

**The Uses of Cultural Heritage of Port Cities in
Post-Industrial Societies, c.1980-2020**

— Comparative Case Studies of Dublin, Lisbon, Rotterdam and Gothenburg

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Chapter 9, Chapter 10

Bibliography and Appendix

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Chapter 9 The Comparative Analysis of the Four Cases

9.1 Introduction

Building on the case studies of Dublin, Lisbon, Rotterdam and Gothenburg, this chapter further compares the similarities and differences of how post-industrial port cities preserve and repurpose cultural heritage in their respective historical, geographical, cultural and socio-economic context. It first discusses the heritage landscapes of the four cases, in order to explain how the quantity and quality of heritage elements and their interaction with the immediate environment contribute to the visual presentation of the PCR in each case. It then provides a brief comparison of the heritage administrative frameworks of the four cities and examines how they affect heritage uses. In particular, the different strategies, demands, extents and practices of public participation in preserving and managing CHPC are analyzed. Based on that, the various strategies of repurposing heritage are summarized as three interlinked aspects: political, cultural and socio-economic. These three approaches all point to the direction of sustainable development. All cities also indicate the intention to revitalize CHPC to address immediate societal issues, such as creating direct and indirect revenues during a financial crisis. Finally, it comes to the common challenges faced by all four cities. While the port city memories or images and the previously dominated working-class culture are fading, all four cities also experience different levels of increasing cultural diversity. How can these cities navigate themselves through the various and sometimes conflicting narratives and make their heritage relevant to the current population is further explored. This is the conflict of interests between the beneficiaries and the victims of globalization, reflected in repurposing heritage. Through analyzing the aspects above, this chapter aims to identify factors that influence the effective uses of CHPC and lessons that port cities can learn from each other.

9.2 The Urban Landscape and Cultural Heritage Resources of Port Cities

The comparison of heritage inventory of each case illustrates the heritage management tasks faced by each city through three aspects:

- The scale of heritage resources.
- The types of CHPC these cities have.

- The visual presentation of the port-city relationship.

Overall, these port cities shared many similarities in their histories, regardless of decisive moments such as the 1755 earthquake of Lisbon and the 1940 bombardment in Rotterdam. These similarities form the foundation of comparative analysis. Among these cases, the developments of Dublin, Rotterdam and Gothenburg mostly fit into Hoyle's model of the evolution of PCR as reviewed in the literature. However, Lisbon was always behind the others concerning port modernization and large-scale waterfront renewal. The 19th century was when ports and cities of most studied cases developed unprecedentedly. For Dublin, the modern port laid its foundation and developed. Many engineering works, houses and properties were constructed in the approximate period, which is categorized as Phase II in section 3.5. The 19th-century industrialization in Gothenburg also encountered significant changes that shaped its urban landscape, as large-scale shipyards were established and direct voyages to America were commenced. Almost simultaneously, the construction of the New Waterway (1872) stimulated Rotterdam's expansion and its development of shipping emigrants.¹⁴⁷⁶ The frequent trade between industrialized Germany and the UK utilized boats, barges and the modernized canals for cheap transport through Rotterdam.¹⁴⁷⁷ By contrast, trading through the port of Lisbon still relied on small boats and the railway connection to Madrid, and Portugal did not have sufficient mobile capital for port modernization.¹⁴⁷⁸ Later in this century, the expansion of the Portuguese African colonies "supported the growth of trade and passengers that had for a long time sustained the dream of Lisbon's port becoming a gateway to Africa, Asia and the Americas".¹⁴⁷⁹ In addition, the port of Lisbon was strongly characterized by monuments built with the affluence Portugal gathered as a colonizer. Thus, although the heavy industrial side was later presented in the extensive port area, the port-city image of Lisbon was not naturally linked with industrial settings like elsewhere. Similarly, in the 1970s, when most port cities faced oil crisis and urban decay, then turned to waterfront regeneration, Lisbon was in a different situation. Dublin and Rotterdam encountered comparable depopulation and shared the same main

¹⁴⁷⁶ van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century."

¹⁴⁷⁷ Pinheiro, "Lisbon and its port: Urban planning and surveillance expectations and results."

¹⁴⁷⁸ Ibid.

¹⁴⁷⁹ Ibid., 2.

reason behind that—the poor housing situation,¹⁴⁸⁰ while Gothenburg also suffered serious unemployment issues and had plenty of derelict buildings like Dublin, due to the shipbuilding crisis. Rotterdam started its waterfront redevelopment one step earlier than the others, testifying small-scale schemes in Oude Haven, Leuvehaven and Wijnhaven.¹⁴⁸¹ As a result, the old harbor areas of Rotterdam were regenerated mostly as pedestrian waterfronts with “traditional ships and historically inspired architecture” by the late 1970s.¹⁴⁸² Although Lisbon is also affected by this global crisis, its stories back then were more occupied by the end of dictatorship. It had a delayed urban decay compared with the other three cities. Thus, the late port modernization, urban decay and gentrification have created a different urban landscape with fewer industrial elements in Lisbon.

After the millennium, globalization and intermodalism have become more intense, while PCR has been gradually enhanced through urban redevelopment and revitalizing CHPC. The 2008 financial crisis later urged port cities to explore the economic potentials of heritage, which inspired more creative but instrumentalized approaches to revitalize heritage elements. These once again shaped the urban landscapes of the four cities.

To summarize, from material heritage perspectives, the relatively long histories of Dublin and Lisbon have bestowed them with a wealth of cultural heritage. Gothenburg has certain archaeological objects dated back to the Stone Age, but they are not displayed in the urban landscape like architecture. Rotterdam originated as a fishing village around 1250, and has fewer archaeological objects than the other cases. Consequently, the scales of heritage resources in these cases vary. As for CHPC specifically, Dublin has lost a significant part of this in the docklands redevelopment. The city image is more occupied by Georgian architecture, which has gained more favor in conservation. In Lisbon, many impressive port-related heritage elements are associated with the Discoveries. As for Gothenburg, although the multiple layers of the port-city images are well-presented along the riverbanks, the elite mercantile side of the story is slightly visually surpassed the working-class side due to previous conservation. Rotterdam faces the lacking of

