Community Empowerment for Cultural Tourism and Heritage Protection in Georgia and Uzbekistan

Objectives, Outcomes, and Lessons Learned

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Executive Summary

i. This paper presents an analysis of the social and economic implications of investments in capacity building for sustainable cultural tourism development and heritage preservation. It summarizes the lessons learned from 10 separate but interrelated activities carried out in Georgia and Uzbekistan (annex 1). The activities were financed by the Trust Fund for Environmentally and Socially Sustainable Development (TFESSD) and cost between US$ 23,000 and US$ 49,000 each. The activities aimed to empower communities for cultural tourism and heritage protection. Cultural assets were defined both as assets (museums, monuments, homes, and neighborhoods) and as knowledge and knowhow of traditional arts and crafts. Thus, the objective was to empower communities to take ownership of their cultural heritage in a holistic manner so that both specific sites, the neighborhoods surrounding them as well as the arts and crafts communities that support tourism around cultural assets, are revived.

ii. The individual TFESSD activities aimed to: (a) create awareness of cultural tourism with community involvement; (b) train youth, tourism agencies, unemployed young people, and the communities in activities relating to the preservation of cultural assets and the production of arts and crafts to improve local incomes; (c) build the capacity of local governments and civic groups to collaborate in community based cultural heritage protection; and (d) introduce mechanisms to institutionalize citizen voice in local government decision-making related to cultural tourism and heritage protection.

iii. The activity involved participatory rapid assessments and systematic social surveys in designing a series of pilot projects carried out in Georgia and Uzbekistan. The following outcomes were achieved:

(a) Communities were empowered in development decision-making through enhanced awareness of cultural tourism;

(b) Local youth, including those who reside in towns and villages outside major urban centers, obtained enhanced capacity for preservation and restoration of cultural assets;

(c) Skills development efforts improved incomes;

(d) The material welfare of the local communities has improved;

(e) Several cultural assets were preserved during the process of hands-on-training;

(f) The capacity of small towns to increase the flow of tourists and to better use cultural assets to generate income was enhanced;

(g) The community capacity to preserve cultural assets was revived;

(h) A closer relationship between craftsmen, the staff of formal cultural institutions,
and the artisan community was established;

(i) The information support provided for the preserved assets and the artisans significantly improved the flow of tourists and enhanced incomes;

(j) The enhanced visibility of cultural assets induced private investments in cultural tourism;

(k) The promotion of cultural tourism helped meet other community concerns; and

(l) Preservation of cultural assets enhanced the collaboration between local governments and local civil society organizations.

iv. The overall lesson learned from implementing this TFESSD activity include the following:

(a) Cultural tourism and heritage protection based on active community participation yield important and sustainable benefits in terms of employment and income;

(b) Information/communications support to improved cultural assets and revived traditional arts and crafts significantly increase tourist flows. Without tourist books, brochures, and maps, individual tourists miss the opportunity to view cultural assets and local arts and crafts. Without relevant in-depth information, tourist guides cannot provide sufficient information to tourists. Similarly, unless informed, communities and neighborhoods of cultural assets cannot fully participate in their preservation. Yet, resources for information and communications support are scarce. The availability of small grants create important returns in increasing the flow of tourists and lenghtening their stay; incomes of participating households are also enhanced;

(c) Donor resources, even in small amounts, make disproportionately large impacts if available with regularity, flexibility, and transparency. The high demand for the continuation of the first phase of the project in both Georgia and Uzbekistan showed that community-based approaches to cultural tourism can be replicated in other cities of Georgia and Uzbekistan as well as in other countries of Eastern Europe and Central Asia;

(d) Cultural tourism and heritage protection projects can succeed even in “challenging” environments where more traditional projects may fail. Donors and governments find this type of development activity easy to support because rent-seeking opportunities are limited. Corruption is minimized if funds are managed through participatory and transparent community-based mechanisms, which emphasize public disclosure of how funds are spent. Thus, support to cultural tourism and heritage protection investments provides an important opportunity to remain engaged in countries where issues of freedom and corruption discourage large-scale donor support;
(e) Owing to the multiplier effects involved in community-based cultural tourism, small investments, including those for skills building, improve local incomes, even for households that are not directly involved in the sector. For example, the skills building activity carried out in Uzbekistan not only improved the incomes of the masters and the graduates participating in the program, but helped the producers of raw materials and the merchants marketing crafts, among others. Similarly, the improvement of the exhibition facility in an important cultural heritage site in Georgia not only provided higher levels of entrance fees to visit the protected area and improved the opportunities for its maintenance, but also benefits the water vendors, soft drink vendors, craftsmen, and small-scale family businesses selling dried fruit and other food around the heritage site;

(f) Even small amounts of financial resources to support cultural tourism and heritage protection activities can yield substantial benefits for individuals, families, and communities when their participation is secured. If projects rely on local labor and strengthen local capacity to restore and preserve cultural assets while creating employment, they enjoy greater support and are more likely to be sustainable. Regardless of how small, tangible economic benefits to local communities increase their ownership of sites and thus contribute to the sustainability of the restoration/preservation efforts. Making cultural assets an integral part of communities and/or integrating living culture into heritage sites and museums benefit both the assets and low-income artisan households;

(g) When resources are limited for carrying out substantial restoration activity, less costly projects may start attracting tourists. As tourism activity intensifies, resources can be created for investments in infrastructure and restoration. Because it is often the lower income households and unemployed youth that are attracted by both the preservation efforts and arts and crafts initiatives, the benefits accrue primarily to the more needy members of communities;

(h) Capacity building requires longer-term support and cannot be considered “complete” through short-term interventions alone. The positive experience with sub-projects that built on earlier Bank investments in cultural asset preservation and restoration of historic towns suggest that there would be additional benefits to follow as the private sector investments flow to the restored areas and the residents participate by restoring their homes for bed-and-breakfast and open cafes and restaurants, and artisans increase their production for sale in areas around restored cultural assets. There is need, however, to guide the activities of the private sector and the area residents so as to maximize their sustainability and prevent over-crowding around cultural assets;

(i) Sustainability of investments in cultural heritage preservation also depend on the long-term support of local governments. As tourism incomes increase and the potential income flows become positive, local governments more readily invest in
the infrastructure, such as water supply and sanitation, in neighborhoods of cultural assets and;

(j) Building the capacity of communities around cultural assets significantly enhances the sustainability of preservation activities. It promotes dialogue between the residents and the visitors, and allows tourists to better understand the “living culture” of the places they visit. As mentioned above, it also promotes interest in home improvements, development of tourist services, and the production of local arts and crafts. The substantial increases in real estate values around these neighborhoods enhance the ability of the residents to seek credit for tourism investments. As a result, private investment in cultural tourism increases.

v. The pilot projects were successful in achieving their outcomes, but the available funds were too small to create nation-wide income effects. Many cultural assets and skills in arts and crafts continue to face the risk of extinction unless successful pilots are substantially expanded and deepened through regular investment projects for the benefit of a much larger segment of the populations of the two countries.
Community Empowerment for Cultural Tourism and Heritage Protection in Georgia and Uzbekistan

Objectives, Outcomes, and Lessons Learned

1. This paper summarizes the objectives, outcomes, and lessons learned from the TFESSD-funded activity “Community Empowerment for Cultural Tourism and Heritage Protection in Georgia and Uzbekistan.” It presents an analysis of the social and economic implications of investments in capacity building for sustainable cultural heritage development. The primary objective of the activity was to empower communities to take ownership of their cultural heritage in a holistic manner so that both specific sites and the neighborhoods surrounding them, as well as the arts and crafts community that support them, are revived. It was expected that this, in turn, would help promote cultural tourism and local incomes. The lessons from this activity are drawn from an assessment of the role of cultural tourism in empowering neighborhoods and professional communities, and in strengthening the connectivity between preservation of cultural assets and traditions of the people, the musicians, artists, artisans, and others who live around them.

