery narrowed the entry to the Piazza. The whole complex was destroyed in 1881.

The south entrance tower with southern suburb

This portion of town ramparts reveals the famous indiscipline of Barans in keeping city walls clear for guarnisons on wall walk level and without opening of windows and portals in outer walls. Venetians never really succeeded in changing of situations by ordering of closing of openings in walls which specialists, caught by clusters among several political parties in Bar used as secret way for night tours and visits to their particolliars. As it was the case with every gate in Bar, this one also was equipped with a chapel which served to protect the gate. The merely insular suburb wall is pure example of the typical Baran technology of fortifying by using part of a crenelated wall, adjusted to the rough terrain.

Nevertheless, what was the crucial factor in choosing of the location of the town was safety and easy defence, which that rocky plateau provided. A steep plateau is 15m above sea level and it occupies about 4ha in surface. East side of the plateau is cut in the surrounding mountain slopes by deep gorge of wild and once floodable river Bunar and, from the northwest and west side, approach is dificult due the sharp scattered manger of the Boki-block (Boki - in Turkish «Contaminated», considering that this brook in Turkish time has collected most of the town’s rubbish) and which makes the junction a little bit lower with Bunar. Therefore, this mount of Bar from the east and south direction was merely unapproachable and with almost vertical cliffs of some 20-25m in height. The only spring of the live (drinkable) water is that beneath the town, on the very coast of the river Bunar which was named after him.

Considering its urban-architectural constitution, Bar could be defined as the seashell town, as well as the most of «cities from the sea». From the foundation of the city up to its surrendering to the Turks, there were no suburbs about the city except the southern, which was pretty well fortified considering that in this way the approach to the spring Bunar was held under the control. In that way the compact architectural ensemble of the ramparts and bastions of Bar, vertical arrows of its belfries and cathedrals as well as overdevelopment of the residential tissue, make it in well-known map of the Roman times - the Tabula Peutingeriana. On the other hand, many scholars consider that Prokopios mentioned it as a rebuilt Roman castle Antiparos in VI century. For the first time and for certain name of Bar appears in Xcent. within a list of Durazzo’s Sutragas as o’ Atrapijase, and later on as one of Durazzo’s castles under Emperor Constantine Porfirogenet in Xcent. under the name of o’ Atrapijase.

PERIODICAL OF BAR

Region of Bar, beside the coastal belt around the city of Ston (northwest of Dubrovnik), is the only area where Serbian tribes install theirs settlements in serious scale at the Seacoast before IX century. In that time the Town comes into the hands of Serbian rulers of the green state of Zeta with short cessation after 1018, when Bizantium took it over under the Emperor Bessarion. In 1042, in the viciniry of Bar, Serbian prince Stefan Vojislav gave a hard defeat to the Greek, Byzantine expedition army which expelled Byzantine Empire from Zeta Littoral for quite long period. Very soon, in 1067, King Michael accepted confirmation of his coronation in Bar.

The main entrance to the Town - Venetian double gate

Heavily fortifying the west and northwest fronts Venetians built a rigid system of bastion ramparts out of rest of earlier fortifications. The now double gate with artilery platoons at the top - «Porta Grande» altogether with northern bastion tower, was simply attached to the older rectangular entrance tower from XV cent. Through the gate in older tower avenues approaches to the small square ahead the old customhouse where they could be checked and afterward accommodated within the quarries and it’s six, across the church St. Nicola. By the northern side of the Venetian double gate it is possible to come in altered refinement manners. Because of the permanent threat from the Turks of Skadar, in the period 1520-1560 Bar has been continuously fortified. The rest of older fortifications from the entrance tower turned toward the church St. Nicola, while the new Venetian balustrade was stretched from the gate to the Donjon.

Details that are joined to this text belongs to the capital, tentative reconstruction of Bar as it went appeared in the middle of XVI cent. Origin drawing is 70x100cm in size and Author made it in 1996, in close cooperation with Mr. Omer Perocic, Archeologist from Bar and the Bar Cultural Center. Financing of the project was provided by Directory for Planing and Designing of the City of Bar.
The Venetian bastion tower Gorodnica

As a remarkable piece of masonry, this bastion stands on the very SW corner of the town, flanking wide radial link with its neighbors. Within it's beautiful enclosure there are four cisterns for heavy carriages and in the very core of the tower a whole chapel with it's small bell-tower was used as a communication chamber. This unknown chapel (St. Fanton?) once again was a little bit adored and cared to adjust the whole brick to a curve of encroachment. Two palaces behind the wall belonged to the Archibishop (left one) and to the Prince and family of Concajoc (the right one). City walls, bastions and these walls are well preserved today. The beetle on the bottom of the picture belonged in the church St. Martin which was destroyed under Turks.

So, the period from IX until the nearly end of the XII century we considered as early medieval epoch of Bar, the time from the end of XI century (1183) until the last decade of XIV century, when the city belonged to the Serbian state, is related to a Bar's mature Middle Age while period of frequent changing of it's rulers from the end of XIV up to the 1571, represent the time of late medieval development of the town, considering that middle ages has been maintained for very long not only in Bar region but also in the entire Montenegro-Litoral, as well.

HISTORIC-ARCHITECTURAL GENESIS

The traces of the oldest settlement at the top of the Bar's rock are related to the Proto-Iliryan and Ilirian period, this certifying that we are able only to assume that the settlement of this period occupied the most exposed corner of the rocky plateau on which, much later, the cathedral of Saint George was erected. In that way this triangular space was at the very start extremely well secured on both sides - by the castle cliffs above the river Bunar and by the southern side of the ridge that is almost vertical, while the approachable northwestern front probably was fortified by the fosse and the stockades or the crumbled encaraport. Nevertheless, the first urbanization of the plateau appeared only at the beginning of the medieval period of Bar, after Serbian ruler Stefan Nemana retake the town from the Byzantine Empire. During the siege the Serbs destroyed the fortifications of the city in such a scale that it was written, "nothing of Greek's remain in the town". For the first real recovery of the town I would rather consider the period of the great rebuilding of the town's fortifications in the second half of the XIII century, in the first place of the town's gates and Citadel (Donjon), which were undertook by the Queen Helen de Angevin (wife of the Serbian King Uroš Despotu). Queen Helen was a pretty enthusiastic protector and supporter of the Catholic Church in the Kingdom, especially to the Franciscans whose cloisters she founded or helped in establishing in Kotor, Skadar, Ulcinj and Bar. Here we should not exclude the possibility that similar enterprises were launched under the patronage of her mother-in-law Queen Ana (Ana Dandolo) and at the same moment that both queens were sincerely loved by the Serbian people because they took care about the orthodoxy majority of their subjects (Queen Helen built the amazing orthodox monastery Gradac in the valley of river Bunar, although by adding of some elements of High Gothic), beside their open affection for the catholic Litoral and permanent relations with Rome's Curia.

Thereby, the oldest part of Bar appears to be clearly structurally defined by the early-Middle Age city wall with renewal gates (each secured by two horse-sho shaped towers) and which defended the triangular space with overbuilt residential blocks. This space could be observed as the capital reconstruction of the city of Bar as it would appear in the XVI century (and which is adapted to this text), by the following of the dispositions of the urban architectural determinants: the rebuilt semicircular Donjon with citadel that occupied the highest point of the town's plateau, immediately below the complex of the Franciscan Cloister with the belonging St. Nicholas church erected in the very narrow insula between the inner city wall and the outer one, hardly recognizing upper gate (NW gate with its protective chapel), cascadal route of the inner city wall down to the south corner of the triangle that was rebuilt in Venetian bastion and further on, over the only remaining semimound tower from the time of Helen de Angevin and the row of high houses up to the cathedral of St. George. Defined in this way within the oldest part of the town, the most important buildings and Institutions were placed. In the first place there were the city's churches and cloisters, the Town's Palace, the Town's reservoir and several of the most representatives palaces of patrocinium and clergy. Naturally, the most important church was the Town's Bischopic cathedral St. George, erected in the second half of the XII century at the very place of a former, burned church of St. Theodora. The Cathedral of St. George belonged to the Baran-Diocletian Archichurch while seats of Baran Archicharchs were housed in two palaces in front of the portal of the Cathedral among which the southern one, placed at the very edge of the cliff, was enriched with an extraordinary view towards the Sea while the second palace within it's corps of five floors, comprehend a chapel. Two other very significant architectural ensembles were Franciscan cloister with it's church St. Nicholas and Dominican monastery gathered around the church of St. Veneranda. Both of the monasteries were erected at the perimeter city walls but in a safety aspect the Franciscan cloister was much more exposed to the eventual attacks of the enemy, especially it's church which sacrety and belity were incorporated in the outer escarpment. On the other side, a Dominican monastery was nestled immediately above the complex of the Town's Palace, on the very edge of the cliff towards the river Bunar and therefore the only danger were the unstable foundations (it happened once that the entire cube of a department fell into the abyss). The difference in placing of the monasteries is obvious and although the founder of the cloister was Queen Helen, a low origin of its origin and their duration made them to be considered as commoners and poors were determined by the organization of the cloister in such narrow spaces by the outer city wall. Dominicans, who were recruited mostly in nobility, founded their monastery only the middle of the XIV century in the very core of the oldest, pivotal part of the town. The Collelge church of St. Peter belonged to the Franciscan order of "Little Brothers" and was built in the small town's square for which we assume that it could be the relic of the late-antique forum. Usually the announcements of Town Councils and addressing the Town Princes

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- Illustrations: «Tentative reconstruction of the city of Bar in 1520-1540», Vladan Zdravkovic - AVACCUM, © 1996. All rights reserved.
to the gathered citizens took place there, in this claustrophobically but therefore pretty acoustical space. Another town’s square, nearby the Cathedral St. George, although irregular in shape was much wider and enclosed by significant buildings. Beside the already mentioned Archbishops’ palaces and Cathedrals, the east side of the square was closed by the Town’s Palace and by a large, excellent reconstructed Town’s reservoir placed between the Palace and Cathedral. The entry to this square was channeled through the narrow corridor between the Town’s Palace and a small graveyard - a fact that more than anything else illustrates a noble arrogance of this, the oldest part of Bar where patriarch families, to avoid interfering with commoners, used this small area as burial land for their relatives not as it should have been the real cemetery but in the secondary use, as sacristy and bone-chambers, or crypts. Other cemeteries were situated out of the city walls except the one within the south suburb. Before the arrival of Venetians the best fortified part of the town was the castle at the top of the hill, which Donjon probably has been rebuilt on in a significant scale during the time of Queen Helen de Angévin, and after Venetia has subjected the Bar, Donjon - Casto was completely rebuild. In general, Bar’s ramparts reveal in the large scale the poverty of the commune but at the same time this shows the great confidence that citizens has in nature barriers and inaccessibility of city walls, which can be experienced in full scale only by visiting what is nowadays the archaeological site of the Old Bar. Among all city fronts the most vulnerable was the Northwest wall but we could estate assuredly that its defensibility, in comparison with its shape during periods of early and mature Middle Ages, were extraordinary improved under Venetians. By leaving the rest of an older and for sure weak wall, the Venetian fortifier stretched the regular and independent line of massive walls, covered with strong and elegant escarpment and adjusted for use of the heavy artillery.