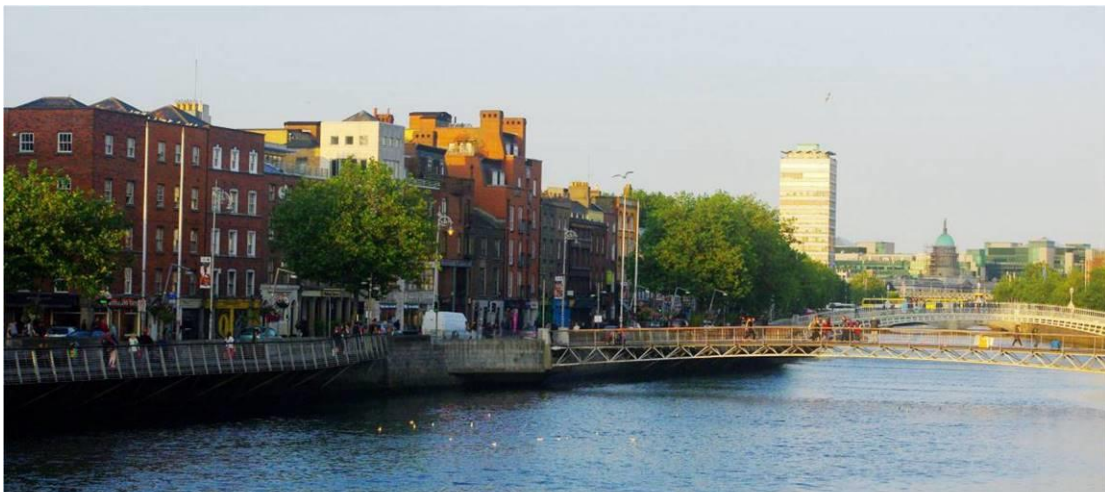
¹⁴⁸⁰ Daamen, *Strategy as force: towards effective strategies for urban development projects: the case of rotterdam city ports*.

¹⁴⁸¹ Carpenter and Lozano, *European Port Cities in Transition*.

¹⁴⁸² Hein, "Port cities," 826.

images¹⁴⁸³ because of the damage caused by the bombardment. Although the old harbor has been recreated in the city center, few elements in that area are listed heritage sites.

Thus, according to the definition of CHPC in this research, the challenges regarding heritage management in each case vary, despite the different criteria of preservation adopted by authorities in these cases. Lisbon stands out for its rich cultural patrimony, and has more time-honored, world-class sites, which require more effort to preserve and maintain. Hence, the city faces the most challenging task related to safeguarding among the four cases. In contrast, Rotterdam had fewer concerns of heritage issues in the previous urban regeneration. It was, therefore, able to concentrate on protecting the limited and relatively young heritage resources, even those only of local interest. Dublin and Gothenburg stand in between these two ends. When it comes to the PCR, Dublin displays a close connection with the Liffey, but not so much with the port and the sea, whereas Lisbon embraces a coastal ambiance that outweighs its port image, even though it is not even directly exposed to the ocean geographically. In addition, port activities of Gothenburg and Rotterdam are relatively more visible or accessible today. Hence, it is possibly a bigger task for Dublin to integrate its port and city through CHPC than these two cities, because these two entities are more disconnected, and few relevant industrial heritage elements on-site can be reused for this purpose.



Source: Photo taken by the author during site-inspection in Dublin.
The photo shows a close connection between the historical layers with the Liffey, but the port is not visible from most viewpoints around this area.

Figure 9-1 A view of Dublin city center

¹⁴⁸³ Aarts et al., "Port-city development in Rotterdam: a true love story."



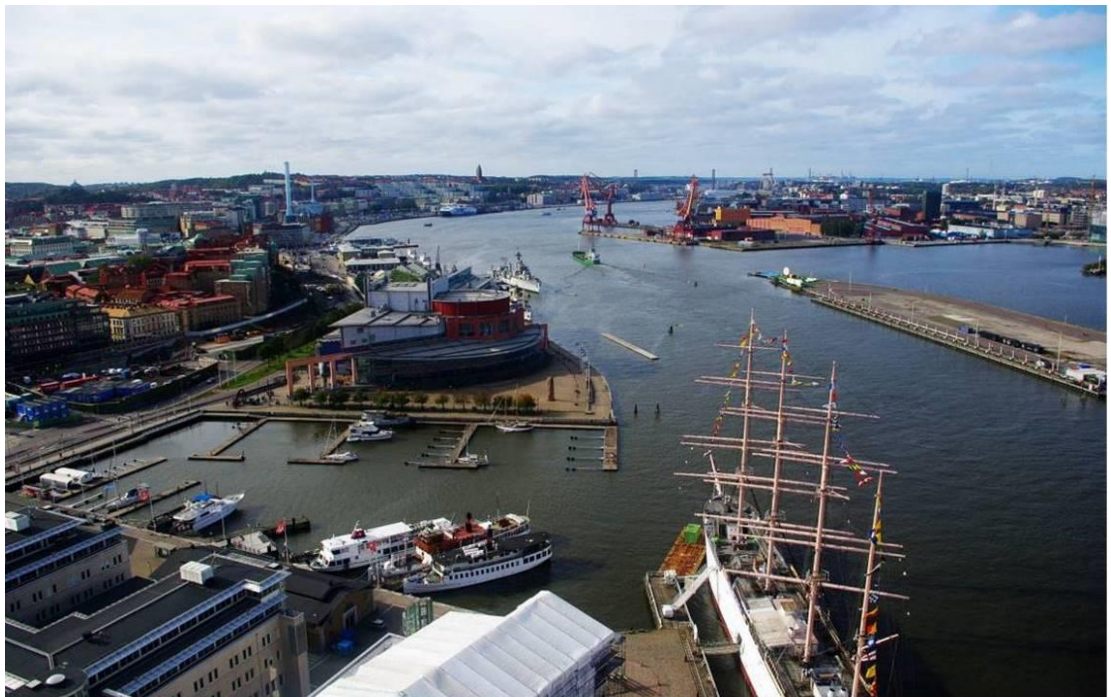
Source: Photo taken by the author during site inspection

Figure 9-2 A view of Lisbon waterfront, seeing the modern architecture through the 16th century window of Belém Tower



Source: Photo taken by the author during site inspection in Rotterdam

Figure 9-3 The old harbor of Rotterdam with traditional ships and modern architecture



Source: Photo taken by the author during site inspection in Gothenburg

Figure 9-4 A view of Gothenburg showing multiple layers of this port city

9.3 The Heritage Management Framework of Port Cities

The heritage management system in Ireland, Portugal, the Netherlands, and Sweden encountered significant changes in the conservation and reuse of heritage from 1980 to 2020. This section compares their heritage management frameworks in two main aspects: the key authorities and stakeholders, their responsibilities and collaboration; and strategies to encourage public participation applied in each city.

9.3.1 Authorities and Stakeholders: Responsibilities and Collaboration

Based on the study of each case, Figure 9-5 below summarizes the important authorities and stakeholders regarding the cultural heritage of the four port cities.

As shown, Ireland's heritage management system is highly centralized compared with Sweden, which has a typical decentralized system, whereas Portugal and the Netherlands have shown significant tendencies towards decentralization in the last few decades. Ireland adopts the traditional centralized model, while the management structures in the Netherlands and Sweden are similar in terms of having the provincial or county government between the state and the city. This three-tier system, especially in the Netherlands, allows all tiers (central, provincial and municipal governments) to pursue their "own cultural policy with their own funding and advisory streams".¹⁴⁸⁴ Hence, the municipalities of both Rotterdam and Gothenburg are highly autonomous regarding heritage issues, thereby more able to dominantly navigate the city's histories. Similarly, as for direct financial support, the centralized model of Ireland prevents the local government from making a significant contribution to culture at the local level. In Ireland, the state government shared 81% of public cultural expenditure (PCE), while the local government only contributed to the rest (2019).¹⁴⁸⁵ The latest available figures for Portugal is 2009, and in this year, the state was responsible for 27% of the PCE, while the local level took care of the rest 73%.¹⁴⁸⁶ In the Netherlands, PCE by levels of government was 27 % (state) and 64% (local) in 2017, while the

¹⁴⁸⁴ Brom and Zwart, *Compendium of Cultural Policies & Trends: Country Profile the Netherlands*, 7.