Background

2. Most countries of Eastern Europe and Central Asia have cultural resources that are largely untapped for development and poverty reduction purposes. The institutions that managed these assets in the past no longer have resources to carry out this function, and the communities and citizens burdened with the costs of transition to the market economy have not been mobilized to take ownership of their heritage. Moreover, the limited cultural tourism activities that characterized many of the secluded Soviet countries were not used to viewing tourism as a major source of work and income. Yet, according to recent research, cultural tourism - which can be defined as travel directed toward experiencing the arts, heritage, and the special character of a place - is the fastest growing niche market for world tourism, and one that generates more tourism spending than other forms. Eastern European and Central Asian countries can enjoy the benefits of cultural tourism if local government services are improved, and opportunities for public, private, citizen, and tourist dialogue and collaboration are expanded. This required community empowerment, ownership of cultural heritage, significant information and communications support to cultural tourism, appreciation of the interaction between built and living culture as well as enhanced participation of local governments.

3. Community-based cultural tourism provides a means for empowering local populations in development decision making. Unlike mass tourism, with its large hotels often built by outsiders, community-based tourism involves local residents in the design and development of tourism activities, and keeps a far greater share of the income generated by visitors in the community. The benefits of community-based tourism often include: job creation, poverty reduction, and minimal adverse impacts on an area’s culture and environment than that exerted by mass tourism. Preservation of cultural assets builds community capacity and pride, and generates revenue for maintaining or
upgrading many elements of the community, including the residential homes, community gardens and infrastructure. Community-based tourism can generate four types of local cash income generally involving four distinct categories:

(a) wages from formal employment including for tourist guides, staff of tourism enterprises, shops, etc;

(b) earnings from selling goods, services, or casual labor (e.g. food, crafts, building materials, guide services);

(c) dividends and profits arising from locally-owned enterprises; and

(d) collective income (e.g., profits from a community-run enterprise, dividends from private sector partnerships and land rental paid by investors, cash generated through entrance fees to cultural sites, etc.).

4. Empowering citizen groups to take charge of their own cultural heritage and strengthen tourism development can change poor people’s access to assets and related livelihood options. It can:

(a) Generate funds for investment in health, education, and other assets;

(b) Help improve infrastructure such as water supply, roads, and street lighting;

(c) Enhance social capital and cooperation among residents surrounding cultural assets and among artisans;

(d) Strengthen sustainable management of cultural resources; and

(e) Create demand for improved assets.

5. Because community-based tourism requires close collaboration between local governments and small-scale businesses as well as community organizations, cultural heritage tourism can help enhance governance and ensure that municipal environmental services are provided in a reliable manner. Citizens and their associations can demand support for services that can enhance entrepreneurial initiatives (including of the traditional arts/crafts), ownership of cultural assets, and protection of cultural heritage to allow the free interaction of people from different countries and ethnic groups through cultural tourism.

6. Both Uzbekistan and Georgia enjoy rich cultural heritage resources. Lack of ownership of cultural assets, deficient management of environment services such as solid waste, water supply, and sanitation, as well as inadequate legal frameworks for entrepreneurial development hinder citizens from participating in community-based cultural tourism. Yet, people take pride in their cultural assets and deeply feel the need to restore authentic traditional arts and crafts. There is also a strong interest in opening up
the local communities to outsiders through cultural tourism and in enjoying the transition to the ‘free market’ in a more holistic fashion. With constrained opportunities for work and employment in many local communities, tourism offers a wide potential for increased incomes. The potential to sell a carpet woven or the food prepared in a traditional courtyard of a restored home, to get work restoring a cultural assets or the infrastructure surrounding it are all viewed as important opportunities by those who have no work and for many who make income too little to live on.

**Project Objectives**

7. In both Georgia and Uzbekistan, it was envisaged that the project activities would improve:

- Community participation in the preservation of cultural assets and the know-how for traditional arts/crafts;
- Cultural tourism through information/communications support;
- The business environment by providing support to owners of small businesses, including the producers of traditional crafts and owners of tourism offices;
- Human capital by providing training in skills;
- Social cohesion through support to community led activities; and
- Poverty reduction by creating work opportunities.

8. The specific objectives of the project were to empower communities in development decision making through:

- Creating awareness of pro-poor tourism and involving communities in the promotion and development of cultural assets;
- Training youth for local employment in activities relating to cultural tourism;
- Building the capacity of local governments and civic groups to engage in consultations that promote community based cultural heritage protection; and
- Enhancing local government involvement in cultural heritage protection.

9. Given the limited level of funding available for the project¹, special emphasis was placed on skills development for the youth in arts/crafts and poverty reduction through participation in services in areas specifically related to cultural tourism. The intended beneficiaries included the geographical and professional communities, citizens, artisans, youth, and cultural tourists. In Georgia, the restoration of cultural assets by the Government, with support from the World Bank, in all three cities the TFESSD activities focused was an important initial step. There was already a strong NGO in place that had already worked with the Bank and an interest on behalf of local governments to continue investments in cultural heritage. The TFESSD activities further enhanced the existing

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¹ About $200,000 was available for each country for project implementation, excluding assessment, monitoring, and reporting activities. Each sub-project was financed with small grants, ranging from US$23,000 to 49,000.
potential, introduced a pro-poor focus on living culture and restoration of traditional arts/crafts, and provided information/communications support that enhanced the flow of cultural tourists. In Uzbekistan, where the policy environment can be far more challenging than in Georgia, the existence of a national NGO promoting traditional arts/crafts significantly facilitated the implementation of skills building activities, making it possible to reach the remote and poorest communities throughout the nation with high overhead costs.

**Project Activities**

10. The TFESSD activity “Community Empowerment for Cultural Tourism and Heritage Protection in ECA” included the following seven components implemented in both Georgia and Uzbekistan:

- Rapid participatory assessments for the formulation of the sub-projects and social assessments for the formulation of implementation arrangements and/or training needs assessment for sub-projects;
- Capacity building for local neighborhoods of cultural assets and for communities of artisans (skills training and workshops);
- Capacity building for museums, museum associations, association of craftsmen, and management of archeological sites;
- Capacity building for craft associations and youth training, including for tourist guides;
- Information/Communications support for marketing of restored cultural assets, for crafts produced by artisans in museums, in training centers, and in their homes; and,
- Exhibitions and dissemination workshop.

11. An international consultant (social scientist) worked with local partners in carrying out participatory assessments and semi-structured interviews in three towns of Georgia (Signaghi, Uplistsikhe, and Tbilisi) and three cities of Uzbekistan (Tashkent, Bukhara, Samarkand) to identify priority needs in supporting cultural tourism and heritage protection and to assess the feasibility of meeting those needs. Stakeholders included locally elected government representatives; community groups; small-scale tourist business owners; small-scale enterprises supporting the tourism sector such as crafts and restaurants, tourism marketing agents, youth organizations, and the media. In addition, individual sub-projects carried out social assessments in order to ensure citizen participation in the promotion of cultural tourism. For example, in Tbilisi, 13 different routes were identified to organize walking tours around cultural assets. The routes were chosen from among a large number of alternatives based on the interest of the local residents to participate in learning seminars, in making commitment to maintain the neighborhoods clean, and in engaging in a dialogue with the visitors. The residents along the chosen routes also expressed interest in restoring their own traditional courtyards for viewing, in opening kiosks to market handicrafts, etc. They became aware that the inclusion of their neighborhoods in the routes identified to promote cultural tourism would significantly enhance the value of their real estate and would allow them easier
access to credit for small business investments for restoration of their homes to run bed-and-breakfast facilities or open other establishments such as kiosks, stores, and cafes.