But, structures that really brings enormous benefits equally to the town’s defense system and to its sculptural appearance, are round-shaped bastion towers equipped with extremely skew escarpments, among which the southern tower really should be considered as a master piece of late-medieval masonry and therefore, although it is much smaller, by its elegant contours and ellipsoidal, clock-shaped escarpment, could match with well known bastion of Mincheta in Dubrovnik. The most important city gate in this, Venetian period, was built near the northern bastion tower and, beside of its importance for the town itself it means a terrible reminder of the torturing that Venetians practiced within gate’s vaulted passage - they turned imprisoned peasants and warriors of the Maksijević clan (and relieved citizens) by hanging them to the strong iron ring anchored in the key-stone of the gothic vault.

There were no verdure or gardens within the city. The citizenship insisted on maximal exploitation of the precious, protected town land and beside that there were no springs or wells. Before Venetians, all necessities were bring in the city by importing it from the local peasantry tribes and villages and, of course, from the city domain. During the Venetian domination those exchange of goods were extremely reduced by the prohibition of entry of the peasants in the town and expelling of them toward the Turkish territory. So, in that period - especially in the years immediately before the town were delivered to the Turks, Venetians maintain city economy devastated by shipments of food and proviant, gears and masonry raterial, even entire teams of craftsmen and workers. Safety and defense of the city, beside the immediate commander of the city (provided with his companion of man-at-arms and mercenaries), were at hands of the Captain of the Adriatic sea and his fleet of war-galleys.

A several hard events strikes Bar with full strength - bombarding during the siege 1788, the catastrophically explosion of the ammunition depot in 1881 and the last, the most horrible earthquake in Yugoslavia Litoral (since 1672) that devastated the entire Montenegro Coastal belt in 1979.

Therefore, although that has been developed at the crests of surrounding hills are still existing and appears as part of non-irreplaceable oriental type of settlement, the ruins of Bar within fortifications (town walls are in excellent condition), offers today an impression of a ghost city. After crucial research expedition that was launched by Yugoslav experts leaded by professor Djurdje Boskovic in 1960-62, exploring of the Town was maintained so far by the local Archeologist Omer Perovic, supported by the Bar Cultural Center and Directory for the Planning and Designing of the City of Bar. Project of visualizing the heritage of Bar is our effort to expose the results of the so far exploring and to motivate desperately non-conservators for the further projects of reconstruction and revitalization of this extraordinary seaside-developed town.

The most urgent projects still are the infrastructure systems - electrical, water-works and plumbing.

That would provide the conditions that are necessary for architectural reconstruction of several blocks around the city gate and preserving and repairing the rest of the city. By this way, through this summarized story about Bar, we visited all of good-wills and those who consider themselves as been caught by the passion for not just scientific investigations but simply being at the very site and discovering it’s Genius Loci, as well. The Bar Cultural Center would be at your disposal.

AVACCUM, Bar Cultural Center, 85 000 Bar, Yugoslavia

The prosperity during the second half of the last century in the Eolian islands was due to agriculture, especially the commercialisation of certain products such as Capres, and above all, of wine. During this period, and until the after-war, the islands were cultivated according to a system of terraces on the slopes of the volcanic islands. The wine on these islands can easily reach 14/16 degrees, and were used to cut Italian wines which wouldn’t reach a sufficient degree. Nevertheless, the Eolians drink their wine every day during meals and consider it has important health qualities. It is often heard that the reputation of longevity of the archipelago inhabitants is due to the consumption of local wine, especially Malmsey. As the old Eolian dictum says: «Malmsey purifies, magnifies, cures, gives a sweet dullness and keeps one healthy».
The destruction, at the end of last century, of all the European vineyards by phylloxera was one of the reasons of the economic crisis which touched the Eolian archipelago several times. It was a destabilising factor, which led to important migration. Though the wine-producing activity started again at the beginning of the century, thanks to the implantation of American vines, the economic balance of the islands remains fragile. In fact, emigration has kept the island from a real economic recovery and the repercussion of this situation on the island's agriculture was very important, changing at the same time, in a considerable way, the environment's aspect and its socio-economic configuration.

Progressively, agricultural labour was modernised in the Eolian islands. A growing number of wine producers has changed the traditional way of cultivating vineyards during these last years, in order to be able to use agricultural machines. Though the way of making wine has been modernised, it still shows signs of a traditional savoir-faire. Wine production thus seems to be able keep a link between the past, in which it played a central role; an uncertain present, marked by the demands of tourism, and a hypothetical future, where wine would find an important place within the recovery of agricultural activities which would tend to exploit the archipelago's resources in a more balanced way.

The characteristics of the traditional wine making process, especially during the pressing phase, shows that it is a very ancient technique that has survived up to today in this region of South Italy. No equivalent technique can be found anywhere else.

It is with a little producer, the Natoli family, that I was able to observe the traditional system of vine culture and wine production. I also got to observe the particularly delicate and significant moment of passing knowledge from one generation to the other.

Like any vine culture, the traditional one in the Eolian Islands includes different phases of activity, which follow one after each other. For example, only the memory of traditional weeding is left, because the lack of labour does not enable them to take such care of the vineyards. Its function appears clearly in the memory of the eldest, who consider it as a more rational form of exploitation of the earth in eolian climatic conditions: the rain, already rare, is not able to penetrate down to the main and deepest roots.

In Salina, the traditional way of implanting vineyards is called the «in squares» vine, which has been abandoned almost everywhere for the «in lines» shape, which enables mechanical work. The «in squares» vine is a square pattern made of vine squares and of an intertwining of little paths. In the vineyards planted «in squares», the grapes are protected but are also very difficult to harvest during the vintage season. The grape pickers thus have to slide under the vines and adopt very particular positions. The traditional vintage is effectuated very carefully. To unattach the bunches of grapes, little billhooks are preferably used, as well as knives and scissors. Each bunch is inspected and all the damaged raisins are removed.

Cantuzi is the name for special trellis used in the Eolian islands to dry the raisin in the sun, and is still used today during the traditional Malvasia making. On each trellis, the bunches are disposed so as to allow the sun to dry all day long. Therefore, the raisin loses lots of water while it's sugar concentration raises, thus raising its alcohol potential. At the end of the day, the cantuzi covered of raisins are piled up, in the same surface. If it is bad weather, rainy or too damp, they must be sheltered in the pinnata, a room only covered on three sides.

A few days after the end of the vintage, they proceed to the actual wine-production, which starts with the crushing of grapes. Traditional wine production is long work, the crushing starts before dawn, around 4 o'clock, in the local parmentu designed for wine production. That is where the crushing and the pressing of the grapes takes place, sometimes also the barrelling. It is equipped of two adjacent basins, one higher than the other: parmentu i supra (superior basin) and parmentu i suutta (inferior basin). They are stone or cement basins, always whitewashed and with a communication hole. The higher one, where the raisin is crushed and pressed, is larger and less deep than the lower one, which is made to contain the pressed raisin juice. Two crushing phases follow each other, called, in eolian dialect, a pisata (the crushing) and a spiramta (the pressing). The first one, made of quick movements, is to trample the stacks of raisins which are only a little squashed; the second one, characterised by a slow rhythm, is to trample more strongly the raisins already partly pressed.

A big wooden beam (trava) is permanently in the parmentu, where it crosses the superior basin, and is exposed to the sun all day long. Therefore, the raisin loses lots of water while it's sugar concentration raises, thus raising its alcohol potential. At the end of the day, the cantuzi covered of raisins are piled up, in the same surface. If it is bad weather, rainy or too damp, they must be sheltered in the pinnata, a room only covered on three sides.

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At the end of the crushing, the marc de raisin is resembles in the centre of the eolian islands. A very thin layer of marc (raisin skins and seeds) is collected on top of the juice. The marc is then mixed with the pés, and is then disposed on top of a wooden board and the beam then rests against this pile to go into the whole in the wall. It is indis- pensable to align the beam on the pile of wood. A mistake in the alignment would make the beam move, when it support the stone's weight, which would be dangerous for the people there. Then, the stone must be lifted up so that its weight rests on the beam, and therefore on the pile of wood and on the marc de raisin «pés». For that, the two maniaeiddu (wooden leavers) are driven in the misolùs holes. The men change whole each time, in order to make the misolùs role. As the misolùs roles, the cable attached to the stone winds around, thus lifting the stone up. The alignment of the two agents, during the insertion of the wooden leavers to lift the stone up, is remarkable. It requires a lot strength, and is most of the time effectuated by two people. But it can also be done by only one man, which was the case in the wine production of Malvasia I observed and filmed in 1988. After two or three pressings, the rest of the squished raisins is taken out of the lower basin and put in the barrels.

After a natural fermentation period, the barrels are closed for several months before the decanting. Strong convictions among the Eolian inhabitants are linked to this operation. It is said that the wind most favourable to the embottelment is the tramontana, and the most harmful, the sirocco. The moon is also thought as having a strong influence on the wine during this operation, such as on the vines' size.

All long the wine making process, attention must not only be paid to the moon, but also to women. The negative attitude towards women's participation to the wine making process seems to be founded on the idea that the contact of raisin with a menstruated woman can make the wine turn into vinegar. Such a belief is shared among the Eolian peasants, and the interdictions concerning menstruated women are very respected.

The wine production is thus a long gestation, which is man's work and makes the vine give wine. Therefore, the creation of wine, such as any agricultural transformation, from the seed to the fruit, is comparable to a procreation because it inserts itself in the natural process of life and death. Wine production thus seems a moment of masculin procreation which is done on a cultural level, though instilling it, to the natural femi- sine procreation.