¹⁴⁸⁵ The Arts Council, Annual Report, (Dublin 2019); Paraic McQuaid, *Compendium of Cultural Policies & Trends: Country Profile Ireland* (Association of the Compendium of Cultural Policies and Trends, 2020).

¹⁴⁸⁶ Rui Telmo Gomes and Teresa Duarte Martinho, *Compendium of Cultural Policies & Trends: Country profile: Portugal*, 13th ed. (2011).

provincial level contributed to the rest.¹⁴⁸⁷ For Sweden, the percentage was approximately 44.5% (state), 15.4% (provincial) and 40.1 % (local) in 2019.¹⁴⁸⁸ Hence, this characteristic also differs Dublin from the other cases.

Notably, public-private partnerships (PPPs) are worth consideration regarding governance and heritage. The multiple forms of this mechanism engaging in CHPC issues can be categorized into two main aspects: waterfront regeneration projects and conservation. Examples of the former are found in all four cities, for instance, the docklands renewal (Dublin), the EXPO'98 (Lisbon), the Kop van Zuid project, RDM Campus (Rotterdam) and the inner city urban space (Gothenburg), etc. Every city has successful and unsuccessful projects regarding preserving CHPC elements in the gentrified areas. Hence, there is no basis for concluding whether PPPs are effective in achieving heritage goals in (re)development. Among these cases, Rotterdam and Gothenburg are deemed to have “more mature” PPP models as public spaces that are valuable for the communities are integrally planned in the holistic visioning,¹⁴⁸⁹ and heritage elements are important components in such spaces. In particular, the PPP approaches used in Rotterdam have transformed from a Unit Approach “with an integrational perspective and a grand blueprint with governmental financial support” to a Chain Approach with a more pluralist view “within a governance context”, in which heritage is revaluated.¹⁴⁹⁰ In comparison, the regeneration of Dublin docklands, where tax incentives, PPPs and “an autonomous pro-development organization”¹⁴⁹¹ were central, heritage was neglected. Thus, whether the wider cultural and emotional needs of societies are thought through in PPPs is the decisive factor that makes a difference in preserving CHPC in development. As for conservation, examples of public sector involvement include the 1% rule in Portugal, which regulates building companies to spend 1% budget of every municipal construction project for the protection, conservation, reconstruction and restoration of heritage buildings; and the PPPs to

¹⁴⁸⁷ Brom and Zwart, *Compendium of Cultural Policies & Trends: Country Profile the Netherlands*; "StatLine," Statistics Netherlands, 2021, accessed 01/06, 2021.

¹⁴⁸⁸ Myndigheten för kulturanalys, *Samhällets utgifter för kultur 2019*, (2020).

Note: this percentage is calculated by the author with the available data from the sources cited above.

¹⁴⁸⁹ Swinal Samant and Robert Brears, "Urban waterfront revivals of the future," in *Greening Cities* (Springer, 2017); G Giblett and S Samant, "An investigation of sustainable strategies for the revival of waterfronts in high density urban environments," *J Urban Regeneration Renewal* (2011).

¹⁴⁹⁰ Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam," 357.

¹⁴⁹¹ Moore, "Rejuvenating docklands: the Irish context," 137.

support museum collections and heritage policy development in the Netherlands.¹⁴⁹² Dublin has some levels of public-private cooperation due to the private ownership of certain heritage elements, but government efforts to actively stimulate greater involvement of the private sector are lacking. Occasional collaboration between public and private sectors can be found in Lisbon as well. However, this form applied in Dublin and Lisbon is not as common as in Rotterdam and Gothenburg, even though it helps to involve the wider societies to engage in CHPC issues.

¹⁴⁹² Klamer, Mignosa, and Petrova, "Cultural heritage policies: a comparative perspective."

	Dublin	Lisbon	Rotterdam	Gothenburg
National Level Administration	Highly Centralized	Tendency towards decentralization	“Centralized structure with strong tendency towards decentralization”	Decentralized system
Departments/ Arms’ Length Bodies/ National Cultural Foundations/ Organizations	Department of Housing, Local Government and Heritage, Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, The Heritage Council, The Office of Public Works, The National Museum of Ireland...	Direção-Geral do Património Cultural under the auspices of the Ministry of Culture	The Cultural Heritage Agency of the Netherlands of the Ministry of Education, Culture and Science	Ministry of Culture (including Division for Cultural Heritage and Religious Communities, Division for Culture and Creative Artists...); the National Heritage Board
Other Departments/ Organizations/Agency	Waterways Ireland, Environmental Protection Agency, Department of Foreign Affairs, Fáilte Ireland, etc.	The Navy Ministry, the Ministry of Environment and Climate Action, the Ministry of National Defence, the Ministry of Finance etc.	Ministry of Housing, Spatial Planning, Ministry of Economy, Ministry of Transport, Rivers and Sea, etc.	Ministry of Education, Environmental Protection Agency, the National Board of Housing, Building and Planning, the Swedish Agency for Marine and Water Management, etc.
Local Level	Dublin City Council	Câmara Municipal de Lisboa	The Provincial Council of South	The County Administrative

Administration			Holland and The Municipality of Rotterdam	Boards Länsstyrelsen Västra Götaland, and Gothenburg Municipality
Port Authority (PA) or Company (PC) Role	Dublin Port Company, a State-owned commercial company (owns heritage buildings and archive, taking an active role in heritage, cultural and art initiatives, described as an important heritage organization in Ireland)	Administration of the Port of Lisbon, S.A. (APL) is a Public Limited Company of exclusively public capital. In the heritage field, with a role similar with a developer, it also manages several heritage sites and participates in relevant joint education programs and heritage initiatives, etc.	The Port of Rotterdam Authority is a publicly owned PA jointly controlled by municipality (70% shares) and the national government (30%). It takes a more “proactive” role in waterfront redevelopment and heritage issues.	Gothenburg Port Authority of the municipally-owned port of Gothenburg functions like a sponsor and collaborator regarding heritage.
Private Sector Role	Private ownership cooperation, public-private sector	Occasional cooperation	Strong cooperation with public-private sector	Common and increasing cooperation public-private sector
Other important remarks	An Taisce, Irish Georgian Society, Irish Landmark Trust, Dublin Civic Trust... Local	EGEAC, a municipal company, is responsible for managing some of “Lisbon’s key cultural	The big four museums of Rotterdam (including Museum Rotterdam, Maritime Museum	Gothenburg City Museum in the museum sector of Gothenburg’s cultural administration. Local

	community groups and organizations such as Dublin Dock Workers Preservation Society and St. Andrew Resource Center, etc.	space”, etc.	Rotterdam...) financed by the municipality. Multiple foundations and communities.	stakeholders include tourist board, NGOs or voluntary cultural organizations, the clubs of the Swedish Local Heritage Federation, etc.
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Figure 9-5 Cultural heritage administration frameworks of the four cities¹⁴⁹³

¹⁴⁹³ Note: the table is made based on the outcome of case study from Chapter 4 to Chapter 7 and also referencing, updating and correcting relevant information from: Klamer, Arjo, Anna Mignosa, and Lyudmila Petrova. "Cultural heritage policies: a comparative perspective." In *Handbook on the economics of cultural heritage*. Cheltenham: Edward Elgar Publishing, 2013.