12. In Uzbekistan consultations were launched in November 2004 with various stakeholder groups, including local communities (mahallas), local governments (“khokimiyats”), associations of craftsmen, individual craftsmen, students of art schools; representatives of the national academia; research centers, association of architects, tourism associations, tourists bureaus, and the staff of restoration centers, madrasas, and museums. The methodology used included: (i) participatory consultations through in-depth interviews and focus group discussions; (ii) participatory observations; and (iii) analysis of primary data collected in the field and secondary data provided by the local consultants. The consultations were held in selected urban and rural areas of Uzbekistan that represent a wide range of cultural and historical assets and artisan traditions.

13. For each of the sub-projects, in both Georgia and Uzbekistan, extensive consultations using the methodology described above was employed. In both countries, local specialists followed the progress of the sub-projects closely, carrying out consultations both with beneficiaries and activity managers to ensure that adjustments were made as appropriate to accommodate changing conditions and new demands. In addition, national and community-based NGOs initiated and sustained consultations both with the residents and with master craftsmen and potential apprentices. In Georgia, for instance, the initiative of a community-based NGO facilitated the identification of the Project and its implementation arrangements. The same NGO mobilized other community members for Project implementation and committed itself to sustaining community participation in maintaining the improvements in cultural assets. Through active dialogue with the local government, the NGO also mobilized local resources for maintenance and operation of restored cultural assets. Another citizens group made a commitment to organize landscaping around these assets through community labor and mobilized the citizens to participate in reviving the traditional music festivals held in the city. This has contributed to the substantial increases in tourist flow to the city from 14,185 in 2004 to 30,550 in October 2007.

14. In Uzbekistan, collaboration was sought with UNESCO and a joint effort was launched to improve cultural heritage tourism in two cities: Samarkand and Bukhara. In Samarkand, for instance, with support from UNESCO, the tourism office of the municipality, the Association of Architects, and from an ethnographer a city map was prepared for cultural tourism that identified the arts/crafts resources in the city.

15. Capacity building activities focused primarily on the development of restoration skills, participatory cultural heritage information strategy design, participatory ethnographic mapping, training of male and female youth in local arts/crafts such as carpet weaving, silk production, and wood carving. A special training activity was

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2 Two local social scientists (Sabohat Saatova, Anthropologist, Uzbek Academy of Sciences; Cholpon Djoldasova, Sociologist, “Expert Fiqri” Research Center) and a research assistant/interpreter (Barno Eghamberdieva, National Institute of Oriental Studies) participated in research and fieldwork, and provided logistical support.
launched to instill arts and crafts skills based on the use of waste materials. The capacity building focus was expanded to cover display of archeological artifacts uncovered in cultural heritage sites and the preparation of their inventory. Capacity was also built for the preparation of tourism information and maps to guide visitors towards cultural heritage sites and to local artisans.

16. The following pilot projects were funded and are described briefly in the next section:

- Participatory design of information materials, maps, brochures, books and websites to promote cultural tourism and to improve incomes of local artists and artisans, including those who work/market in their homes;
- Contribution to restoration of cultural heritage sites through development of restoration skills of the youth;
- Participatory design of facilities to revive music festivals;
- Improving landscape around cultural assets through community participation;
- Participatory design of tourist routes;
- Integrating living culture of crafts into museums through creation of artisan centers;
- Developing traditional arts and crafts outside primary cities so as to improve local incomes.

Georgia

17. In Georgia, three pilot projects were designed in three towns with important cultural assets. The pilots were identified, designed, and implemented with full participation of the municipal governments, managers of cultural sites, national and local NGOs specializing in cultural heritage development, the communities, and youth interested in training as well as the master craftsmen willing to help train them. In

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3 In Uplistsikhe, under a previous Bank loan, the historical site was protected and a cultural center was built. However, a large number of historical finds from the site were not displayed, thus reducing the attractiveness of the site for cultural tourism. The pilot project provided technical assistance for the preparation of an inventory of the finds and for their display. Other improvements to make the site visitor-friendly were also planned. Similarly, in Tbilisi a previous Bank loan helped revive a segment of the old town. This has attracted a large number of private investors and created opportunities for artists and artisans to marked their products. Incomes of both the residents of the restored neighborhoods and of private investors from other parts of the city/country substantially improved.

4 One of the top priorities of Sighnaghi sakrebulo (local council) was to improve the socio-economic condition of its population and to enhance the town’s profile. To achieve this, the sakrebulo is interested in strengthening cultural tourism and enhance the role of the local self-government in supporting the development of relevant infrastructure as well as in making information available. The sakrebulo maintained close contacts with the local NGO “Sighnaghi-2002”, which has actively collaborated in the town development processes. The NGO was familiar with the problems faced in the town, including lack of amenities for recreation, which are of highest importance. Having taken into account the opinions expressed by the members of the NGO, representing the most active layer of the local community, the sakrebulo identified the restoration of recreational park as one of its top priorities. Due to limited budgetary resources, the Sighnaghi local government had been unable to invest in cultural tourism. The local government budget could be enhanced through the promotion of cultural tourism and the re-
Sighnaghi, for example, technical assistance and capacity building activities were provided to the municipality to develop and maintain a website as well as tourism information. At the same time, traditional carpet weaving and tapestry skills were revived. For this purpose, local carpenters were trained to produce looms which were lent to the youth (mostly women) to weave carpets once trained. The municipality provided a new place for the local artisans to produce and display the carpets being produced. The tourism website and the tourism information activities also were completed. The work has been completed jointly with the local government and city-based NGOs.

18. **Sighnaghi.** The Sighnaghi pilot was designed to encourage home-based production of carpets\(^5\), rugs, and tapestries\(^6\) and to promote cultural tourism in the town. A central facility was used for initial training and those who wanted to continue weaving outside their homes were allowed to use this facility which was also used as a marketing outlet. The facility was provided free of rent by the local government. The weaving looms were produced for purposes of training and those interested in taking looms to their homes could do so at low prices. Carpenters were trained in Tbilisi to produce the looms and they were able to market these not just to the carpet weavers in Sighnaghi but weavers in other parts of the country. Allowing individual craftsmen to produce in their homes was not only more desirable for the interested citizens, but was also cost effective in contrast to the construction of a large factory as was the case in the Soviet times. The project has made good progress in reviving the traditional carpet weaving and tapestry skills. Carpets were being sold and thus income was already being generated by the project activities. This pilot project started to have an important poverty reduction impact and has further increased the tourism potential of the town. The community also held meetings to recruit students and to design the revival of the tradition of folk/music fairs in the site.

19. In addition to the above, a publication was prepared in English to promote Sighnaghi as a tourist destination and was disseminated to tour-agencies, international organizations, mass media, and across the country. The publishing of a promotional booklet was a key factor in supporting the development of cultural tourism and re-

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\(^5\) The Georgian Textile Group worked closely with CHF for capacity building activities. The Group was an association of professional artists, designers, artisans, researchers, art historians and ethnographers, working in the field of textiles in Georgia. The Group was formed in 1993 and was a member of ETN (European Textile Network). The Group was a self-governed, non-profit organization, working on voluntary principles. They did not have any permanent executive staff and all activities of the Group are coordinated by the elected board.

\(^6\) The market demand for carpets was not as strong as for rugs and tapestry; yet the carpets from the town area had unique designs and the few that were available in the shops sold for good prices. Nevertheless, diversifying the artisanal production reduces risks. Thus, rug (kilim) and tapestry looms were also provided to interested and trained households. Another advantage of diversified production of carpets, rugs and tapestry was the attraction for the tourists. Instead of visiting a factory, they had a chance to visit weavers at home, and became more familiar with the Georgian way of life.
establishment of Sighnaghi on the tourist map of Georgia. It helped artisans and craftsmen to get recognition and to market their work and generate income. This, in turn, provided incentives for others to start producing tapestry, carpets, and rugs that once defined the people of the area. The trust fund also supported the creation of a website to advertise local arts and crafts. Within two years, the initial booklets were all distributed and the users of the website started requesting updates in the website; this was done and additional booklets were printed.