Under the weight of the wine making process, the legs of the old father of the Natoli family in Salina have become crooked with the age. We can link it to the man who is edge which embodies the vine tree, of which he himself taught me the saying:

«Figlio di gamma storta, sei nato al fresco e fa parlare l'uomo in tedesco». 
A new initiative is emerging from the southernmost tip of Italy. This co-operative is going to tackle a particular facet of tourism, «quality tourism»; i.e. the tourism that places the emphasis on conserving and enhancing local resources: the environment, the historic and artistic heritage, culture and traditions.

Our proposals: educational tourism in the cities of art

Stays combined with attending learning laboratories and participating in school/workshops devoted to restoring listed buildings will enable us to witness an encounter between traditions and our artistic heritage.

Decorative techniques, the restoration of murals, restoration of wood, monastics are just some of the fields addressed by the study activities, which will consist of visits to cities of art and cultural programmes.

Apart from lovers of art and crafts, the proposal is also aimed at vocational education and training centres, art schools, universities and craftsmen's guilds. Specific visits can be organised.

Outdoor sports tourism

Guided treks and mountain bike tours to discover all the different facets of our region: the harsh wild beauty of the Iblei mountain scenery, the sea and beaches that lead us back to the neighbouring African continent, the improvised and striking baroque churches that emerge from romantic historic town centres, where nature and architecture seem to merge until you can't see where one ends and the other begins, and you see ancient testimonies all around.

Furthermore, with this proposal, SICILIANDO joins a European promotion circuit - the MTB Europe Project - that links five European countries: Italy, France, Germany, Austria and Switzerland.

SICILIANDO s.c.r.l., that is organising its own reception centre in Modica, currently has offices at via Garofalo, 1 - MODICA
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The island has an area of 40 square kilometres and 18,800 inhabitants. Most of the population lives in the main town, Chora. This city is characterised by its Venetian architecture and faces the sea. «The wind here blows through the alley, forming an harmonious melody along with the waves of the sea, that shatter at its feet». Chora represents an example of cultural and environmental protection, still safe from mass tourism. Therefore, three shipbuilders from Chora have created a special fund, available to the city, in order to protect it from any environmental speculation. Thanks to their help, the town of Chora is able to host both the Archaeological Museum of Andros and an interesting Museum of International Contemporary Arts.

The monastery Zoodógoi Pyrgó (the spring of life) is of particular interest. It is situated on the Kapsoraki mountain, Northeast of the island. The story of its birth as a sacred Christian place is told in this legend, which is transmitted by the elderly people to their nephews:

«A man suffering from a serious eye illness, was begging on a hill, abandoned by his friends, who were building a temple that had already collapsed three times. Tired from his long walk, the old man sat on a stone, to take a rest. His thirst was unbearable. While resting, he heard an animal approach. He touched it and felt that it had a wet beard. Therefore, he bowed down and found the source of water where the animal had drunk. Suddenly, a woman appeared in front of him, looking severe and wearing a black dress. She told him: 'What are you looking for?' The man explained his condition to her, and showed his eyes that soon were to plunge him into deep darkness.

The affected woman invited the beggar to soak his eyes with the water he had just drunk. The man followed her advice, and he recovered the sight of light he was about to lose. The woman then revealed she was the 'Theotokos', the Lady Mother of God, and told the man to join his friends where they were building the temple and tell them to build it on the Kapsoraki Mount.»

The Legend is based on a story that witnesses the passage from Pagan to Christian cult temples.

At the time of the Cult of Dionysos, instead of gurgling saint, purifying and healing water, the spring used to gurgle red wine used to celebrate never ending parties in the honour of God. The apsop of the Theotokos ended this idolatrous Cult, transforming wine into water. In fact, there are testimonies in the monastery of a previous temple dating back to the V century BC. Moreover, the symbol of vines has been continuously represented in the following centuries. For example, representations can be found on the marmoreal door frames of the monastery, which are today in the archaeological museum.

There are no written testimonies concerning the monastery dating before the XIVth century. The monastery was a sacred place for men until 1938. The problems caused by the war and diseases led to the disappearing of the monks. After a few years, it became feminine. Today, the monastic world in Andros is represented by one single woman, who lives in this important historical place, that owns a great part of -the richness in the religious world in Greece. In the religious culture of feminine monasticism, nuns are always followed by the presence of the Ierontissa. The lack of masculine presence may represent a risk for both the security of the monastery and the life of the nun. It is the prayer and the mystery that makes religion a greater power than the men's one. That is where the nun finds security and consolation. The monastery of Zoodógoi Pyrgó is linked to the men's monastery of Agios Nicolas. Thanks to this connection, the women's monastic world has been able to foster until today.

The woman figure of the Ierontissa plays the role of an actor which embodies the drama of the world and wants to bear witness of the real sacrifice of the Origin through her life in seclusion. Nevertheless this must not be considered an imposition to the man's world. The monastery is linked to a man's figure and power. Moreover, if we think that Habibbdisabibab was a place sacred for men (its structure reminds of a military fortress), the connection with the masculine world is strong. Nonetheless, the nun lives in an own-ruled space, where she finds herself through the daily spiritual speech with God. Her vow to the monastic life has not been determined by external factors that could have been seen as an involuntary choice. The nun's personality is therefore not suffocated; she lives in loneliness.

The feminine figure has never had in history the power to call new sisters. The Ieronta to whom the feminine monastery is connected has always decided this. The factors that hamper the nun's will are always economic. The nun herself considers she is an obstacle for the town of Gavrio's projects. Moreover the ones that could help her, live in the «silence of the traitors». The question is how could someone desire the death of a place so rich and full of both history and religious tradition, and leave it to the speculation of whom does not respect it.

The conversation and the daily reality experienced with the nun, bears witness of an agreement obtained between two different realities where the knowledge of the other, represents the knowledge of oneself.

Learning the life of the Ierontissa Exeghêlia is a continuous approach not only to an external world, but also to our internal world. The other is like a mirror in which the ethnographer sees himself and discovers himself.
RECENT DEVELOPMENTS IN THE WORLD HERITAGE CONVENTION

The 90s brought into light new tendencies and means of heritage conservation, especially within the framework of the 1972 World Heritage Convention. The adopted criteria for the inclusion of cultural landscapes in the World Heritage List was in line with the demands of the world community for the protection of qualitative characteristics of landscapes which are now viewed as the product of the interplay between socio-cultural and biophysical functions. Thus, the links between nature and culture were strengthened, enhancing the concept of protecting, preserving and developing not only the natural elements of cultural properties, but also the cultural values and associations of many - up to now clearly defined - natural sites.

Cultural landscapes and islands

Undoubtedly, the new developments in the implementation of the World Heritage Convention are of great interest to island societies around the world. Despite the impressive progress of technology - telecommunications, transport etc.- islands, being surrounded by a natural obstacle to communication remain secluded and independent. This fact has a strong impact on local societies, cultures, economies and nature. All these elements evolve according to the needs and aims of local communities, and in a context of increasing pressures on natural resources. In this respect, islands offer an ideal testing ground for the application of integrated management strategies.

Islands as Cultural Landscapes: a Model for Integrated Sustainable Management

The case of Patmos

1 The Convention concerning the protection of the World Cultural and Natural Heritage was adopted by the UNESCO General Conference in 1972. Twenty six years later, the Convention has been ratified by 150 State Parties and as such, it constitutes a legal instrument of universal value in the field of conservation. Establishing a credible and universally representative World Heritage List (WHL) of properties, lie at the heart of the strategy adopted within the framework of the WHC aiming at protecting, conserving and managing effectively these irreplaceable sites, building public awareness and mobilizing skills and resources for preventive and curative world heritage work. Today, more than 200 sites of outstanding universal value are included in the World Heritage List, a great number of which relates to islands. See B. von Droste, M. Rössler, «The World Heritage Convention: Protecting the Outstanding Cultural and Natural Heritage of Islands», in International Journal of Islands Affairs, 1993/2, pp. 14-16.
of the local societies, creating unique combinations of cultural and natural characteristics that form the profile of each island.

The above mentioned characteristics are very close to the concept of cultural landscapes, as it appears in the Operational Guidelines of the WH Convention. A couple of questions arise though, concerning the relation of islands and cultural landscapes and their inclusion in the World Heritage List:

Which islands merit world heritage status under the category of cultural landscapes?

Of course, islands should fall into one of the three categories of cultural landscapes defined in the criteria of the Operational Guidelines for the implementation of the WH Convention namely:

- clearly defined landscapes designed and created intentionally by man;
- organically evolved landscapes with the two sub-categories, fossil landscapes and continuing landscapes;
- associative cultural landscapes related to powerful religious, artistic or cultural associations of the natural element.

Moreover, criteria of authenticity and universal value of the landscapes should not be neglected. What is equally important however, is the integrity of the landscape throughout a very long period of time, and whether it has the potential to maintain it. Thus, the richness and the significance of cultural and natural elements of an island -seen in its organic totality- makes a nomination under the new cultural criteria possible. This could be the case for example for some Pacific and Greek islands.

What would islands gain from being inscribed in the World Heritage List?

To begin with, it would be useful to stress the general advantages of a site, which is included in the World Heritage List:

- urgent support for monuments or sites under serious threat or destruction;
- educational support and training of personnel working in institutions related to the conservation and management of the area as well as the content of the Convention and its implementation;
- cooperation as far as the call of professional expertise (in the technical and scientific field) and the realization of works are concerned;
- undertaking operational actions (apart from adopting international rules) for the protection of the sites.

Moreover, in the case of islands, the protection and preservation processes affect the totality of cultural, natural and economic characteristics and elements of the island and not a specific site, secluded from the rest of the island's areas, as it happens with purely cultural properties inscribed in the WH List e.g. Paphos in Cyprus, several sites in Malta, Pythagoreion and Heraion on the Greek island of Samos etc. Special characteristics of cultural landscapes preservation go one step further from the traditional protection of islands given the status of purely cultural properties -e.g. Font-St Michel in France, the island of Mozambique etc.- by incorporating the following strategies:

- implementation of specific regulations for the conservation and the sustainable management of the area;
- communication of inhabitants and people working for the cultural landscapes: local interests, needs, traditional knowledge should be respected and supported;
- integration of human agents in the process of management whereas the involvement of local people is required;
- strengthening of local economy in terms of sustainable development.