The other important actor is the port authority/company. As displayed, the legal natures of the PAs/PCs of the four cities are: a state-owned commercial company (Dublin), a PLC of exclusively public capital (Lisbon), a publicly owned PA mainly administrated by the municipality but also the state (Rotterdam), and a municipally-owned port (Gothenburg). According to the previous chapters, the PA of Rotterdam takes a more proactive role in planning derelict waterfronts, where reusing port-related industrial buildings is a critical task with wider socio-economic and development goals. DPC also actively engages in heritage issues, but more emphasizes exploring and promoting the historical and cultural meanings of the relevant elements and enhancing the accessibility to the port-related heritage, with a strong intention of enhancing port-city integration. For Lisbon and Gothenburg, PAs are more like collaborators with the cultural sector. Thus, the ownership of PAs/PCs is not the determinant factor of their willingness to engage in heritage issues. Instead, PAs/PCs are more involved when their own development coincides with the cities' heritage and sustainable goals.

To sum up, in each case, numerous partners and factors were involved in issues related to CHPC, and the outcomes of implementing relevant laws, regulations, and strategies vary between different projects even in the same city. Although there are conflicting opportunities for applying different models, the factors influencing how CHPC has been protected and reused can be identified. Regarding heritage administration, the local authority of Dublin has comparatively less autonomy due to the country's centralized system, therefore it is more restricted in telling the city's histories through heritage and financing. Furthermore, although Ireland has strong legal provisions regarding heritage, the management responsibilities are not clear at the national level. Too many departments and national agencies are involved, which also influences the effective implementation of relevant policies at the local level. Furthermore, PPPs in terms of development projects have successfully protected and repurposed heritage elements in several cases in Rotterdam and Gothenburg, but only when public spaces and heritage evaluation are actively considered in such projects. By contrast, Dublin Docklands redevelopment is unsuccessful in conservation because the heritage aspect was constantly neglected or underrated. Hence, a more mature PPPs model regarding urban regeneration is needed. Simultaneously, creative forms of PPPs concerning heritage preservation are currently lacking in Dublin, and its promotion requires greater government support. Finally,

DPC is comparably more self-contained in its legal framework and financial operation. It actively engages in and even leads heritage initiatives with a clear goal and focus on port-city reintegration, which coincides with the direction of city planning, therefore becoming an advantage in the heritage field of Dublin.

9.3.2 Public Participation

Public participation is another essential component of heritage management. This section discusses strategies applied in the four cities, emphasizing how relevant sectors, especially cultural institutions like museums, encourage public engagement.

9.3.2.1 The Approaches and Extent of Public Participation

Since the resilience of port cities is historically based on collaborations among diverse groups around shared values,¹⁴⁹⁴ participation has always been a tradition of port cities. No matter in preservation or planning, Arnstein's classic ladder of participation is still widely adopted today. Different strategies in each case can be put into various levels of participation in this model: from non-participation (manipulation, therapy), tokenism (informing, consultation, placation) to citizen power (partnership, delegated power, citizen control).¹⁴⁹⁵ The extent of participation can be roughly evaluated through matching strategies implemented in the four cities into these highly simplified categories.

In Lisbon, the extent of public participation in CHPC-related issues varies between cases. Overall there is a lack of public awareness and support of preservation activities, and different stakeholders often hold conflicting attitudes towards heritage. In most cases, the authorities do not approach the public actively. Some interviewees who work for authorities consider there is no need to put extra effort to encourage public initiative, because people are naturally involved in heritage preservation. Moreover, they believe that some associations for heritage protection established in the 1970s democratic revolution are still sufficiently effective today.¹⁴⁹⁶ There are some examples of active

¹⁴⁹⁴ Hein, "Port City Resilience:(Re-) Connecting Spaces, Institutions and Culture."

¹⁴⁹⁵ Sherry R Arnstein, "A ladder of citizen participation," *Journal of the American Institute of planners* 35, no. 4 (1969).

¹⁴⁹⁶ L2, interview.

participation in heritage issues, such as the protest about 15 years ago. It was organized against the expansion of the Alcantara container terminal to affect the waterfront landscape and people's relationship with the Tagus. However, Portugal lacks the civic tradition and accessibility for people to take action regarding heritage issues. This opinion is echoed by some interviewees,¹⁴⁹⁷ and it becomes more evident in comparison with other cases. The situation has been improving in recent years, as cultural institutes sometimes realize the importance of preparing for communication with the public, and even the need to "arrange subjects that are important to them and they can identify with".¹⁴⁹⁸ However, the various attitudes held by different stakeholders imply the lack of consensus regarding participatory strategies in culture. Fortunately, Lisbon is "open to art",¹⁴⁹⁹ and public arts integrating with cultural heritage in the urban space seem to provide more cultural choices and accommodate new activities.¹⁵⁰⁰ With such approaches, public space becomes more humane and inclusionary,¹⁵⁰¹ which fosters public interest in heritage of the area. Other common practices to encourage citizen participation include free exhibitions and cheap entrance fees, sports, etc. However, many efforts are privately initiated, and there is great potential to further stimulate public engagement in heritage issues in the future.

For the Rotterdam case, participation and discussion are embedded in the Dutch tradition of democracy. This has become an increasingly popular topic these years. Recent policy documents indicate that resident involvement in heritage issues has become more visible.¹⁵⁰² All people are expected to make good use of and disseminate their heritage knowledge, in order to form partnerships, increase collective knowledge and new perspectives of history, and build collective historical consciousness.¹⁵⁰³ However, in practice, the levels of participation and corresponding integration still need to be enhanced, especially with the indigenous population.¹⁵⁰⁴ Hence, more efforts have been put in facilitating and encouraging citizen involvement. For instance, the

¹⁴⁹⁷ L3, interview.

¹⁴⁹⁸ L5, interview.

¹⁴⁹⁹ Dobrosława Wiktor-Mach and Piotr Radwański, "The Idea Of Creative City," (2014); Thesis- A Case Study on Lisbon, 2015, Universidade Católica Portuguesa.