20. To complement the activities designed to promote the unique cultural tourism potential of Sighnaghi, the local government designed a website about the town. Trust fund supported experts to provide training to the local government staff for the use and maintenance of the website. The website included general information about the town, maps, history of Sighnaghi, cultural heritage (architecture, museums, music, crafts), information on carpet and tapestry production, tourist information (tourist information center, guest-houses, itineraries, sightseeing, projects implemented in Sighnaghi), and the Forum.

21. The local government of Sighnaghi and the town’s non-governmental organization (Sighnaghi 2000) also wanted to revive the town’s traditional music festival. For this purpose, they needed to design a mobile cultural events platform to be located within the park surrounding the city walls so as to protect the site while promoting tourism. The park contained coniferous and other ever-green bushes, flanked by a circuit wall on one side and an archaeological preserve on the other. The park was a beloved place of Sighnaghians and one of the main tourist attractions. However, its use as a recreational site was almost impossible due to lack of maintenance. To re-open the site for public use, another pilot project facilitated community volunteers in removing thorns and shrubs, planting new saplings, designing community-based arrangements for maintaining the site for cultural tourism, and improving foot paths to allow tourists to visit the site. These improvements enabled the town to host small festivals and concerts, and market local crafts to improve incomes.

22. Another project aimed to enhance cultural tourism in Uplistsikhe\(^7\). The main objective of this activity was to create capacity for cataloging and displaying the archaeological finds\(^8\) of the site to the public\(^9\). This required purchase of showcases for displaying archaeological findings and creating capacity for preparing explicationary

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\(^7\) This was especially true for the sub-projects implemented in Georgia, where the two communities demanded integrated and holistic approaches to review both the built and the living culture.

\(^8\) In Uplistsikhe, under a previous Bank loan, the historical site was protected and a cultural center was built. However, a large number of historical finds from the site were not displayed, thus reducing the attractiveness of the site for cultural tourism. The pilot project provided technical assistance for the preparation of an inventory of the finds and for their display. Other improvements to make the site visitor-friendly were also planned.

\(^9\) The need to continue support for cultural heritage preservation and community-based cultural tourism was emphasized in both countries. A local expert in Georgia noted: “The Soviet legacy made people sceptical; they do not trust outside support unless it has continuity and improves incomes of not just a few but many within the community. One time interventions are fashionable, but this is not what creates trust and sustainable appreciation of the value of cultural assets.”
notes/materials (for example, photos, graphical materials) as well as information about destroyed caves, foreign travelers who visited Georgia in the 19th century, and specialists who contributed to increasing knowledge about the site (for example, Frederic Dubois de Montperéux, Leman Haupt, Mari Brosset, Gagarin, Countess Uvarova), photos, and graphical materials. The findings were stored in the depositories of the Museum of Fine Arts of Georgia and the Uplistsikhe museum reserve. This activity allowed the opening of the site’s pre-existing exhibition hall and served scientific (archaeology, history, architecture, art history) and educational purposes. The activity also allowed the local population and tourists to spend more time in the site and attract larger numbers of tourists.

23. In Georgia, the first set of pilot projects were implemented by the end of 2005, despite a winter where the country was deprived of heating gas for extensive periods of time - primarily because the local communities believed in their potential for income generation. Difficulties with transfer of funds were also experienced due to several banking issues. However, the sub-projects in Sighnaghi and Uplistsikhe were brought to successful completion because of intensive community involvement and the support of both local and national NGOs.

24. Tbilisi. The pilot project in the capital city aimed to support the State Program on Old Tbilisi Rehabilitation and was a follow-up to a major investment in the restoration of a segment of the inner city. As a result of a remarkably positive response to the investment project, the local government had established a new administrative unit (Old Tbilisi District). This administration started the rehabilitation of the underground infrastructure in Sololaki, a neighborhood in Old Tbilisi, in order to improve the physical conditions of historical buildings. With increased tourism, it became important to mobilize the citizens and to give them guidance for the preservation of cultural assets, including the traditional residential structures. To enhance citizen participation in cultural tourism and to better organize walking tours of the city, the TFESSD supported the Fund for Preservation of the Cultural Heritage of Georgia to: (a) carry out consultations with the citizens, (b) identify around 13 routes along which significant cultural assets and traditional homes are located; (c) enhance capacity of residents around these routes for better and more informed dialogue with visitors; (d) enhance capacity of tourist guides; and (e) provide support to a new cultural tourism.

25. Once the tourist routes are identified through community participation and citizen support, detailed historical research were carried out with support from local historians to prepare detailed maps, photographs, and text for the preparation of a Guide Book to provide information for tourists about each of the routes. This booklet is published; the revenues from the sale of the first 2,000 copies distributed to the tourism offices and bookstores to facilitate the reprinting of the book to sustain the initial effort.

Uzbekistan

26. While the project proposal assumed that greater need and potential for impacts would be in Samarkand and Bukhara, stakeholder consultations revealed that a
disproportionate amount of attention had been placed by other donors in these two cities. Thus, it appeared that the added value of sub-projects financed under the TFESSD activity would be relatively small unless collaborative arrangements were made with donors already working in these two cities. Consultations revealed that support to two cultural heritage projects initiated by UNESCO in Bukhara would create solid results on the ground. The other sub-projects aimed at broadening the geographic scope of community-based cultural tourism activities in Tashkent as well as in rural and small urban communities outside the three major urban centers.

27. One pilot activity in Uzbekistan (Center of Living Bukharan Jewish Culture: Technical Assistance for Restoration and Planning to Preserve Living Jewish Culture in Bukhara) included the financing of technical assistance for planning the preservation of Jewish Culture in Bukhara, in collaboration with UNESCO and the Restaurateurs Sans Frontieres. Bukharian Jewish culture is in essence a synthesis of traditional Jewish culture and the richly diverse culture of Bukhara. The language, music, food, traditions, crafts, and daily life reflect the range of influences present in Bukhara. With the objective to create a Center of Living Jewish Culture in Bukhara and to promote the rich and unique cultural heritage of the Bukharian Jewish community, UNESCO attempted to restore the former home of a Jewish residence located in the Jewish quarter of Bukhara. The TFESSD project supported the capacity building component and helped train local youth in restoration skills. Beneath layers of whitewash, the youth were able to uncover the original 19th century decorative paintings and Hebrew inscriptions. The skills acquired can be used not only for the center but for other historic homes in Bukhara or elsewhere. The TFESSD funds also were used for the development of a plan for the Center’s installations, activities, and administration.

28. Within the Jewish community, there is a school, two Synagogues, and a community of many families struggling to maintain identity against the mass emigration, poverty, and assimilation. The synagogue serves as the de facto community center, but limits cultural expression to religious life. Thus, to foster cultural growth or proclaim its richness to the public, the restoration of one of the authentic houses as a living culture is of importance. Once completed, the house will be used to preserve Jewish Bukharan folkloric traditions for community gatherings and exhibitions. Among other activities, scholarly research will be facilitated through the workspace and library to be created in the restored house. A small shop will encourage the community to revive the arts and crafts. The project will help empower the community to promote their own heritage.

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10 Today’s Jewish community in Bukhara carries the legacy of a rich and unique cultural heritage which developed over many centuries, possibly millennia of existence on the Silk Road. Both resistant to and accepting of other cultural influences, Bukharian Jewish culture features Persian and other Central Asian accents while remaining distinctly Jewish. This cultural distinction is supported by a relatively good institutional infrastructure. However, there is no museum or central source of cultural life and communio. Prior to the UNESCO project, there was little to foster cultural growth or promote its richness to the public. Likewise there was no centralized tool for dissemination and promotion of local Jewish culture life internationally. There was no Center of Living Jewish Culture despite its importance for the preservation both of cultural assets and the living culture.
The Center of Living Jewish Culture draws on the pedagogy of a museum, the dynamism of an artists’ colony, and the practicality of a community center. It is a place of learning, a cultural laboratory, a creative zone, and a repository for cultural memory and prophesy. It is flexible enough to adapt to cultural development and structured enough to foster that growth. The Center of Living Jewish Culture is a meeting point for a wide range of interests, purposes, and people.