Thus, the management of these areas offer sustainable development opportunities, respect of the local cultures, involvement of the local society, flexibility of regulatory measures so that needs and interests of local society should be respected.

THE CASE OF PATMOS

As far as the Mediterranean region is concerned, it should be mentioned that apart from few exceptions such as the islands of Tino and Tintore in Italy, there are not as many nominations of islands as cultural landscapes in the WH List as they should be, considering their natural and cultural variety and importance. As far as Greece is concerned, there are no nominations at all for cultural landscapes.

Nevertheless, there is a wide range of sites in Greece that could fall into every single one of the categories of cultural landscapes. One of them is the island of Patmos, in the Dodecanese archipelago, situated at the east south part of the Aegean Sea. Apart from the natural beauty of the island, the history and cultural characteristics of the area are of unique value. It was in one of the islands' caves where Saint John the Divine (Theologos) had his revelation, a fact that has influenced the island's destiny throughout the centuries. The monastery which commemorates him, founded in 1088, dominates the island both physically and to a considerable extend politically.

The island of Patmos is a typical case of an organically evolved landscape -continuing landscape- combining some of the elements of associative landscapes: the island's cultural, social and economic life is related to orthodox religion, man's works, natural elements and intermingling in a unique atmosphere that dominates in the island.

Patmos, being nominated as a cultural landscape, will enjoy all the above mentioned privileges. What is important though, is that apart from the combination of natural and cultural elements, the protection of cultural landscapes does not

There is always the thought of redefining the criteria for the two Greek mixed sites, Mount Athos and Meteora, included in the WH List in 1988, sites that do represent the "combined works of nature and man"-sacred landscapes with exceptional geological features and important religious and secular settlements- so that they will be included in the World Heritage List as cultural landscapes.

for the numerous islands and islets in the area. We must not forget that apart from the natural beauty of these islands they are all related to ancient Greek and Byzantine traditions, history and myths, while most of them are some of the tourists' favorite destinations without having necessarily an integrated development plan.

For a country like Greece, the awareness of local communities and local and public authorities towards this direction would be as important as the integrated protection and development of Patmos itself. Thus, the role of the World Heritage List would be extended, without any further interference of the international bodies, since the main principles and concepts can be adopted indirectly through the application of international standards in islands in the area, applying the well known logo «think globally, act locally».

**CONCLUDING REMARKS**

Summing up, it would be useful to stress that the adoption of the criteria for the cultural landscapes in the framework of the 1972 World Heritage Convention is of great importance: on the one hand, cultural landscapes can balance the differences of the traditional criteria for natural and cultural sites and promote the concept of protecting the results of the interaction of a wide range of cultural and natural elements; on the other hand, the Convention, being ratified by an important number of State Parties can introduce through its implementation, a more effective model for integrated sustainable development for cultural landscapes.

For many islands around the world, development opportunities are closely related to their geographical location, ecological characteristics, social and cultural elements. The concept of sustainable use of these «resources» of development was not really in the minds of islanders until recent years. Their view of the world often led them towards the maximization of their comparative advantages, jeopardizing both the island's environment quality and its cultural sites and values. Cultural landscapes, may serve as models for the adoption of strategies for integrated sustainable planning and management, apart from protecting parts of their cultural and natural heritage.

Towards this end though, important progress must be achieved in national and international level: World Heritage nomination should not be regarded by the States as the end of a long procedure aiming at acquiring the short-term benefits of the World Heritage status. There should be a more systematic approach to monitoring, involving both national experts and site managers, local and national authorities, apart from merely respecting the Convention's obligations. Concluding, it should be noted that UNESCO's role determines the success of the preservation of the WH properties: thus, there is a need for a more coherent and integrated strategic plan for heritage conservation, especially in the case of island-cultural landscapes that would comprise both the global approach to the specific problems and the specific site monitoring and management processes.

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**TECHNOLOGY AND HERITAGE**

**A NEW ALLIANCE ON THE THRESHOLD OF THE XXI CENTURY**

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In November 1996 the city of Salamanca was host an international forum approaching the search of new technological solutions for the management of the European Cities' common heritage. The meeting is organized by the Salamanca Municipality and INSULA, in cooperation with the Evora and Dublin municipalities, with the support of the Directorate General for Energy of the European Commission (Thermic Programme) and UNESCO.

Historic cities, especially those that have been declared World Heritage Sites, are an exceptional and living meeting point, where the past and the aspirations of the future come together. The need to prevent the accumulated cultural heritage of our historic centres from disappearing should not be incompatible with their functionality, comfort or ability to become dynamic social, cultural and economic centres. Projecting historic cities into the future needs the support of new technologies, a field in
The above served as the point of departure for this co-operation initiative between historic cities of Europe, based on the idea launched by Evora, Dublin and Salamanca, with decisive support from the Thermie programme of DGXVII of the European Commission. The importance and scope of the project led to the participation and active collaboration of UNESCO, INSULA and the World Solar Programme (1996-2005). Following intensive work by a committee of experts drawn from various European countries, in November 1998 a meeting was held of municipal representatives and project leaders from over 40 cities and historic centres in Europe.

Transnational projects such as Jupiter, Etna, Zeus, Centaur and Belt, created within the framework of the Thermie programme, have contributed magnificent experiences and opened up lines of action in many historic centres, thus laying the groundwork and basic elements for reflection for new action programmes in the European Union. Along with these projects, the specific experiences undertaken in historic centres have shown that it is in these very areas in which all imaginable difficulties arise with respect to management and technology implementation that an unprecedented capacity for creation is generated. Solutions to transport problems, such as the use of zero or ultralow emission vehicles, hybrids and combined systems, as seen in Trento, Genoa, Salamanca, Athens, Venice, London, Cologne and Rotterdam; transport planning strategies such as those implemented in the historic centres of communications networks, such as the case presented by Toledo. All these realities make for an exceptional situation which one could define as the giant step from theory to practice.

This capital of experiences led to two key results in Salamanca. Firstly, the Salamanca Declaration, which defines the political and strategic framework for historic cities in the areas of energy, transport and telematics. Secondly, a good practice guide, backed by a group of experts and municipal representatives, which will doubtless serve to replicate and guide new experiences in other historic cities and centres. These two contributions are fully in keeping with the approach adopted in this Metropolis 2000 congress.

Lastly, we should not overlook the added value provided by these experiences in our historic cities. Over and above our collective responsibility to preserve Europe's cultural heritage, we should consider that our historic centres are among the most important stages in the world for these experiences, for the local population and for visitors alike, because together they represent the world's biggest tourist destination.

It is considered that the heritage of European historic cities is a basic element to sustainable development and emphasises its extraordinary social dimension.

It is recognised that the transfer of the historic heritage to future generations faces new challenges and risks which fundamentally derive from the present use of energy and transport.

Taking into account the recommendations established by the various international conventions, such as, the World Heritage Convention, both Cultural and Natural, the Convention on Climatic Change, the recommendations of Habitat II and European declarations, such as, the Aalborg Charter on sustainable cities.

Being conscious that historic cities and especially those which have been declared «World Heritage Sites» by UNESCO, are focal points for Europe and the world. As such, these cities are exceptional mirrors from where new initiatives will have a multiplying effect.

Considering that the protection of cultural and natural heritage in historic centres does not have to be in opposition to their functionality, quality of life and capacity to turn themselves into dynamic centres of society.

Taking into account that is preferable for new initiatives arising in historic cities be directed towards specialised services, recognising that today these cities are, as a whole, the major tourist destinations in Europe and the world.

Confirming that today’s technology is such as to overcome problems stemming from energy use and urban mobility.

Appeal to the various responsible municipalities and managers of the historic cities, to the authorities, to the local, regional, governmental and intergovernmental institutions, as well as to the competent social agents, and ask:

1. To incorporate the sustainability criteria into energy use: efficiency, saving and diversification.
2. To facilitate the maximum level of renewable energy sources participation into the energy supply of historic cities.
3. To wisely adapt energy uses to available energy resources, considering energy as a city service.
4. To incorporate energy management into the instruments of city planning and development.
5. To promote action which will incorporate the criteria of sustainable urban mobility in historic centres, emphasising solutions based on pedestrianisation and collective transport systems.
6. To incorporate zero and ultra-low emission technologies to urban transport, using the present possibilities offered by gas-propelled, hybrid and electric vehicles.
7. To use telematic instruments adequately with regard to the optimisation of energy uses, alternative transport and planning.
8. To establish integrated planning systems in the design of communication and electric grids, in order to minimise impact on the built heritage.
9. To improve telematic solutions as an essential tool for citizens’ participation, for energy and transport management and for cultural and natural heritage protection.
10. To introduce education, training and information programmes on renewable energy sources and alternative transports.
11. To develop regulations as well as local, regional, national and E. C. legal frameworks which will facilitate the application of sustainable solutions on energy, transport and telematics for historic cities.
12. To promote co-ordination between various competent administrations in order to facilitate the application of existing technological solutions regarding sustainable energy and sustainable transport and to eliminate present barriers which are opposed to its implementation.

Salamanca, World Heritage City, November 6th, 1996.
In 1996, the Cabildo (Island Government) of the Island of Tenerife (Canary Islands) decided to start an ambitious programme based on the concept of recovering the sea and the coastline for the people of the island. As has happened in many other island regions, decades of development have brought with it new visions of our relations with the coastline that are very distant from the reality of the island situation. Therefore, being aware of the importance of this space as a basic asset for the sustainable development of the island, the island government took the firm decision to start this project, based on two clear premises: to conserve the most valuable natural and cultural sea-related resources for present and future generations and, at the same time, foster all actions and activities that promote the recovery of the true potential of Tenerife’s marine environment from the standpoint of quality and innovation.

Thus, Tenerife and the Sea becomes a pioneer programme in Europe, in which, for the first time, a genuine integral coast and marine environment management project is implemented in an intensely inhabited island territory with a high density of coastal settlements and more than four million tourist visiting the area each year. This is a programme that tackles the complicated economic, cultural and territorial relations of islanders with the sea from a long-term stance. It must be remembered that the programme is to be implemented in a highly complicated space, in which most of the island’s economic activity takes place—settlements, tourism, leisure, fishing, transport—and in which there are many different layers of administrative competence and specific legislation.