¹⁵⁰⁰ Fernandes, Figueira de Sousa, and Salvador, "The cultural heritage in the postindustrial waterfront: A case study of the south bank of the Tagus Estuary, Portugal."

¹⁵⁰¹ Gonçalves and Thomas, "Waterfront tourism and public art in Cardiff Bay and Lisbon's Park of Nations."

¹⁵⁰² Gemeente Rotterdam, Erfgoedagenda Rotterdam 2017-2020.

¹⁵⁰³ Ibid.

¹⁵⁰⁴ Lavanga, "Creative industries, cultural quarters and urban development: the case studies of Rotterdam and Milan."

city-funded museums need to meet the goals of talent development, participation, and diversity. Otherwise, an external review community may get involved, and the funding decision can be altered.¹⁵⁰⁵ Furthermore, many participatory programs in Rotterdam are around its super-diversity and the local government's view of the Rotterdam DNA, such as "the story of the city", led by the municipality and had over 9,000 people involved in multiple activities including interviews, story-sharing, discussion, etc.¹⁵⁰⁶ However, the participants and the themes of discussion in such events are often preselected to showcase a positive vision of the city. Thus, there are different levels of the various participatory strategies in Rotterdam. Public engagement is comparably effective at the decision-making level. However, since multiple communities and partners are involved in discussions, conflicts of interests can lead to long bureaucratic processes, and the final decisions may not always benefit conservation. Consequently, many people are quite vigilant that participation can be only a political gesture, and they tend to perceive relevant strategies and practices critically.

Gothenburg shares many similarities with Rotterdam regarding participation in heritage issues. For instance, public arts are widely used and encouraged in an integrated manner in the historic environment of the cities. Many installations involve elements memorizing or recreating the harbor feelings, raising awareness of the port city's past. Both cities use public arts critically. Questions such as who is commissioning the artworks, what are the requirements for such commission, how do artists respond to these, are these projects inclusive enough... are given thoughts in the Gothenburg context, while Rotterdam tends to encourage artists to take more active roles in public issues, believing they can provide specific and sensitive perspectives for society. Besides that, as discussed in Chapter 7, Gothenburg has a well-established tradition of facilitating participation to at least a tokenism level. Whether the higher level of "citizen power" can be achieved depends on the execution of the specific cases. There is a consensus that active citizen involvement and citizen dialogue are integral to city governing.¹⁵⁰⁷ Shifting towards a more dialogue-oriented governing, Gothenburg city employs seven principles for that, which clarifies that such dialogue should support a democratic and sustainable society and be considered for all proposals that directly and

¹⁵⁰⁵ R1, interview.

¹⁵⁰⁶ Nientied, "Hybrid urban identity—the case of Rotterdam."

¹⁵⁰⁷ Soneryd and Lindh, "Citizen dialogue for whom? Competing rationalities in urban planning, the case of Gothenburg, Sweden."

significantly affect people.¹⁵⁰⁸ The populace, especially children and young people, should at least have the right to be heard and given good conditions to participate in such dialogue; participants should be given feedback, and the outcome of such dialogues should be considered in decision-making by politicians.¹⁵⁰⁹ These are applied when heritage is involved as well. Furthermore, cultural education and civic education have been given particular attention in Sweden, with the understanding that heritage is a significant concern that requires a complex approach, and "history is an identity creator and cultural heritage is a field of sustainable development".¹⁵¹⁰ Thus, heritage is an integral element of a sustainable society, and is discussed and managed in that context. Citizen opinions are actively included in decision-making but may not always affect the final decisions. The heritage sector has been aware of that, as verified by interviews and documentary studies of this case. The more recent participatory tools (e.g., KKA) often include back and forth communications and are evaluated critically to ensure effective participation.

In Dublin, there are two facets of participation in heritage issues. From the perspectives of heritage activities, many individual elements and privately initiated programs have always depended on volunteers, which creates an approach for effective participation. More recommendations regarding raising public awareness of heritage can be found in policy documents since the 2000s. The means to stimulate citizen engagement include improving funding of local heritage events and community projects, promoting the establishment and maintenance of heritage societies, and encouraging greater involvement "by the responsible agencies in activities at heritage sites continuously".¹⁵¹¹ These have been well implemented in the last two decades. Recent documents also highlight citizens' right to participate in community cultural life and enjoy cultural heritage.¹⁵¹² However, when it comes to preservation in planning, the levels of engagement vary. In the 1990s, scholars criticized that the Irish system played a negative role in participation, and the public was only invited to comments on decisions already made by planners.¹⁵¹³ For decades-long projects like the

¹⁵⁰⁸ Göteborg Stad, *Rapport 1. Göteborg. Göteborgs Stad. Diarienummer 0933/12. Repronummer 352/13* (2014).

¹⁵⁰⁹ Soneryd and Lindh, "Citizen dialogue for whom? Competing rationalities in urban planning, the case of Gothenburg, Sweden."

¹⁵¹⁰ Musteață, "Access to cultural heritage in Sweden-the way to efficient cultural tourism," 76.

¹⁵¹¹ Heritage Council, *Heritage Awareness in Ireland* (Kilkenny: Heritage Council, 2000):7.

¹⁵¹² Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, "Culture 2025: A Framework Policy to 2025."

¹⁵¹³ Pauline M McGuirk, "Power and influence in urban planning: Community and property interests'

docklands regeneration, public opinions were often not fully considered despite some improvement, such as regular public consultations. This is verified by those examples of heritage sites that were important for the local communities, but still got demolished suddenly. There are exceptions, such as the Integrated Area Plans that include "a strong community participation and social benefits emphasis".¹⁵¹⁴ This case-to-case situation again reflects the fragmented policy in planning and the lack of cross-sectoral efforts. It is said that Ireland's traditional clientelistic politics encourage people to take political grievances "directly to the top" in the Dáil,¹⁵¹⁵ which implies only issues that are significant enough are addressed. Furthermore, the respondents of a government report point out, Ireland's international cultural projects "neglected to build the capacity and visibility" for minority ethnic communities to join as producers or practitioners.¹⁵¹⁶ This situation is evident across different sectors of culture, including heritage. Moreover, the silent majority does not actively raise their opinions, and they are not actively approached. Although Ireland has a tradition of debates, they often happen between politicians, the insiders. Thus, public opinions may not always be articulately represented, reviewed and received. For instance, some public consultation sections for policy-making are only advertised in newspapers instead of taking more active approaches. The heritage sector of Dublin has realized that the approaches adopted are mainly top-down, and the government is "trying to get beyond that, then get a little bit more interaction amongst different viewpoints, different representations".¹⁵¹⁷ Heritage experts, as previously the "translators" of heritage, are now expected to listen and learn, then feed help when the locals need it, thereby switching from "the top-down expert-led to an expert-fed"¹⁵¹⁸ model.