Another pilot activity in Uzbekistan (“Capacity Building and Promoting of National Arts in Uzbekistan”) responded to the local demand to build capacity and to promote national arts and crafts by supporting the National Museum of Applied Arts. The National Museum of Applied Arts, Tashkent was founded in 1937 as a showcase for the applied arts of Central Asia. The central structure of the museum is a former residential building, the home of a pre-Soviet-era Russian diplomat and amateur promoter of local arts, A.A Polovtsev. The house had been known as a monument of Central Asian architecture of the late 19th and early 20th century. The terrace (ayvan) and the internal rooms of the central building have been decorated with striking wood and ganch ornaments of local artisans. Throughout its history, the museum has displayed an excellent anthology of Uzbek crafts, textiles, jewelry, and ceramics. A replica of the Osman-era Koran is among the museum’s collections.

For many decades, the Museum of Applied Arts has played a significant role not only in preserving the Uzbek artistic and cultural tradition through formal training of the professional craftsmen, but also in promoting national arts and crafts among the local community that includes the residents, students, and staff of two local schools and the Institute of National Theatre, Drama, and Music located in close proximity to the Museum, as well as the entire population of Tashkent. The Museum has been one of the main tourist attractions of Uzbekistan that draws thousands of local and foreign tourists each year. For years, the Museum hosted many traditional music performances, concerts, and films.

Through the TFESSD-funded activity, the Association of Museums and the Museum of Applied Arts: (a) promoted community participation and ownership of cultural tourism in the community of Rakatboshi mahalla and the city of Tashkent; and (b) assisted in establishing and equipping an artisan center within the Museum of Applied Arts in order to re-create the tradition of bringing together the ancient and living cultures whereby the master craftsmen from around the country are allowed to produce their craft and provide skills training in applied arts and crafts to local youth (Annex 3).

UNESCO stressed that the success of the Center depended on its ability to serve the local community and international interests at the same time. High standards and a well-organized operation able to seek and manage grants, handle finances, plan and communicate would be essential. The Center would be administered by a member of the local community under the auspices of a locally registered NGO or alternatively the Ministry of Culture and Sports of Uzbekistan. Cultural activities (music, dance, language, research, photography) would be administered by local experts in each particular field. An advisory board would be established to gather annually for review of the project.

The Museum of Applied Arts is located in the Rakatboshi mahalla of the city of Tashkent.

The Museum also provided small shops that allow craftsmen to display their work, organizes exhibitions, and arranges for a select number of craftsmen to visit European museums.
33. In August, 2005 the Association of Museums organized a stakeholder meeting to involve local artists, local artisan training centers, neighborhood administration, the municipality, local architects, and students to raise awareness of community involvement in cultural tourism. This was the first time that the local community was involved in activities of the Museum. Ideas and proposals were sought, on a competitive basis, to mobilize the masters to train youth in restoration and wood carving skills and to bring the ‘living culture’ into the Museum. Through hands-on training, an artisan training center was created within the Museum so that youth can be trained, and the visitors can learn more about the efforts that goes into the production of traditional crafts. At the same time, through the sale of items produced during training in this center, income is generated both for the masters and their apprentices. Through this pilot, about 25 local artisans were trained in the National Museum of Applied Arts in wood carving. A larger number of youth are being trained on a continuous basis since the crafts center becomes operational in 2007.

34. The third pilot project in Uzbekistan (“Local Capacity Building and Promotion of National Arts and Crafts in Uzbekistan through Apprenticeship Program”) was based on collaboration with the National Association of Craftsmen (“Khunarmand”) which was established in 1997 to support craftsmen across the country. During the past few years, Khunarmand has designed and implemented an apprenticeship program that has helped young people to sustain existing skills in applied arts, and has provided some work opportunities for unemployed youth who showed interest in studying with masters. However, it faced difficulties in scaling its capacity building activities and being able to ensure that traditional skills are passed to next generations.

35. Under the TFESSD activity, the Association trained craftsmanship to 335 unemployed young people in 67 training workshops throughout Uzbekistan (annex 2). This helped broaden the craftsmen’s capacities in all geographical regions rather than focusing on a limited number of cities where skills are better developed. The approach was based on an individual (one-to-few) and small group mentoring that allowed students and the well known masters to interact on a personal level. Students were hosted by the master craftsmen, who provided food and lodging for the students who came from outside the communities. In many cases, the Association’s regional training centers accomodated the mentoring activities. The trainers were provided an honorarium to host the apprentices because their other income earning opportunities were hindered while they were training the young people. Similarly, the trainees’ cost for travel and purchase of training materials were covered. This activity not only helped establish a sustainable process of learning and promoting craftsmanship skills for “shogirds” (Uzbek equivalent of the word “student”), but also created income-generating opportunities for them, along with providing additional incomes for the master craftsmen (“usto”- Uzbek term for “master”) who conducted the training.

36. The pilot project implemented by the National Association of Craftsmen aimed to train youth from small towns and rural areas in local arts and crafts. This was to facilitate
the participation of settlements outside the three major tourist cities where the relevant skills currently concentrate. With some difficulty in identifying true masters in less developed and remote areas of the country, the project organized a seminar for field staff and managers of the Association for the planning and implementation of capacity building efforts. Each master trained several apprentices for varying durations depending upon the length of time to master the subject matter. Because both masters and students were paid a small stipend, the project made an important contribution to poverty reduction among the youth. This program provided training for the skills in the arts and crafts across the country. The specific program elements of this initial pilot activity are presented in Annex 5 as an example of the type of community-based planning that characterized each of the sub-projects. The youth were trained for an average of 3-6 months at an average cost of $62 per person. All management, planning, mobilization, transport, evaluation, and administrative costs were provided by the Association.

37. The success of this initial pilot activity resulted in a high demand for a follow-up project. During the follow-up phase, 225 youth received 6-months training primarily in the poorest Surkhandarya region and cover most of the different popular crafts. This was supplemented with another new initiative in Taskent to a) allow a better gender mix in training activities so that some crafts (such as gold embroidery) is not exclusively female skills, while others (such as wood carving) are predominantly male dominant. To further improve the net income of the artisans, traditional crafts based on the use of re-cycled materials (such as textile from ready made clothing industries).

38. In Samarkand, a pilot project on Mapping Cultural Assets and Living Culture, which involved the Local Government, regional Department of Uzbek Tourism, Association of City Architects, Association of Craftsmen, tour agencies, and a local historian was implemented with technical support from UNESCO to:

(a) help generate information about the ancient and living cultural heritage of Samarkand; and

(b) assist in the printing of 25,000 copies each in two languages, an up-dated city map, and information brochure that guide tourists to important sites and master craftsmen.

The specific objective was to create capacity for preparing a participatory information strategy design, reflected in a 10 to 16 page document complemented by a map and photographs to best characterize the cultural and rich human resources of Samarkand. The process ensured that different stakeholder groups provided inputs to the design of information material to identify the unique cultural, social, and environment characteristics of Samarkand. It listed and described major elements of the built culture within the city and its immediate surroundings, and emphasized, when relevant, the Silk Road, monuments, and archeological characteristics as well as the city’s population characteristics, with emphasis on its diversity of cultures and languages, agricultural and natural resources (with links to the type of ancient and living culture, and with emphasis on the type of building materials used in the built culture as well as the materials, colors,
and design, etc. used in local arts and crafts), city surroundings, and sites of interest for specialized tourist markets (for example, hiking, mountain climbing, fishing).