GENERAL OBJECTIVES OF THE TENERIFE AND THE SEA PROGRAMME

- To curb the accelerated degradation of the island’s marine environment, including both coastal waters and the coastal strip of land that comes under the direct influence of the sea.
- To promote environmental improvement and restoration actions for the coast as the basic criterion, within the whole programme of present and future coastal interventions.
- To promote the sustainable use and conservation of marine resources, maintaining the integrity and diversity of basic marine ecosystems.
- Enhance the cultural function of coastal landscape as an essential element in the use of the marine environment, with consideration being given to the role it plays in relation to both local and the floating population.
- Respect and recover traditional relations with the sea, not so much for their ancestral spirit, as for their quality of life value and as a means of fighting against uniformity and de-humanisation.
- Design a coastal intervention policy that stresses quality above quantitative criteria as a measure of progress, as shortage of coastal space necessarily requires a selective choice of activities and actions.
- Reinforce the co-ordination mechanisms necessary for integral planning and sustainable development of coastal areas, the marine environment and their resources.
- Implement the principle of prevention as a touch stone for all actions to be taken on the coast.
- Recover the concept of small scale, environmentally-friendly and coherent intervention, “small is beautiful”, as opposed to the concept of intensive and grandiose works that irreversibly mortgage the coastal structure.
- Help to lay the foundations of a competitive tourist model in coastal areas, based on sustainable development criteria, fostering diversification of tourism supply and the creation of new tourist products that are adapted to the fragile nature of the coastal environment.
- To give priority to a policy of integral coastal management, sponsoring consensus among the different sectoral policies and social partners involved, without getting bogged down in the purely administrative view of the area.
- To create an integral process for formulating alternatives and for decision-making.
- Promote the necessary actions in research and technological development.
- Enhance the role of the sea’s cultural heritage as a basic asset of our territorial model.
- Use pilot and demonstration projects to establish a reference model capable of bringing together public and private action.
- Make a contribution to the management and active protection of protected natural coastlines.

ABSTRACT OF THE INTRODUCTION TO TENERIFE AND THE SEA

Dreams, experience and reality blend together in these islands. The more fact that we are talking about the region of Macaronesia, i.e. beyond the Pillars of Hercules, in the Atlantic, means that almost all the islands of the region are convinced they are the special places that appear in all mythologies. The Elysian Fields. The Islands of the Blessed. The Fortunate Islands. Paradise of Delights or the Garden of Hesperides are just some of the references that appear in ancient literature and that we are still attempting to turn into reality. Many other islands in the world are trying to do exactly the same thing, as they too feel they are the guardians of the myths that circulate in their region.

However, when talking of islands, those spaces between the sea and the sky, they are usually seen as empty spaces for the mainland imagination, areas occasionally inhabited places. Therefore, before considering the sea from an island point of view, it seems advisable to give the real protagonists the floor, for the first time, so we can understand their viewpoint. Many years ago, a Mediterranean island reporter said that an islander is an apocalyptic being. This is because he perceives all the threats. He is lazy, only making the effort necessary to survive. Islanders are disdainful, haughty and simple. An islander is a man on a rock, and also a rock-like man. He can not turn his back on geography because he is the fruit of geography. He is a man obsessed by travel and threatened by it. He is, in short, the inhabitant of a paradise or a hell. This is how an islander sees the coast and the sea and, as the leading player in his territory, he is the only one who can turn it into a travellers’ respite, a Garden of Hesperides or Plato’s inferno. Without any intention, this is exactly what the different interpretations of the name of the island of Tenerife reflect: once as the island of the tenerifez-hell as a Spanish monk described it in the Book of Knowledge, around 1550, or as the island paradise described by Jacob de.
Edesa in the VII century, that, according to XIX century French author, E. Nau, refers to Tenerife.

In fact, an islander is capable of calmly sitting by and watching the destruction and occupation of his coastline by strangers, or even of courteously taking part in the outrage, but, at the same time, he respectfully takes his shoes off to board a boat, his other island, because his anchored sailor tradition makes it impossible for him to conceive of the idea of ownership of the sea.

The islander is, first and foremost, a man of the sea that sometimes shows a tenacity for travelling that is really surprising. This is the case of the Sunda Islands, a rosary of small islets in the Indian Ocean, only accessible by swimming or by small boat, that have witnessed modern man’s *Homo sapiens* sapiens- tenacious attempts over 40,000 years to bridge the Wallacea trench to reach the Sahul shelf and settle New Guinea, Australia and, finally, Tasmania. As Michel Orlac reminds us, the tenacity of islanders is based on the idea of a world in which the horizon is constantly moving. This is an ancient view of the sea, without which it would be impossible to explain how hundreds of islanders from Tenerife, without any navigation skills, set sail this century in ancient sail ships to reach the coasts of Cuba and Venezuela, as witnessed by the well known adventure of the *Telemaque*.

The ambivalence of the relations between the islander and the sea can attain proverbial dimensions at times. For example, we know that our navigation arts were at one time reduced to one single boat’s skipper, but we also know that Tomé Caro, a native of Tenerife, was the author of a manuscript entitled *On the Art of Building and Loving Ships*, published in 1611 and used as the basic textbook for many years, in the Seville School of Seafarers, a training school for the sailors that established the power of intercontinental shipping routes.

It is, therefore, advisable to realize that the Tenerife and the Sea Programme has been designed from an unusual perspective. The concept is based on the simple idea of recovering the sea and the shoreline in the island tradition, conserving this legacy, as far as possible, for future generations, whilst, at the same time encouraging the recovery and conservation of an extraordinary natural and cultural heritage that the multiple vicissitudes of progress have led us to turn our backs on momentarily. It is an idea of recovering the sea that is compatible with the growth trends in favour of sustainable development of islands that are emerging all over the planet.

C. Martín - A. Luengo

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**Sacred Blood**

Although puberty is an important moment of life in many parts of the world, the first menstruation overwhelming in magnificence and significance the circumcission, is the originality of matrilineal societies. The importance of women here appears in many ways but, at this stage of life, perhaps, it is clear that women take precedence over men.

**I PUBERTY OF THE GIRL**

Before the celebration however, some rituals must be performed. As soon as the girl develops her breast, she is carefully watched by her mother and grandmother to anticipate the start of menstruation. In some Pacific Islands, the appearance of the breast, specially in the case of a chief’s daughter, is celebrated by a feast named, as in Fiji, the feast of the two coconuts, by their resemblance to young breasts. When the mother or grandmother judges through some signs beyond doubt that the time is coming, the young girl was settled in a separate hut, built specially for this occasion.

Today, since this particular hut is no longer made, part of the house will be devoted to her. This place is chosen far away from the main door and the main activity; it is the most secluded part. It will be separated from the rest of the house by partitions made of mats, or of tapias, a bark cloth common to many Pacific Islands, at least today, by a paroo. Since this hut is temporary, it is built in very rudimentary way with coconut branches, but on the other hand it is always perfectly decorated. Very fine mats are spread on the floor, the couch is prepared with piles of them in order to have a very soft layer on which are sprinkle odoriferant leaves to give the hut or the place of the house devoted to the girl, a very pleasant fragrance. The mats reserved for this special occasion, are often edged with beautiful feathers, mostly from parrots which have vivid colors. These feathers are today replaced by fringes of bright colored wool. The scented leaves are changed continuously. Numerous decorations are hung all round this secluded place, since women who come to visit the girl bring her many gifts. These garlands, headbands, etc. made of shells, flowers or scented leaves, add to the intensely perfumed atmosphere of the place. At the first traces of blood, the mother will convey this great news to all the family according to a precise path followed from ancient times.

* (In traditional cultures, the secrets of the sea were taught to boys through old people experience, which merged with their own Polynesian boys playing close to the big sharks, fish detailed by their fathers in the Ocean.)

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Photo: Fotos Oasis
In this retreat, the grand mother will stay permanently with her granddaughter, teaching her to take care of herself for this new stage. The training includes hygienic methods and explains also the change of the body the girl is experiencing, the danger and temptation she will have to face from this moment. The virginity is mandatory in these societies, then, the young girl will have to adopt a different behavior, more appropriate to her new state. The grandmother will give her all this education, advice and warnings, through speeches but mostly through the Pacific, while Europeans preferably use «stain». Another power of the coconut oil is to protect against bad spirits. That is why the new born child is oiled as soon as he comes into the world, then numerous times later.

The celebration itself is an enormous feast with huge display of food and gifts, which last several days. It is said that this feast overrules all grandeur and other celebration.

When the menstrual blood has stopped to flow, the girl is oiled carefully, perfumed, dressed and decorated, then put on a bamboo-raft, upheld by some males of the family. They will carry her around, holding the raft on their shoulders, so everyone can admire the young girl who has become a woman. This kind of raft is used only for chiefs or high rank persons. That makes salient the rank of a girl having had her first menstruation. It must be mentioned also that the celebration for the eldest girl is a greater feast, even more when the girl is the first born. In many parts of the Pacific, it is at that time that the girl chooses her future husband. She will pick one young male among the crowd present at the celebration, unless the marriage has been arranged already between two families, which is frequent. The feast includes a huge meal, games, music and songs, with, of course, the presentation of gifts. Although the gifts are exchanged between the paternal and maternal lines, they are always, and must be, presented first to the girl. She is the center of attention. The name of this feast means in local language, the feast of «shedding of the blood». There is no ambiguity, the blood is the main importance of this ceremony.

The huge meal served to all guests presents some variations according to the fact that some islands are coral atoll islands and some are high islands where taros, yams and tubercules are cultivated. In all Pacific islands however, the pig is the most prestigious part of the menu and it is mandatory for any sensual event. For example, the way the pig is presented at the feast and banquet celebrating the marriage, indicated clearly if the girl was virgin or not, and this custom is still respected today. A particularity of this feast in honor of the young girl reaching puberty, is that no food and no gift must be taken away to be brought home. This custom is observed it is still respected today in a very rigorous way, enough to be mentioned. Usually, at any meal celebration, the food of high or modest importance, the food of the meal is taken away by each guest, whatever his position.

To indicate the importance of the first menstruation, a legend or rather a myth, has to be reported. It is about the Seven Sisters, or the constellation of la Pleiade. This myth recounts the story of a young girl, when she is supposed to choose her husband, pursuing a handsome boy while a less pleasing one was pursuing her. This endless mutual pursuit, symbolizing the course of the stars, occurs at the celebration of the first menstruation of the girl.