Overall, the public engagement strategies related to this topic can be categorized into two main groups according to their purposes and the extent they intend to achieve. Participatory initiatives in heritage activities often aim to raise public awareness of the importance of a city's cultural and historical assets. Hence, they mainly stay at informing level, while partnerships can be established

participation in Dublin's planning system," *Irish Geography* 28, no. 1 (1995).

¹⁵¹⁴ Bartley and Treadwell Shine, "Competitive city: governance and the changing dynamics of urban regeneration in Dublin," 146.

¹⁵¹⁵ Diane Payne, Peter Stafford, and JR Gupta, "The politics of urban regeneration in Dublin," (Elsevier: Amsterdam, 2004), 122.

¹⁵¹⁶ Daniel Jewesbury, Jagtar Singh, and Sarah Tuck, "Cultural diversity and the arts research project: Towards the development of an Arts Council policy and action plan," *Dublin: The Arts Council* (2009), 43.

¹⁵¹⁷ D4, interview.

¹⁵¹⁸ D4, interview.

and maintained occasionally. As for policy-making in the heritage sector and the other relevant fields, especially planning, a deeper involvement is required for effective participation. The discussion above regarding each case is summarized in Figure 9-6.

	Dublin	Lisbon	Rotterdam	Gothenburg
<i>Examples of Strategies</i>	<ul style="list-style-type: none"> • Volunteering • Improve funding for local events, community projects... • Encourage heritage societies • Enjoy heritage as citizen rights • Public consultation • Community participation in the Integrated Area Plans • Public art 	<ul style="list-style-type: none"> • Occasional consultations • Protest for influential issue • Public art • Social groups, foundations and associations • Free exhibitions, cheap entrance fees, sports... 	<ul style="list-style-type: none"> • Participation is a goal for city-funded cultural institutions • Regular routines of participation and discussion • Detailed guidelines • Stakeholders are clearly identified • Knowledge and story sharing • Public art • Frequent partnership with private sectors 	<ul style="list-style-type: none"> • Seven principles of citizen dialogue • Public art • Cultural education and civic education • Frequent partnership with private sectors • Heritage discussed as an integral part of the sustainable society
<i>Characteristics</i>	<ul style="list-style-type: none"> • Rely on volunteering activities • Fragmented planning policies • Lack of cross-sectoral efforts • Mainly top-down approach but not actively reach out to the public 	<ul style="list-style-type: none"> • Lack of public awareness and support of preservation • Different or even conflicting stakeholder attitudes • Embrace public art, bonded 	<ul style="list-style-type: none"> • Long tradition of democracy • Conflict of interests in discussion can lead to long bureaucratic processes • Require stronger leadership • Actively involve minority 	<ul style="list-style-type: none"> • Well-facilitated • Integrated into city-governing • Critical evaluation and back-and-forth communications

		with public art	communities	
<i>Extent</i>	<ul style="list-style-type: none"> • Comparatively limited participation at the decision-making level • Effective public engagement is not in the regular routine of decision-making 	<ul style="list-style-type: none"> • Comparatively limited participation at the decision-making level • Actively using public art to encourage participation in heritage activities 	<ul style="list-style-type: none"> • Effective public engagement at the decision-making level • Citizens critically perceive participatory strategies 	<ul style="list-style-type: none"> • Citizen opinions are comparatively effectively involved in decision-making, but may not always affect the final decision

Figure 9-6 Public participation in issues related to CHPC in the four cities

There are various strategies for different levels of participation in heritage activities. In this aspect, all cities have some successful cases of either top-down or bottom-up approaches. Take excavation as an example; in Lisbon, there are many on-site exhibitions showcasing the finds and adding elements to the multiple facets of the city's narratives. In Gothenburg, there are projects inviting artists to observe the digging. Together with the archaeologists, they provide new perspectives on the city's past.¹⁵¹⁹ The heritage practitioners nowadays are more aware of looking at conservation with the thoughts of CHS. Some archaeologists are also allowed to utilize finds that are not taken by the museums for school education.¹⁵²⁰ In Dublin, archeologists are also more aware of the participatory end than before. They have realized that the ultimate readers are the public, who may spend a few minutes to learn about what has been found and their relevance to the city's history.¹⁵²¹ Thus, there is a consensus of reaching wider audiences from archaeological perspectives. Furthermore, participatory strategies can be applied in more forms, for instance, through education and leisure activities, and most commonly with public art (Figure 9-7). When it comes to port city identity, the port companies or authorities are also expected to play roles in sponsoring or leading participatory initiatives. Most of these activities, no matter led by authorities or other stakeholders, can promote heritage to some extent, as long as they accurately identify and adequately communicate with the target audiences.

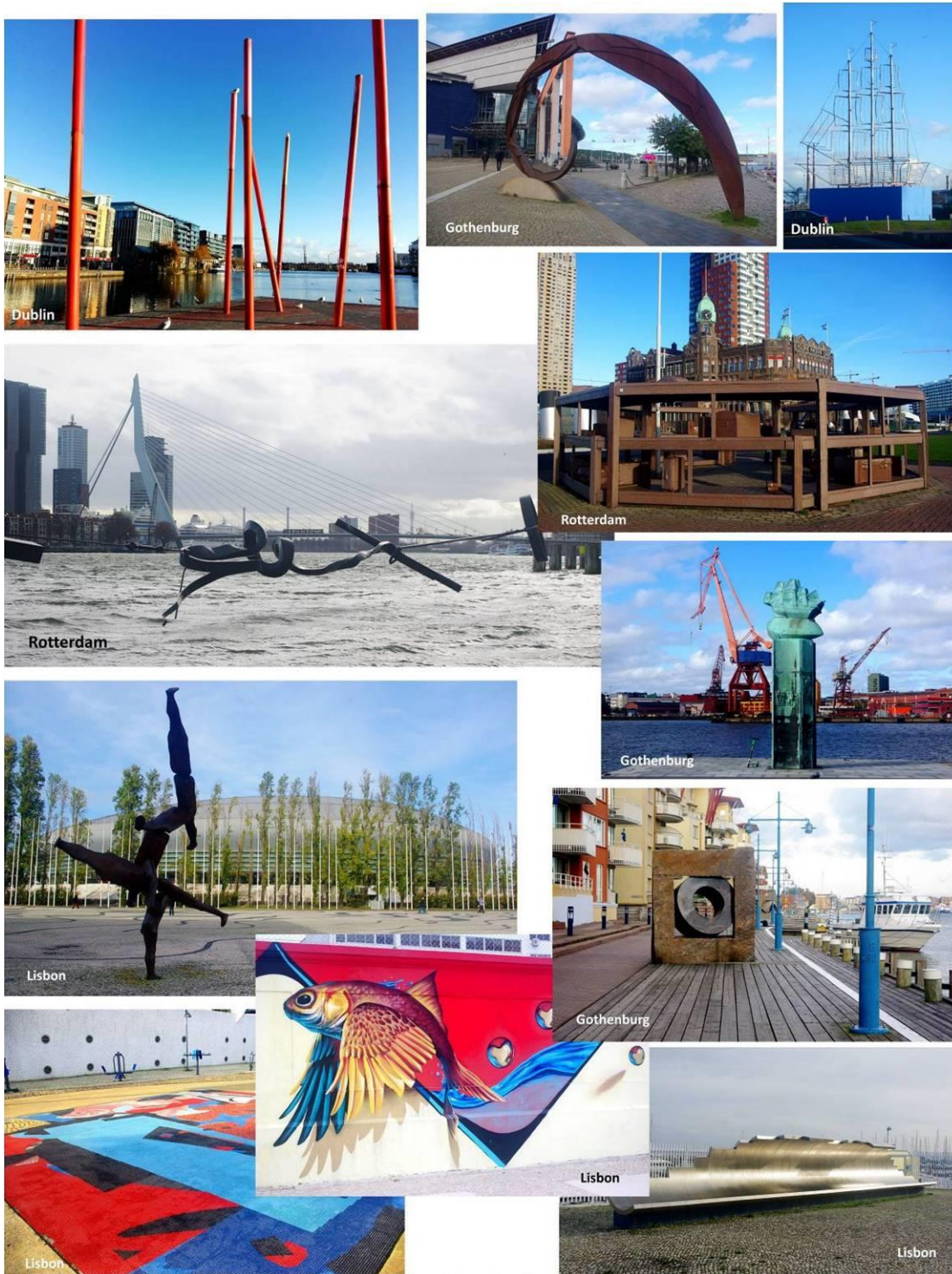
As analyzed above, both Lisbon and Dublin lack active approaches to facilitate participation when it comes to decision-making, especially in planning. Consequently, heritage issues are often neglected in this process unless related to a significant scale and considered influential. By contrast, Rotterdam and Gothenburg include participation in their regular decision-making agenda. Methods such as the KKA system (in Gothenburg) to evaluate socio-cultural impacts of development projects, and comprehensive planning such as the Cityports (Rotterdam), which employs wild cards like Crossing Borders and Floating Communities¹⁵²² to actively invite public participation in the daily life of the urban environment, can better protect and reuse CHCP by taking culture into consideration at early stages. Furthermore, the top-down approaches seem more effective than the bottom-up ones, as they provide possible channels to bring public perspectives to the decision-making level. However, such approaches need to lead the cross-sectoral discussion and collaboration actively, be well-facilitated in providing people the context and knowledge of the relevant discussion, and actively inform the public of the accesses to engage in such issues.