Outcomes

39. A number of outcomes were achieved as a result of the activities summarized above:

(a) In both Georgia and Uzbekistan, the capacity of local youth, particularly those who reside in towns and villages outside the major urban centers, was enhanced for the preservation and restoration of cultural assets. Over 700 youth were trained in the two countries in 4 months, on average, and with modest cost of less than US$80 per person (or $20 per person/month).

*In Uzbekistan, this was possible because the National Association of Craftsmen had offices in a large number of urban settlements throughout the country. These local offices could easily organize the masters and interested apprentices. In the rural areas, the students could learn in the homes of the masters. In the urban areas, the facilities of the Association were used free of charge. All communications and transport expenses were provided by the Association. In Georgia, the availability of local masters as well as committed citizen groups helped reduce the training costs substantially. Local governments were involved and interested regardless of the scale of the activity; even when only a few hundred dollars were available for skills training, local governors were informed and were interested in the progress achieved.*

(b) Skills development efforts started to improve incomes. In both countries, trained youth started marketing their work;

For example: *In Signaghi, the promotion of traditional arts and crafts was generating work and income opportunities for the weavers and their families, for loom producers, for trainers, for marketing outlets, and for other support functions. About 60 weavers (20 weavers for each product-carpets, rugs and tapestry) were trained and some started to work out of their own homes. The weavers worked as a network, without a fix salary. Earnings depended on the quality and quantity produced by each weaver. A small size carpet sold for US$30 and the materials used for weaving costed about US$2. The carpets and rugs have already reached markets in the capital city of Tbilisi and the sales were satisfactory. With the number of tourists to the city doubling in 3 years, carpets are being sold in the training/marketing center as well. The carpenters are producing additional looms for weavers in Tbilisi and other parts of the country. The activity has become self-sustaining.*

*In Uzbekistan, a focus group meeting with the youth that have completed their crafts training program showed that students trained in traditional crafts were able to make some money. One young man of 17 years of age said: “I always wanted to be a jewelry designer. I worked almost 8 months to produce these jewels that I am now selling. Silver is expensive, but I am hopeful that I can make about US$200 monthly and*
increase my income as I master the skill over the years to come. If more opportunities were available, I would have liked to learn more. If I had income, I would not hesitate to pay a good part of it for learning and mastering my skills.” During the follow-up training activity, students started earning US$100 per month once they successfully completed 3 months training. After the completion of training, they were able to get an average of US$200 and those with talent were confident to receive US$500.

At the project workshop held at the Museum of Applied Arts in Tashkent on June 2, 2006 the organizers invited over 40 masters and students to display and sell their work. During the course of 5 hours of the workshop, 3 bus-loads of tourists visited the Museum and sales exceeded $500.

According to the Director of the Khunarmand, moreover, youth trained in other parts of the country were using their new skills to earn income. Whereas, “Before the training, the only means for earning a living was to pick cotton.”

In August 2007, the Government issued a decree with which Khunarmand was given the authority to purchase materials for artisans at low wholesale prices. More important, it was given the authority to organize a pension program for artisans around the country. This will assure artisans to have a safer future provided that they are certified by the Association (Khnarmand) as qualified artisans.

(c) The process of capacity building for cultural heritage restoration, the information support provided to market both the artisanal products and the cultural assets, as well as the skills training for traditional crafts improved the material welfare of the local communities. The implementation of community-based cultural tourism and pro-poor approach made cultural heritage a centerpiece for linking local economic development and poverty reduction. It became possible for communities to leverage cultural heritage as local assets for sustainable tourism. This type of tourism activity generated revenues necessary for the maintenance of cultural assets and reinforced social cohesion with care for the environment;

In Georgia, Uplistsikhe, the Archeological Museum/Reserve received, in 2004, 14,185 guests and generated only 5,812 Gel in fees. The finds from the site were only displayed in Tbilisi as there were no inventory on the site and no organization to display the large many artifacts that were piled in a corner of the protected area. After support from the Trust Fund, local knowhow to organize the display was enhanced, the local community got involved and learned the significance of the cultural asset, and an inventory of the finds were prepared. With more to see, twice as many tourists visited the site in 2007 and 69,745 Gel was generated through fees to maintain the site. Many more vendors were able to sell food, drinks and crafts at the enterance of the site; this too increased incomes.

One project participant in Sighnaghi, Georgia noted that “the Soviet people need to learn that they must not wait for instructions from ‘above’ and learn to manage their own life, identify existing resources, and take their own fate into their own hands’. The most important achievement of our project is the change of mentality, increase in self-respect,
identity, and trust in one’s own abilities. The community is stronger. There already are persons with developed ‘leadership qualities’, who are not afraid of taking responsibility and making commitments.”

A local official in Sighnaghi noted that “the experts from the ‘Georgian Textile Group’, that are carrying out the training in Sighnaghi, think that these carpets attract interest and are purchased by tourists in Sighnaghi proper rather than in shops in Tbilisi. Trainees started feeling the benefits, although at the beginning they would complain that we do not pay them salary. In the summer, the number of tourists increases (the government financed rehabilitation of the main road to Sighnaghi) and the rewards of training become more visible. Also, the web-page and information booklet attract more attention to Sighnaghi and carpets.”

The webpage prepared for both sites in Georgia and for the Museum of Applied Arts and the National Association of Craftsmen in Uzbekistan contributed to the increase in the number of tourists as well as in direct sales of crafts through the website.

The website and the brochure prepared for Sighnaghi supported the residents that opened their homes as bed-and-breakfast as well as facilitating the sale of tapestry, rugs and carpets. In 2003, the average income per capita in Sighnaghi was 30-40 Gel; in 2007, this figure increased to 120-130. The real estate values were US$ 60 per square meter in 2003; this increased by 10 fold by 2007. In 2003, there were about 150 visitors overnighting in the town during weekends; this number increased to 700 by 2007. Accordingly, more of the goods and services produced by the residents were sold and many more households improved their livelihood through cultural tourism.

(d) Numerous cultural assets were preserved in the process of hands-on-training exercises.

This was true for both sub-projects in Georgia, the artisan training center in the Museum of Applied Arts in Tashkent, and the Center of Living Jewish Culture in Bukhara. In Bukhara, moreover, the team was informed that the Center has prompted the city hokimiyat to propose construction of a national museum under the Ministry to Culture to house a larger collection of Jewish artifacts.

(e) The capacity of small towns to generate an increased flow of tourists and to better use cultural assets to generate income was being enhanced through community participation.

This was emphasized by communities in the towns where the project was implemented in Georgia. For example, the mobile concert facility designed by the community has helped renew the music festival that Sighnaghi traditionally held for tourists; and skills were transferred to community groups to jointly plan and implement actions directed at solving sector-specific problems.
(f) Building community capacity to preserve the built culture revived cultural heritage in a broader sense, bringing to life the music, arts, and crafts of settlements around sites assisted by the TFESSD activity.

As one local official in Georgia noted, “Tourists who come to visit important sites would like to buy local crafts, listen to local music, and eat the local food. It is important to keep the tourists for as long as possible to ensure that the local population benefits from the preservation efforts. Otherwise, busses of tourists would come, visit sites, and leave after an hour, having left nothing more than the entrance fees.”

(g) The greater international visibility provided to the institutions that support traditional folk art contributed to the sustainability of local skills by creating greater constituency in the professional craftsmen community.

In Uzbekistan, a diploma ceremony, an exhibition, and a workshop for feedback and lessons learned were organized in Tashkent subsequent to the first phase of the skills training activities. Representatives of two international agencies attended these dissemination efforts. Masters and organizers felt that these events gave greater pride and confidences to the masters and their graduates. When the same type of activities were held subsequent to the second phase the media, including the national TV provided coverage. This national recognition has likewise enhanced the local perceptions of the value of traditional arts/crafts.

(h) A closer relationship was established between the masters (ustos), the Museum staff, and the artisan community. Following the project-funded skills training activities in Uzbekistan, several masters organized additional courses for those students who can afford to cover the cost of the learning activities.