The importance given to the women in these societies, shown by the magnificence of this celebration, appears in many other cases such as the asking or marriage being the decision of the girl. Indeed, the girl's family goes to the boy's family asking an outrigger for their canoe, the outrigger being the boy and the canoe symbolizing the girl, then the main part.

When we remember that sovereigns in the Pacific were often queens and when one may witness today the preeminence of women in any decision concerning the group, the position of women in these societies is salient. «Girl is precious», as they say.

In some islands, a girl's puberty is the time for tattoos when the custom reserves the tattoo to girls, and not to boys, as in Tonga for example. It is also the time for the first dance, called «smoke» in Fiji. This dance, by its creation and its performance, indicates many links with the supernatural world. The poet who creates the dance for this event, obtains always words and music from the invisible world, through the help of ancestor's spirits. Comparing these societies to western societies, England for example, where puberty is considered as a course while in the Pacific it is a blessing, we may understand that other societies are far away from a replica of our own. «In matrimonial societies, celebration of the puberty of the girl overwhelms usually the celebration of the puberty of a boy» said Marcel Mauss.

II PUBERTY OF THE BOY

Although the first menstruation has precedence among celebrations of Puberty, the Circumcision is also marked with display since it is considered as a new birth for the boy who enters now the adulthood. There are series of events and customs, not necessarily obvious but full of symbolism, which indicate the significance of Circumcision.

Before this ceremony, boys go around totally naked, showing their sex is not against the rules while after it, young males have to wear a pareo, it is mandatory. Three factors guide the time of Circumcision: age, season and an important event. Boys are usually circumcised when they are 12 or 13, later than that, the foreskin becomes too thick and difficult to cut. In these societies where the group has precedence on the individual, circumcision is not a «one boy event» as they say, it is a «collective ritual». A group of 8 to 10 boys are usually going through this operation together Moreover, without any formality, the whole clan must approve the date. The importance of such event is shown by the participation of the spirits, as in Fiji for example, where offerings are made at the time of the decision to invite the ancestors to come and give their protection. All this affair is not accomplished when «one feels it must be done»; «it has to be done with consideration».

Although the boy's age is determinant to fix the time of Circumcision, the season also has a capital rôle. Since the feast includes a huge meal, requiring enormous amounts of food, a time of special harvest or particular fishing have impact on the date of circumcision, for the abundance it provides. In places where the first harvest is celebrated by a large feast, the circumcision will be put at the same time. However, a less pragmatic interpretation may be that, in earlier times, man was living in symbolic relation with his environment, in this celebration of nature and human life, what is celebrated is life. Today the new year celebration is
The circumcision itself is practiced often by one of the boy's
grandfather. However, the surgeon is always called «grandpa»
even in absence of kinship which indicates his advanced age. In
olden days, the surgery was effected by a priest, spirits, with the
supernatural world. The traditional tool was a bamboo blade. In
many places, the blood coming from the surgery was offered to
the father in a coconut cup as was the first bark cloth impregnated
of this precious blood. It was called «sacred blood». As for the
girl, all items carrying blood traces were buried afterwards in a
secret place, which indicates the symbolic value of blood.

It is interesting that no medicine is given to reduce the pain
although such medicine exists. The only concern here is to pre-
vent any unceasing bleeding. The burk of turo stem or breadfruit
stem is used to reduce any bleeding. Banana leaves heated, or
even a heated stone, applied on the sexual parts will prevent poten-
tial infection, which is the other danger although not capital.
Another concern about this uncontrollable bleeding is a possible
erection which, in their terms, «will provoke the blood to flow
rapidly to the penis and bleeding may follow». Then, there is a
sound provided by spinning reeds which stops the erection, reeds
which the young boy will hold in the hand and will spin when he
feels the erection is coming. The pain must not be reduced since
the whole goal of the circumcision is to able to endure the pain.
In previous times, this operation was accomplished in front of the
males of the entire clan.

The celebration includes a large banquet with entertainment,
songs, dances and games, even tournaments in ancient times. It
is comparable to the girl's celebration. In the same way, the young circumcised
are dressed with exceptional care, wearing many adornments, «they look like hero»,
and they also are settled at the place of honor for the whole ceremony.

Although they are not carried around on a raft to be admired and to chose a
partner, they are praised, through speeches given by fathers at the beginning of
the ceremony, for their courage and endurance which make them, now, real mem-
bers of the community. The banquet is called «the feast of renewal» which makes
it clear that it is a new birth. In some islands, the boys even change
through a ritual extremely rigorous. The name they had before was
a child-name while they get now a name from their ancestors. The
atmosphere of the celebration is «pride and rejoicing» as they praise
it. Boys are proud to have been circumcised and the village is proud of
them. «We sing, we joke, we dance», it leaves obviously an
incredible memory. Gifts are often exchanged between the two fami-
lies to intertwine the two parental lines of which the boy is the
convergence. A new life starts totally different from before, new
name, pain only a man can endure, new responsibilities to face, real
position in the community with duties to accomplish.

The boy will be able to provide food and to protect the group, as
the girl will be able to procreate and, by long successions of births,
insure the perennity of the group.

Circumcision, seen often as a funerary ritual may see also as
a ritual of life, death and life being so close in many ways.
The name of «sacred blood» is given to any blood coming from
the sexual parts, during the first menstruation, the circumcision and
the delivery. In both rituals, blood is what has to be celebrated.

A moment of the initiation ceremony in the Eolalbenga village (New Guinea). Boys pass from the
universe age of play to the working age, by crossing the open mouth of a mythic sea monster; they
are symbolically seem to be born again as men.

Samoon fisherman holding the harpoon called «patia».

This «sacred blood» which must be re-
moved imperiously from anyone's
glance, is the road which will take any magic
to have a action on a certain person,
to have power on this person. In this
way, puberty is access to power.
FOCUS ON THE CARIBBEAN

Caribbean People: Tapestry of the Past, Fabric for the Future

UNESCO’s decision to make its small Member States more prominent within the Organization has brought the countries of the non-Spanish speaking Caribbean into focus on 10 October 1998. The initiative was meant to provide the framework for ongoing dialogue between UNESCO and the countries of the Caribbean sub-region. These are the fourteen Member States of Antigua and Barbuda, The Bahamas, Barbados, Belize, Dominica, Grenada Guyana, Haiti, Jamaica, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, St. Kitts and Nevis, and Trinidad and Tobago, as well as three associated members: Aruba, the British Virgin Islands and the Netherland Antilles.

Regional preparations began with a meeting of Caribbean experts in St. Kitts from 6 to 8 April 1998. The meeting identified as key to all significant human development activities in the Caribbean five components, namely: youth empowerment, community participation in the management of diversity, the fostering of creativity and the fostering of democracy and peace. The aforementioned formed the basis for the programs, projects and follow-up action plans that the specially appointed regional secretariat put together during its sitting in St. Kitts and Nevis, from 31 August to 4 September.

The theme “Caribbean people: Tapestry of the Past, Fabric for the Future” was intended to indicate the intricate weave of the natural and cultural landscape of the Caribbean and need to utilize past values, traditions and achievements in fashioning the future.

Within the tapestry of the history of this unique part of the world can be found images and retentions of myriad of cultures. The encounter of African, Asian, European and Middle-Eastern cultures with the indigenous cultures of the Americas has resulted in a people and culture characterized by creativity, vibrancy and strength. But the Caribbean, as a physical and cultural space, is now threatened by forces originating from inside and outside the region, giving rise to complex societal issues requiring urgent attention. Focus on the Caribbean timely provided the forum for the countries of the region to articulate these issues as they perceive them to be.

Insula was invited to this meeting by the UNESCO’s Director-General Mr Federico Mayor Zaragoza. Insula’s Vice-President for Europe, Hon. Joan Huguet i Roquer, President of the Baleares Islands Parliament, explained the basic internal lines of co-operation promoted by Insula, making special reference to those actions carried out in the Caribbean area.

International Workshop for Natural Reserve Managers and Operators
«Le Riserve in Equilibrio» - Le Riserve Naturali
Orientate della Provincia Regionale di Trapani

Gibellina, Baglio delle Case di Stefano (Sicily) - 1988
INSULA – Provincia Regionale di Trapani – Fondazione Orestiadi

More than thirty international experts met in Gibellina to discuss and bring solutions to the difficult task of the integrated management of natural reserves on islands.

The deep value, both cultural and environmental of islands leads to an overall reflection on the problems of these territories. That is the starting point for a safeguard plan that, considering the physical characteristics of the island of Sicily together with environmental, cultural and natural resources (specifically the territory of Trapani), can lead to an economic autonomy and to a far-sighted safeguard strategy.

Aim of this workshop is to define a number of projects concerning the promotion, the fruition and a sustainable and integrated management of local economies and resources. All that should lead to upgrade the quality of life and environment through a careful definition of strategy aimed to link scientific research (protection and upgrading of the environment), international exchange (tourism) and employment.

• Cardiological Clinic of the University of Athens (Oppression Hospital)
• Tele-education programs within Samos and between Samian and European schools.
• Teleconsultation between a doctor and an elderly patient in a Nursing Home (Girokomeion) of Samos.