¹⁵¹⁹ G5, interview.

¹⁵²⁰ G1, interview.

¹⁵²¹ D20, interview.

¹⁵²² Details of these two strategies sees Chapter 6.



Source: all photos taken by the author during site-inspection of the four cities.

Figure 9-7 Public art installations in waterfronts of the four studied cities

9.3.2.2 The Museum Sector

Among all these authorities and stakeholders, the museum sector is a crucial component to initiate and facilitate influential participatory activities concerning CHPC.

According to the Dublin case, most museums do not have specific target audience groups and tend to attract the general public. Most of them intend to keep a good balance between fulfilling the demands of the tourism markets and taking responsibility for encouraging local engagement. Common participatory strategies include partnerships with other cultural institutes, authorities and other sectors, education, regular lectures, special programs including exhibitions, events and tours, digitalization, addressing accessibility barriers, volunteering, and collecting objects and stories (see Appendix 6). However, since there is no city museum in Dublin, only the Little Museum of Dublin is expected to serve a similar role as a "people's museum".¹⁵²³ The maritime and port-related narratives are scattered and told through the relevant collections in NMI, the collections kept by DPC, the emigrant stories in EPIC, and a small proposition in the other museums. In the other cases, these functions are often served by the city museums (e.g., Gothenburg, Rotterdam) and maritime museums (e.g., Rotterdam). Lisbon is an exception, with five branches of its city museums displaying the richness of this city's stories respectively, but in an organized, comprehensive way, while the port elements are mentioned but not emphasized. The Maritime Museum in Lisbon, on the other hand, only focuses on the navigation history of Portugal. Through comparison, it is clear that city museums and maritime museums focusing on city-scale narratives can take more responsibilities in two main aspects: connecting the history to the current social issues, thereby addressing contemporary urban living demands, and actively fostering public engagement and empowering communities.

Today, city museums are expected to take more active roles in society and even contribute to improving the human condition.¹⁵²⁴ This is fully recognized by Museum Rotterdam, as it positions itself "neither a top-down nor bottom-up museum, but a very contemporary network museum", and considers heritage as a "flywheel for connecting people".¹⁵²⁵ The museum has an Authentic Rotterdam Heritage program, pointing out that new Rotterdammers do not always recognize themselves in the historical collection. Therefore, they need to be actively included in the process of collecting. For instance, a bus that regularly drove a group of Bulgarians traveling between Rotterdam and their home country was labeled as part of this collection. It is considered "embodies a changing Europe and Rotterdam".¹⁵²⁶ This collection aims to illustrate the exciting things happening in Rotterdam, and their stories are also connected to the city's historical collection.¹⁵²⁷ Similarly, Gothenburg City Museum has a "meant to be constantly changed" exhibition, URBANUM, focusing on the city development in

¹⁵²³ D11, interview.

¹⁵²⁴ Jean-Louis Postula, "City museum, community and temporality: a historical perspective," *Our greatest artefact, the city: Essays on cities and museums about them* (2012).

¹⁵²⁵ Museum Rotterdam, *Authentic Rotterdam Heritage, part 1* (Rotterdam: Museum Rotterdam, 2019), 7.

¹⁵²⁶ *Ibid.*, 9.

¹⁵²⁷ *Ibid.*

general.¹⁵²⁸ Voices from people with different cultural backgrounds are involved in expressing Gothenburg's changing and diverse faces. In the Dublin case, EPIC, the Little Museum of Dublin and NMMI all encourage audiences to share stories, but this tangible and intangible heritage is mostly historically oriented. Hence, the newcomers have limited opportunities to be included in such activities.

The vision to address the present and facing future is also shared with the Maritime Museum Rotterdam, which displays old ships and high-tech together. The interactive offshore experience on the ground floor is not traditional maritime history, but it promotes the maritime knowledge, expertise and association with Rotterdam enterprises, and provides a new way of rethinking heritage role in the city's future development.¹⁵²⁹ Furthermore, the museum is more committed to the local residents, as about half of their visitors are from the greater Rotterdam area.¹⁵³⁰ To better engage with them and attract revisits, the museum firstly intends to attract 3-to-10-year-old children, who can potentially bring their parents and grandparents to visit, covering three generations. As explained,

“The intrinsic value of heritage is not enough to interest people, you have to do more...to make heritage, material and immaterial, relevant; and that relevance will always change, because generations change...you always have to adapt your stories, tell new stories...the present generation is not nostalgic at all.”¹⁵³¹

Thus, museums have two motives to display a city's present: to attract visitors and build connection, and to be “a gateway between the present-day city and its past through a dialogue with the urban communities that shape the future city”.¹⁵³² However, without a museum dedicated to updating the current stories of a city, the history is not reviewed critically, and the active role that museums can play in contemporary society is not fulfilled.