This was most clearly seen in Tashkent, Uzbekistan, where the National Association of Craftsmen and the Museum of Applied Arts started collaboration at the outset of the project, holding exhibitions and training activities jointly.

(i) The consultative mechanisms established to promote cultural tourism were used to address other community concerns.

According to one community member in Sighnaghi, “most of all, it is preferable to help the community arrange a special space for holding seminars and workshops with all the necessary equipment and facilities in order to establish Sighnaghi as a special pleasant place for arranging various meetings on a national or international level, as envisaged in our Action Plan 2003 (recommendation was provided by vice-president of the most prominent tourist agencies “Caucasus Travel”) and to make it the same type as Gudauri, the highland winter sports center that became the place for arranging all the business, political, cultural international meetings, seminars, workshops, etc.”

(k) There was increased public awareness and ownership of cultural assets. An important service was provided to a select number of distinct communities through restoration activities.
For instance, the creation of capacity to restore historic homes in the Jewish quarter of Bukhara and to convert one into a living center was widely recognized as an important service to the Jewish community both within and outside Uzbekistan.

(l) The information materials produced started to make tangible contributions to cultural tourism.

In Georgia, for example, the implementation experience showed a continued need for information materials. Based on the positive experience with tourist brochures and the web-site in Signaghi, there was high demand for posters, brochures, and other information materials for Uplistsikhe. In Samarkand, tourists were able to obtain a city map with information both on cultural assets and on artisans, including those who used their homes to produce/market their work.

(m) The high demand for the continuation of TFESSD activities in both Georgia and Uzbekistan showed that community-based approaches to cultural tourism could be replicated in other cities of Georgia and Uzbekistan as well as other Eastern European and Central Asian countries.

Lessons Learned

41. The overall lesson was that cultural tourism and heritage preservation projects based on active community participation and management yield important and sustainable benefits in terms of employment and income if donor resources, even in small amounts, are made available with regularity, flexibility, and transparency. The following summarize specific lessons to date.

(a) Cultural tourism and preservation projects could succeed even in “challenging” environments where more traditional projects may fail. Donors and governments find this type of development activity easy to support because rent-seeking opportunities are limited. Corruption is minimized if funds are managed through participatory and transparent community-based mechanisms which emphasize public disclosure of how funds are spent. At the same time, the long-term benefits both to specific cultures and to the global community are rarely challenged. Thus, support to cultural tourism and heritage protection investments provides an important opportunity to remain engaged even in those countries where issues of freedom and corruption discourage donor support.

(b) Integrating living culture with built cultural heritage produced economic benefits for local communities. Community-based tourism helped generate meaningful income through a variety of means, including wages from formal employment, earnings from selling goods and providing services, or casual labor (e.g. food, crafts, guide services). As noted above, the living culture (e.g. arts, crafts, music) of Uzbekistan has been an integral part of cultural assets. For example, even during the centuries where the Silk Road provided opportunities for both trade and tourism,
“caravansarays” (in modern terms “rest areas” or “hotels” on the cross roads), religious schools (madrasas), and places of prayer (mosques, churches) have supported living culture (crafts) by offering places for training and apprenticeship, production, and marketing. They have also offered visitors opportunities to see the built culture while enjoying and trading in silk, carpets, carvings, embroidery, and other crafts. Not surprisingly, communities having cultural assets demanded support for projects that would not only restore the built culture, but bring tangible and immediate economic benefits to artists and artisans.

Benefits enjoyed by the communities increased the support for and sustainability of cultural tourism investments in built culture. If projects rely on local labor and strengthen local capacity to restore and preserve cultural assets while creating employment, they enjoy greater support and are more likely to be sustainable. Regardless of how small they may be, tangible economic benefits to local communities increased ownership of sites by communities and thus contribute to the sustainability of the restoration/preservation efforts. Making cultural assets an integral part of communities and/or integrating living culture into sites and museums benefitted both the cultural assets and low-income households of artisans.

More visitors created local demand and community participation in the preservation of cultural assets. Visitors of cultural assets demand local arts and crafts, thus creating the capacity of local youth not only for protecting built culture but for producing traditional crafts that increase incomes. In turn, the appreciation of cultural assets creates a market for products and services.

Support to living culture projects, even small ones, produced substantial economic benefits. For example, reviving traditional music festivals or creating opportunities for well-publicized concerts and exhibitions not only helped local communities to generate income from such specific activities, but encouraged visitors to buy other local products, use hotels, and visit cultural assets. The interrelated nature of ‘culture’ made it feasible for project managers to choose cost and time effective approaches to promoting cultural heritage tourism. When resources are limited for carrying out substantial restoration activity, less costly projects may start attracting tourists; as tourism activity intensifies, resources can be created for investments in infrastructure and restoration. Because it is often the lower income households and unemployed youth that are attracted by both the preservation efforts and arts and crafts initiatives, the benefits accrue primarily to these more needy members of communities.

Information/communications support for both cultural assets and for elements of living culture (including arts and crafts, traditional music, etc..) strongly contributed to higher volumes of tourist flow and to improved incomes for neighborhoods surrounding the assets and the artisan communities that live in the area.

(c) Cultural tourism had multiplier effects; small investments, including those for skills building, can improve incomes, even for households that were not directly involved in the sector. For example, the skills building activity carried out in
Uzbekistan not only improved the incomes of the masters and the graduates of the program, but helped the producers of raw materials and the merchants marketing crafts, among others. Similarly, the improvement of the exhibition facilities in an important cultural heritage site in Georgia not only provided higher levels of fees for the protected area and thus better opportunities for its maintenance, but also benefited the water vendors, soft drink vendors, craftsmen, and small-scale family businesses selling dried fruit and other food, all benefitting from as visitor numbers increase.

(d) **Models that help revive/preserve cultural assets, communities of professional (craftsmen) and physical community (towns, mahallahs), which were developed in the course of project implementation have potential for replicability in other parts of the two countries.** These models showed that when local people, artists, designers, restorers, and artisans benefit from the protection of cultural assets, the support of local governments and/or non-governmental organizations were relatively easy to secure.

(e) **Capacity and skills building effort required longer term support and could not be considered “completed” through short-term interventions.** Skills building, whether in the restoration and preservation of cultural assets and/or in arts and crafts, should be viewed as a long-term activity. Clearly, youth can earn income while getting trained and can start producing crafts once they have received training for a meaningful period of time. However, mastering these skills and gaining excellence not only requires years of work and experience, but periodic re-training and exposure to the work and approaches of well known masters.

(f) **A small amount of funds to support cultural tourism and cultural heritage activities yielded substantial benefits for individuals, families and communities.** When community participation is secured, modest funds can lead to meaningful and sustainable outcomes. This is especially so if projects rely heavily on local management, know-how, and skills. Cultural heritage tourism is a sector that not only makes such reliance possible but often essential.

(g) **Projects that built on earlier positive experience found greater support from communities.** The sub-projects implemented in Georgia had one important common feature: both were follow-up projects. They continued activities started in 1998 under the Cultural Heritage Project (1998-2003) as well as under the Norwegian Trust Fund and Swiss Development Assistance grants. As one local expert noted, “such follow-up projects demonstrate that the activities performed and the projects implemented where serious undertakings and reveal that donors care for the beneficiaries. They raise trust and optimism and encourage a skeptical community to participate both in decision-making and implementation. The local people started feeling that they were important.”
ANNEX 1

LIST OF SUB-PROJECTS IMPLEMENTED IN UZBEKISTAN AND GEORGIA

Uzbekistan

Tashkent:

Phase I:

1. Training youth for traditional carved wood construction in the Museum of Applied Arts to create a permanent artisan training center to allow cultural tourists view the craftsmen producing traditional art and to allow the artisans market their work;

2. Providing information/communications support to the Museum of Applied Arts to promote the traditional crafts;

3. Supporting the National Association of Craftsmen to conduct nation-wide training of apprentices and to establish a system for the transmission of skills from masters to the new generations;

4. Organizing national competitions among young craftsmen to motivate young people to produce first class work.

Phase II:

1. Supporting the National Association of Craftsmen to conduct nation-wide training of apprentices and to establish a system for the transmission of skills and knowhow from masters to the new generations with a focus on the poorest rural regions. The activity also intended to promote greater gender mix in crafts traditionally conducted either by men or women, only.