The TELEINSULA International Meeting was held in Karlovassi, on the Greek island of Samos. During the first evening demonstrations, on telematic sectors applicable on Samos and all the other islands of the TeleINSULA project have been carried out:
- Teleconference between the Archipelagos of the Aegean (Greece), Eolie (Italy), Eboland (Finland) and Balearics (Spain).
- Telematic communications on telemedicine sector between Samos Heart Laboratory and the
FOCUS ON THE CARIBBEAN
Declaration

WE, THE PEOPLES OF THE CARIBBEAN:

note that as we approach the third millennium, fundamental developments are taking place at the global level, particularly in the economic and technological spheres, are presenting special challenges for us as small States;

further note that positioning our citizens to operate in this new environment, requires concerted, committed and sustained effort on our part to ensure the total well-being of our communities;

recognise
• that the peoples of the Caribbean are descended from almost all the peoples of the world;
• that our communities of indigenous peoples exist together with the other groups that have grown out of slavery, indenture and migration;
• that within the tapestry of the history of the Caribbean can be found images and retentions of these myriad cultures;

declare
• that the Special Project «Focus on the Caribbean: Human Development for Sustainable Livings» will not only help to strengthen the fabric of Caribbean society, but will also ensure the perpetuation of the rich tapestry of its cultural and natural heritage;
• that with a view to realising these objectives, we request UNESCO's assistance and will submit a draft resolution to the thirteenth session of the General Conference;
• that we wish to record our appreciation to UNESCO for the «Focus on the Caribbean» initiative and for on-going support;
• that we reiterate our support for the ideals of the Organisation;

urge
• that UNESCO incorporates Phase I of the Special Project «Focus on the Caribbean: Human Development for Sustainable Livings» in the Programme and Budget for the biennium 2000-2001 and other phases in subsequent biennia;
• that in order to catalyse the Special Project, UNESCO assists in the year 1999 in the implementation of the following specific projects:

the development of mechanisms for enabling the Caribbean People to understand and put in place disaster preparedness measures that will lead to a reduction in their vulnerability to natural disasters and to the impact of the hazards when they occur; this is especially important in light of the recent havoc wreaked by Hurricane Georges;

the strengthening of tertiary level education institutions and networks as proposed by the Heads of Government of the Caribbean Community and adopted as an urgent project by the UNESCO supported Sub-Regional Consultation on Higher Education held in Saint Lucia in July 1998;

the initiation of preparatory work for the establishment/expansion of community information centres;

the educating of the sub-region and the world about the rich Caribbean heritage, by the mounting of the travelling exhibition «Caribbean People: Tapestry of the Past, Fabric for the Future», to be displayed at CARIFESTA VII in August 1999, the UNESCO General Conference in November 1999, and thereafter to travel all around the Caribbean.

Science is a powerful means of understanding the world in which we live, and is also capable of yielding enormous returns that directly enhance socio-economic development and the quality of our lives. Scientific advances over the last fifty years have led to revolutionary changes in health, nutrition and communication; moreover, the role of science promises to be yet greater in the future because of ever more rapid scientific progress.

Meanwhile, humanity is being confronted by problems on a global scale, many - such as environmental degradation, pollution and climatic change - provoked by the mismanagement of natural resources or unsustainable production and consumption patterns. Even if the technology implicated in these problems can be said to have stemmed from science, we cannot hope to resolve them without the correct and timely use of science in the future.

And yet, in spite of the opportunities it offers us all, science itself is facing difficulties of confidence and investment, as well as those of an ethical nature. These can only be solved if the scientific community, governments, business and the general public are able to reach, through debate, a common ground on science with respect to the service it is to provide to society, and a new commitment to science in the years to come.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council for Science (ICSU), in co-operation with other partners, are providing a unique forum for such debate through the convening of a World Conference on Science for the Twenty-First Century: a New Commitment to be held from 26 June to 1 July 1999 in Budapest, Hungary.

CONFERENCE OBJECTIVES

The Conference will analyse where the natural sciences stand today and where they are heading, what their social impact has been and what society expects from them. Finally, it will establish what efforts should be invested to make science advance in response to these expectations and to the challenges posed by human and social development.

STAKEHOLDERS

The Conference will address and involve national governments and institutions, educational and research establishments, members of the scientific community, the industrial sector, inter-governmental organizations (IGOs) and non-governmental organizations (NGOs), as well as the media and the general public. All stakeholders with a vested interest in science and its role in societal development are welcome as active participants in the Conference process, although participation in the Conference itself will be by invitation only. A special role is to be played by the financial institutions and specialized agencies of the United Nations system, and those governmental and non-governmental bodies directly concerned with the scientific enterprise.

The Conference will be an event at which policy-makers, scientists and representatives of society in general
can together discuss the above issues and arrive at a means of increasing the commitment to, and from, science.

**PREPARATIONS**

The World Conference on Science is conceived as a process consisting of a preparatory phase, the Conference itself, and a vigorous follow-up programme. In order to raise awareness on science and mobilize general debate worldwide, UNESCO and ICSU are inviting their many partners to associate their conferences, meetings and other events with the Conference. In this way a wide range of scientists, decision-makers and representatives of the public will be able to make an important input to the Conference even if not attending the central event.

**PROGRAMME**

In pursuit of its aims the programme of the Conference is to be made up of three major forums:

1. Forum I will focus on a number of scientific topics of particular relevance and discussions will be organized on a cross-disciplinary basis; it will address the intellectual, institutional and economic challenges the scientific endeavour now faces, and the ample opportunities that science offers for problem-solving in the years to come;

2. Forum II will examine the many interfaces between science and society at large and deal with societal requirements and expectations, ethical issues and the public understanding of science;

3. Forum III will concern an increased commitment to science by governments, policy-makers and other partners, and obligations towards society on the part of the scientific community.

PACIFIC societies are cultural crossroads with an extraordinary capacity for change and adaptation. With their intense and diverse cultural history and unique geo-political affiliations they are the very embodiment of a rich, word heritage. This cultural diversity and richness is seen in the no less than 1,200 languages and many more dialects spoken in the Pacific-Ocean region, representing about a quarter of the world’s languages, with an average of 5,000 speakers per language. Human settlements are sometimes so ancient that they can be traced back to pre-history or earliest historical times.

On the other hand, islands that had no indigenous population have been settled relatively recently. Between these two extremes there has been an unending flow of immigrants through the ages. These heterogeneous small States are biological, cultural, and racial crucibles which explain their natural tendency to peaceful co-habitation.

What can a paradise for tourists be like? Tourism is not always so for inhabitants. The South Pacific is often the scene of nature’s worst excesses: typhoons, cyclonic storms, rising sea-levels, droughts, earthquakes, erupting volcanoes, tropical storms, tsunamis and other, often man-related disasters, such as soil erosion due to deforestation.

Combined with that, the Pacific Ocean is a vast area covering one third of the earth’s surface. This can lead to problems and hardships that are unique to the Pacific islands. Distances are great and often difficult to cover, a fact that is exacerbated by a lack of adequate transport, inadequate infrastructure and poor communication facilities. Islands can feel cut off and remote from the rest of the world, particularly in times of natural calamities. They are often poor in natural resources and find it difficult to meet their own needs in terms of food and other basic commodities. If it weren’t for tourism and extended, internationally-recognized fishing rights, many of them would have a hard time surviving economically. On the other hand large influxes of tourists can tax already scant water resources, which is, along with increased waste disposal, part of the negative side to the tourist industry, not to mention the inherent threat to the island’s unique culture that these tourists bring with them. Other human-related problems include pollution of coastal waters and of water resources as a result of deforestation in upland area, unregulated use of herbicides and the use of rivers and streams for waste disposal.

"The current trend towards ever-increasing globalization," writes UNESCO’s Director-General, "has significant implications for the development of Member States of the Pacific, particularly the small island states, and presents a major challenge to UNESCO, which has a special role to play in helping them to become integrated as full members of the international community. In particular those Pacific States that have joined UNESCO only recently would benefit from its assistance in promoting their sustainable socio-economic development."

With an initial meeting of the National Commissions of the Pacific region in Tonga from 18 to 22 August of this year, a process of consultation was launched in which Pacific Member States could air their opinions and give shape to the desires they would like to see formalised at the main meeting, on 1 November 1997, during the twenty-ninth session of UNESCO’s General Conference at UNESCO’s Headquarters in Paris.

The ultimate aim of this meeting will be to set priorities for a concrete plan of action to enable the peoples of the Pacific to elaborate their own agenda for peace and development within UNESCO’s fields of competence. It will accordingly seek to identify the priority needs of the Member States concerned in the areas of capacity-building and environment-friendly development and to ascertain ways in which UNESCO may be of assistance in meeting those needs.

**WHAT THE CULTURE OF PEACE?**

The Culture of Peace is all the values, attitudes and forms of behaviour that reflect respect for life, for human beings and their dignity and for all human rights, the rejection of violence in all its forms and commitment to the principles of freedom, justice, solidarity, tolerance and understanding among peoples and between groups and individuals.

To enable ourselves and future generations to reap the rewards of this culture of peace, we can act here and now. We must:

- encourage education for peace, human rights and democracy, tolerance and international understanding;
- respect and protect all human rights, without exception, and combat all forms of discrimination;
- promote democratic principles at all levels of society;
- live in tolerance and solidarity;
- combat poverty and ensure endogenous and sustainable development for the good of all, capable of providing everyone with the quality of life that is consistent with human dignity;
- protect and respect our environment.

"Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed..."

Constitution of UNESCO, 1945

Year 2000
International Year for the Culture of Peace
The image of Sicily and Calabria is often connected with stories about Mafia, Narunghetas, unemployment.

By this documentary, the sicilian director, Gianfranco Serraiono intends to value some aspects of the huge cultural heritage of this land.

The documentary, goes through the salient moments issued from the analysis of the literature as well as from memories of old fishermen.

Sequences placed in different centuries let us the atmosphere of the past live. Real fishermen dressed with costumes of ancient times make the ritual of fishing alive on board of aentury years old. Moreover, the voice of a poet evokes sea legends while a wizard takes the bad luck away.

Sequences and technical aspects stand beside the folkloristic ones. Ethnologists of international renown, archeological remains and ancient engravings bear witness to this former way of fishing.

This documentary for its historical and traditional content as well as for its treatment can reach every possible target.

«FORTI I PALEDDI. CATCHING THE SWORDFISH IN THE STRAIT OF MESSINA»
Reason and subject

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L'OCEAN ATLANTIQUE MUSULMAN
De la Conquête arabe à l'époque almohade

by CHRISTOPHE PICARD

If the middle ages Muslims did not across the Atlantic they sailed on it along a large maritime stretch for eight centuries. And scarce sea-readers taking risks for good booty? It's only a secondary aspect hiding a much deeper movements started with the conquest of the Hyperic and north-African coasts early VIII century A.D.

Behind the vision of the «gloomy ocean» as it was called by the Arab writers another reality sets forth: the appearance of Muslim military fleets and merchant vessels.

Before the Christians the Muslims set up a seasonal navigation permitting the Andalus and the Berbers to ship the products from Sahara and the crops from the rich agricultural plains of the Maghreb exchanging them with the Oil of Alisar and the artisanal goods of the Andalus cities, sailing also through the Mediterranean from North-Africa and Spain till Alexandria.

It is not a hazard if the first important Omeayde ship-yard of Al-Andalus was built soon after the first Viking raid on Seville almost one century before the establishment of Almeria; nor was it a hazard if the Almohades built their capitals on the Atlantic side on their empire: Marrakech, Rabat and Seville.

The study of Arab and Christian sources, together with the contribution of Archeological research sheds light on a maritime world large by unknown till recent, discovering complex political, economic and social structures bringing together sailors and merchants.

Wealthy families owned land and capital controlling political power in Seville, Ceuta or Silves.

The Spanish conquest of the Atlantic Andalus put on end to the progress of the Muslim navigation on a maritime space that the Portuguese sailors started soon to exploit for the own benefit.

Christophe Picard has a PhD in History and literature and teaches Medieval History at the University of Toulouse-Le Mirail.

American anthropologist September, 1998
by ERIKA BOURGIGNON


For more information contact Traditional Healing Productions, Philip Singer, Ph. D., 17280 Madison, Southern California, 90806. E-Mail: singer@oakland.edu.

Philip Singer has been active for many years in both visual and medical anthropology, emphasizing ritual healing and cross-cultural communication. These interests are clearly shown in the materials he has recorded. The patients are two Hawaiians in Lansing, Michigan, for whom Singer arranged (separate) healing rituals, at the request of a social worker of the Lansing Refugee Serv- ices (Catholic Social Services). In both cases, the symptoms appeared psychogenic and biomedical interventions had failed. The first, longer case study, concerns a woman in her 30s, mother of ten children, the second a young man. The woman—who had received drug therapy—is shown exhibiting various symptoms (mote, rocking compulsively, trembling, tearful, etc.). The ritual «team» included a translator, a famous Haitian santera and a Native American healer, as well as the social worker and Singer, who acted as one of two videographers. He is seen as an active participant and, indeed, as «director» of some of the proceedings. The rituals involves «cleansing» of the house by the Native American healer, and lengthy and repeated divination by the santera. Both in this case and in that of the young man, evil magic, due to anger and jealousy, by persons in Haiti, are presented as the causes of the trou- bles and readily accepted by the patients. Undoing rituals are carried out: e.g., tearing of clothing, tying the ag- gressors by knotting the torn cloth; follow-up instructions are provided. Singer's innovations, which have no models in Haitian voodoo, santeria or Native American practices, are of interest: Making the patient speak, and as far as she is able, verbalize her prob- lems; a bread-breaking ritual involving the woman, the children and the hus- band, etc. A follow-up some months later shows the patient verbal and ac- tive. She is learning English, works in a factory and hopes to become a healer herself. The second, shorter case, in- volves a young man who cannot walk or stand due to «hot» or burning feet. This is defined by the santera again as due to evil from Haiti and he confesses readily to having made promises to sev- eral women, whom he had then left behind. He too is healed, works at a restaurant and plays soccer. This docu- mentary is rich in content and raises a great variety of questions, all of which would make excellent subjects for class discussions and debates. One group concerns the nature and efficacy of ritual healing; also, the role of «native» or «traditional» healers in American society and their influence (here we refer to their relevance to various immigrant and ethnic groups, rather than to «New Agers»). Another set of questions asks about the role(s) of the anthropologist, and yet another deals with the place of visual recording in ethnographic research and of visual (or multi-media) presentation of ethnographic information. Finally, we must ask: how well prepared must the instructor be to utilize such materials effectively.

There exists much research on ritual healing and its effectiveness. The fol- low-up interviews, though limited, are valuable in this respect. Still, we would like them to be more extended and the patient's changed situations described more fully. This could be done by supplementing the video accounts with written reports. Also, we must ask what is culturally-specific about these rituals and what is more generally characteristic of ritual (as well as, perhaps biomedical) healing. We know nothing of the religious belief, practice or knowledge of the patients, nor about their personal histories, nor about the story of their migration to the U.S. They are Hawaiians and the as- sumption is that they had had some contact with voodoo, and with most generally widespread Hawaiian belief in the possibility of harmful magical attac- tacks at a distance. Nothing specifically Hawaiian is utilized assumed in the ritu- als nor are the healers expected to be knowledgeable about Hawaiian matters. The Native American healer is seen as «healing» with a feather in the house- both cleansing the house-both and cleansing eagle feathers are as- sumed to be effective, regardless of cul- tural context. The Puerto Rican santera does not invoke spirits—whether Hai- tian, or more generally Afro-Catholic. The rituals appear to be all purpose, cultural composites, including the anthropologist's innovations. The efficacy of the rituals then is not tied to specific cultural elements—like the patient's or the healer's knowledge of such elements. Rather, other fac- tors appear to be at work. The proof given to the patient of great and significant social support, including much touching and expression of concern; the identi- fication and verbalization of the pa- tient's (probable) fears of magic attacks; or, more generally, an extra- punitive ori- entation: «What is happening to you isn't your fault and we can help take it away»— and the affirmation, by multiple authority figures (healers, anthropol- ogist, videographer, translator, etc.), that things will change «if you obey us».

Risks associated with the construction of a nuclear power plant in Akkuyu, Turkey
(athens, 1998)

A 20 pages pamphlet edited by the Hellenic Ministry of the Aegean, deal- ing with the threat to Eastern Mediterran- ean constituted by the intention of Turkey to construct a nuclear power plant in Southern Turkey. Geodynamics and seismicity of the Eastern Mediterrane- an sea are analysed, as well as the risks regarding the accidental release of radioactivity from the Akkuyu nu- clear plant.

It also recalls the United Nations meeting held in 1996 in Santorini where, in the framework of the Barcelona Con- vention, representatives from all Medi- terranean countries endorsed a decla- ration calling, among others, for a nu- clear free Mediterranean.
L'ULTIMA MATTANZA?

The ancestry of the etnographic filmography concerning the fishing of tuna, also known as «tonnara» or «Mattanza», go back to the origin of the history of the cinema; in 1913, Giovanni Girotti, director-operator of documentaries, filmed some scenes about the fishing of tuna, which unfortunately have been lost or destroyed. The «scuola napoletana» has then been attributed several documentaries concerning the different phases of «tonnara»: «La Mattanza» (Francesco Alliata - 1948), «La pesca del tonno» (E. Alliata, Quintino di Napoli and Pietro Monzella - 1954) and «Tempo di tonnari» (Vittorio Sala - 1955).

This filmography, enriched by the great contribution of Philip Singer, an American visual anthropologist («63 Tonnarotti, 22 giorni: l'ultima tonnara-mattanza»), is the evidence of the possible renewal of an etnographic documentary with an already well-exploited subject.

The innovative realistic style of these documentaries has contributed to eliminate the discussion upon the concept of the opposite dualism documentary/fiction. Documentaries differ from fiction not in their construction as texts, but in the representations they produce.

The documentary realistic in not only a style, but also a professional ethic, a concept that has been applied to etnographic field. The Philip Singer's video is an example of how, by the means of a mobile camera with an incorporated directional microphone, he is able to reduce the impact caused by the introduction of technological instruments used to film.

The «tonnari» can move, talk and be filmed in a relatively informal way during the different contexts of their daily life. Their movements, their observations and interviews during the 22 days of preparation and realisation of a tonnara are filmed by Philip Singer in detail with the maximum of discretion.

The adoption of this analytic-phenomenological approach, allows the fisherman to talk of himself directly.

The utilisation of «the voice out of the field» is limited to a brief initial introduction where comments give only the elements to place the history and ambition of «tonnara».

To evidence the social denunciation of this matter, the author always respects his choice of using the uncertain Italian of the fisherman.

That is a mean to discover the actual problems related to tonnara.

The last tonnara in Sicily will probably end forever due to disputes between the Region, the conserver and the owner and the biggest tuna are now fished by Japanese who are invading the ocean with their ships.

In Sicily the 63 «tonnarotti» are worried about their uncertain future. The 100 days of «tonnara» are an important source of work and tourism. Emigration would be the only alternative to the end of «tonnara».

The central and most intensive moment of this «culture of the sea» is the final «mattanza», when ships form a square around the «room of the death», the last one of the seven submarine gates' rooms adopted to catch the tuna. The fishermen start to pick up the gate and the tuna come up from the water trying to escape. But their destiny is already signed by the blooded used by fishermen.

A very emotional and strong scene which must be seen and understood by considering the specific relationship between man and sea in the traditional culture of the fisherman.


The International Scientific Council for Island Development (INSULA) was formally created in November 1989 as an international, non-governmental organisation whose aim is to contribute to shape island awareness and develop islands’ common future, supporting necessary co-operation and information actions in the scientific and technological fields.

The aims of INSULA are to contribute to the economic, social and cultural progress of islands throughout the world, as to the protection of island environment and the sustainable development of their resources. Within such a context, INSULA co-operates with UNESCO and other international organisations, as well as institutions at the national or regional level sharing the same goals and interests. Through its international and multidisciplinary network of experts and researchers, INSULA contributes towards balanced, sustainable development initiatives undertaken by island authorities.

Through its initiatives, INSULA seeks to facilitate or favour:
• Technical co-operation in all fields relating to sustainable island development with a special interest in island cultures and human resources development.
• The exchange of information and experience through the publication and diffusion of periodical journals, books and reports, using the international and multidisciplinary network represented by INSULA members.
• Inter-island agreements directed towards the defence of islands' common interests in the framework of sustainable development, at level of governments and public administrations as well as technical and scientific institutions.

For the attainment of its aims, INSULA promotes international co-operation projects, assists islands directly, organises seminars and conferences at national, regional and international levels and promotes a direct dialogue with and between the authorities and the populations of different islands and island groups. It also promotes co-operation and exchange of experience and expertise between islands of a given region as well as the inter-regional level.

INSULA's task is to foster the passage from theory to practice, supporting the actions which contribute to a sustainable and fair development of every island of the world.
APPLICATION FOR MEMBERSHIP OF INSULA

I wish to become a member of INSULA, the International Scientific Council for Island Development.

Surname: ____________________________ First Name: ____________________________

Institution: __________________________

Address: ____________________________ Country: ____________________________

City: ____________________________ Telephone: ____________________________

Fax: ____________________________ e-mail: ____________________________

Annual membership: 

- Individual: [ ] 400 French Francs
- Institution: [ ] 1200 French Francs
- Supporting member: [ ] 2000 French Francs (or more)

I am paying the amount of ____________________________ by:

- [ ] Cheque
- [ ] Master Card
- [ ] Visa
- [ ] American Express

Cheques are to be made in French Francs payable to INSULA.

Credit card number: ____________________________ Exp. date of credit card: ____________________________

Signature: ____________________________ Date: ____________________________

WEB SITE:

http://www.insula.org/