2. Promoting innovations in the use of waste materials;

3. Organizing competition among youth to promote participation in traditional crafts;

4. Organizing of national exhibitions to promote artisans and to market their produce, thus improving incomes;

5. Providing information/communications support to the National Association of Craftsmen to promote tourist visits to the national and regional crafts centers and to market the work of craftsmen, thus improving their incomes.
Samarkand:

1. Identifying key elements of living culture and, in particular, artists and artisans who produce and market their work from within residential communities;

2. Preparing an annotated cultural tourism map for the city through widespread participation of municipal experts, tourism sector public and private agencies; and the arts and crafts community in collaboration with UNESCO;

3. Providing information/communications support to the marketing of artisans’ work and improving their incomes while promoting cultural tourism.

Bukhara:

1. Training of youth in wood carving for construction as a contribution of UNESCO financed restoration of traditional Jewish homes.

Georgia

Sighnaghi

Phase I:

1. Training of youth for carpet weaving, tapestry and embroidery;

2. Training of carpenters in Tbilisi to produce looms in support of Sighnaghi carpet weaving training;

3. Mobilizing citizen groups to create mobile facilities to revive the traditional music festivals held in the city and thus promote cultural tourism;

4. Supporting citizens groups to landscape the surroundings of cultural assets and to maintain them to promote tourism;

5. Supporting the local government to market cultural assets and the living culture of the city to increase the flow of tourists;

6. Providing information/communications support to cultural tourism.

Phase II:

1. Continued information/communications support to cultural tourism.
**Uplistsikhe**

**Phase I:**

1. Training local people to prepare inventories of archeological finds from the site;
2. Training local people to prepare facilities to display the finds from the site;
3. Providing information/communications support to increase cultural tourism to the site.

**Tbilisi**

1. Identifying tourism routes to facilitate visits to cultural assets through community participation;
2. Training communities to appreciate the importance of cultural assets in their communities;
3. Mobilizing community participation in providing services to support cultural tourism along routes identified and to improve incomes as well as communities;
4. Training tourist guides;
5. Providing information/communications support to cultural tourism; and
6. Preparing a book for tourists visiting the cultural heritage routes identified.
ANNEX 2

PROGRAM FOR PILOT PROJECT ON SKILLS TRAINING IN TRADITIONAL ARTS AND CRAFTS

The work program for the apprenticeship program consisted of the following elements.

1. Holding of a national seminar for all managers and key staff of the National Association of Craftsmen (Khunermand). All regional managers and staff of the Association were informed about the Program and jointly discussed:

   a. Key elements of Program objectives;
   b. Criteria for selection of Masters;
   c. Criteria for selection of Apprentices;
   d. Checking training facilities or premises;
   e. Acquisition of materials needed for each type of training equipment and instruments;
   f. Quality assurance arrangements;
   g. Out-reach activities;
   h. Monitoring and evaluation arrangements;
   i. Reporting arrangements; and
   j. Follow-up activities.

2. Identification of pilot areas were based on:

   a. Poverty levels in communities;
   b. Availability of masters in selected skill areas;
   c. Willingness of those masters to train young students;
   d. Attractiveness of the type of craft typical for the potential pilot areas for tourists; and
   e. Other markets easily reachable by tourists.

3. Outreach arrangements for potential pilot areas were designed by:

   a. The identification of potential pilot areas;
   b. Community committees and schools to be informed of the availability of the capacity building programs; and
   a. Advertisements through local press and radio.
   b. Arrangements were made with these committees and school teachers, as well as with masters in and around the pilot areas to ensure that gender-stereo-typing does not take place so that both young men and women are encouraged to participate in the program regardless of the type of craft promoted.

4. Identification of initial list of masters and determination of the criteria for selection of trainers.

   a. The list of criteria for masters consisted of:
i. National/international recognition;
ii. Ability and willingness to teach traditional techniques; and
iii. Ownership of equipment.

b. List of criteria for apprentices consist of:
   i. Keen interest in participation in the Program;
   ii. Inability to pay for continued education; and
   iii. Talent.

5. Identification of mechanisms to measure performance of the masters, including:

   a. Random inspection of courses by regional staff of Khunermand and by project staff;
   b. Confidential satisfaction surveys with graduating students; and
   c. Performance of students after graduation.

The regional staff of Khunermand focused, during their random monitoring of Program performance, on such factors as:

   a. Student attendance to classes;
   b. Whether the students were provided the stipends allocated to the Program, and if so, whether they indeed used some of this allocation for tools and materials to be kept by them once the training activity is completed;
   c. Whether the workplace conditions were satisfactory; and
   d. Whether the masters indeed devoted the required time to mentoring, instead of using students to help them produce crafts for commercial purposes.

6. Evaluation of pilot programs’ performance included the following elements:

   a. Khunermand regional managers visit to pilot areas every two weeks during the first month of the pilot activity;
   b. In-depth interviews separately with masters and students;
   c. Feedback from local administrators; and
   d. Classroom facility and training tools/materials availability.

The Program generated systematic information about the young women and men participating in the program. The information required included a before/after profile for each of the apprentices. The initial information obtained allowed the creation of files for each of the students. Short ‘client satisfaction surveys’ were conducted with them and indicators concerning their class performance and attendance was then added to the files.

The initial information to be obtained for each participant included such indicators as:
a. Personal information such as age, gender, level of education, number of siblings, prior attendance to continued education programs, principal source of family income;
b. Type and duration of the course; and
c. Indicators for region/community, etc.

7. Monitoring of Program Implementation

The duration of each of the courses varied depending upon the time required to master specific skills. Thus, each course was evaluated separately as it was completed. The initial monitoring was based upon reporting from masters to regional Khunermand managers and staff. The elements monitored included:

a. Attendance to the courses;
b. Problems experienced during the mentoring process;
c. The ease with which learning tools/materials were obtained;
d. The issues relevant for the ability of apprentices to continue the use of their skills;
e. Whether or not mentors and students received their pay/stipend in a regular fashion and the arrangements made to ensure this;
f. Whether the stipend was properly used for purchasing of training materials; and
g. Difficulties experienced by girls/boys in completing the course work satisfactorily (including the pressure for assisting families in agricultural production such as for cotton harvesting, problems relating to transport, family attitudes with regard to attendance based on gender issues, participation in family celebrations, etc.).

9. Program Conclusion

Several exhibitions at both the local and the national level was organized to display the best work of trainees at the end of the course in order to inspire other students and demonstrate achievements of the graduates. Diplomas were issued for the graduates and gifts were given to those who have displayed distinction. Arrangements were also made to sell the crafts produced by both the masters and their students.

10. Impact Monitoring

The challenge for the project is to sustain the use of skills obtained by the participating young women and men who live in areas outside major cities. Many of the apprentices may be unable to use the skills they have obtained because of demand on their labor for participation in the rural economy, inability to purchase materials, perceived or actual lack of market for products that they can produce with skills obtained through the
Program, etc. Indeed, the pilot projects showed that only about a half of the apprentices are able to maintain their skill primarily owing to large differences in talent. Thus, each graduating student was given a questionnaire to be returned after 6 months of course completion. This questionnaire would help create a set of impact indicators, including:

h. Ability of student to retain the skills;
i. Ability of student to make income by use of the skills obtained through the Program;
j. Post-evaluation of the quality of teaching; and
k. Type and nature of constraints they face in using the relevant skills and/or generating income by performing these skills.