9.4 The Uses of Cultural Heritage of Port Cities

In general, the four studied cases revitalize their cultural heritage for various purposes, but all point to the same direction of sustainable development. Most traditional sustainable development paradigms adapt the three-pillar theory as environment, society, and economy are the three main aspects of

¹⁵²⁸ G7, interview.

¹⁵²⁹ R1, interview.

¹⁵³⁰ R3, interview.

¹⁵³¹ R3, interview.

¹⁵³² Arno van der Hoeven, "Networked practices of intangible urban heritage: the changing public role of Dutch heritage professionals," *International journal of cultural policy* 25, no. 2 (2019).238.

sustainability. In recent decades, the cultural dimension has been included in the relevant discussion as another essential pillar that takes an “all-pervasive role” in a sustainable society.¹⁵³³ Culture is recognized as a force to mediate and articulate community needs through empowerment and animation,¹⁵³⁴ exemplified by all cases, especially Gothenburg, where heritage is often employed as a vehicle for local democracy. Under such circumstance, the approaches of using heritage are summarized as “an asset for cultural capital” that contribute to cities’ competitiveness worldwide, “a designated role in urban complexity” that needs tailored management in the governance practice;¹⁵³⁵ or in the wider context, “an economic asset and a social good”, “a product and a dynamic process”,¹⁵³⁶ etc. Thus, there are direct benefits of repurposing heritage, such as developing tourism, enhancing recreational and educational facilities, creating job opportunities; and indirect benefits like improving the urban environment, mitigating excessive urbanization, stimulating culture-led urban strategies...¹⁵³⁷ Consequently, heritage is expected to be economically, socially and environmentally viable to sustain in contemporary societies.¹⁵³⁸ To further specify the researched topic, this section first discusses how uses of the cultural heritage of Dublin, Lisbon, Gothenburg and Rotterdam fit into these three highly intersected pillars, then emphasizes the values of heritage in the cultural and political aspects, which are also closely associated and overlapped with the three pillars, but worth to be highlighted separately.

9.4.1 The Economic, Social and Environmental Pillars

From the studied cases, in the context of the three traditional pillars of sustainability, the most common

¹⁵³³ Economist Intelligence Unit, "Hot spots. Benchmarking global city competitiveness," (2012); United Nations, *Our Creative Diversity, Report of the World Commission on Culture and Development*, (Paris 1996); United Nations, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, (Paris 2005); Roders and van Oers, "Bridging cultural heritage and sustainable development," 9.

¹⁵³⁴ Graeme Evans, "Measure for measure: Evaluating the evidence of culture's contribution to regeneration," *Urban studies* 42, no. 5-6 (2005).

¹⁵³⁵ Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools," 200.

¹⁵³⁶ Pessoa, Deloumeaux, and Ellis, "UNESCO framework for cultural statistics."

¹⁵³⁷ Roders and van Oers, "Bridging cultural heritage and sustainable development."; Evans, "Measure for measure: Evaluating the evidence of culture's contribution to regeneration."; Christopher Tweed and Margaret Sutherland, "Built cultural heritage and sustainable urban development," *Landscape and urban planning* 83, no. 1 (2007); Peter Nijkamp and Patrizia Riganti, "Assessing cultural heritage benefits for urban sustainable development," *International Journal of Services Technology and Management* 10, no. 1 (2008); Hampton, "Heritage, local communities and economic development."; Bandarin and Van Oers, *The historic urban landscape: managing heritage in an urban century*; N Scheffler, *"The Road to Success" integrated management of historic towns guidebook* (2011).

¹⁵³⁸ Roders and van Oers, "Bridging cultural heritage and sustainable development."; Hampton, "Heritage, local communities and economic development."; Bandarin and Van Oers, *The historic urban landscape: managing heritage in an urban century*; Erica Avrami, Randall Mason, and Marta De la Torre, "Values and Heritage Conservation (Los Angeles: Getty Conservation Institute)," (2000); Guzmán, Roders, and Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools."

approaches of repurposing CHPC can be categorized based on their four main objectives:

- Addressing housing and commercial demands
- Creating and improving public space
- Fixing the port-city relationship
- Developing cultural tourism

All studied cities show more resemblances than differences in addressing housing and commercial demands. Due to historical demographic changes, both Dublin and Lisbon suffered housing and poor living conditions. While many CHPC buildings of Dublin have been transformed into offices and accommodations, as mentioned in section 4.4, Lisbon has fewer attempts to utilize its historic waterfronts for affordable housing. Most of these areas have been regenerated for tourism, and many old buildings have been renovated to accommodate visitors. This further deteriorates the housing situation, and Dublin faces a similar situation. Moreover, although many accommodations have been built in the Docklands, the improved built environment contributes to the ever-rising house prices. Places have become unaffordable for ordinary people, and such uses of heritage buildings are counterproductive to the original purposes. By contrast, the multiple waterfront regeneration projects in Rotterdam provide various direct and indirect approaches to repurposing CHPC for housing and commercial uses, and also balance these two demands. There are relatively fewer complaints about the housing situation in Rotterdam, and the conflicts between accommodation and tourism seem less intense. One reason behind this is that Rotterdam has fewer heritage resources in city-center waterfronts and more vacant space to build due to historical causes. Furthermore, the planning in Rotterdam is comparably more far-reaching and integral; the balance of remained historic elements and the modern urban fabric and the preservation of the maritime landscape have been well-included in policies and practices. Similarly, housing is less mentioned by interviewees as a problem for the Gothenburg case, but there is an issue of housing segregation. An emphasis on sustainable uses of heritage buildings, even for housing, is evident. Many architectural policies and conservation guidelines of Gothenburg emphasize the importance of disseminating and utilizing the aesthetic, artistic and cultural-historical values of heritage. These policy documents also consistently highlight that these values should not be sacrificed for short-term profits. Furthermore, there are multiple approaches to involving heritage in the circular economy (see section 7.4.1). Thus, the notions of sustainability and mixed-use are applied in both the Marco and Micro aspects of the society.

Creating and enhancing public space is another important function of heritage that can contribute to economic, social and environmental sustainability. Lisbon demonstrates a strong interest in the in-depth connection of the newly created public space and the local history, as shown in projects like Ribeira das Naus, an ancient shipyard. Gothenburg pays more attention to satisfying needs for

contemporary life, which coincides with the state's ideology of recognizing cultural policy as part of the welfare state. No matter including material heritage elements in spatial planning, utilizing intangible heritage like festivals, or directly renovating heritage buildings as the meeting places, the aspect of social sustainability is emphasized through ensuring citizen cultural rights. Such examples can be found in all four cities. In recent years, this trend has been combined with the need for cultural branding. In Rotterdam, using heritage and the "Rotterdam themes" in public space is considered part of the mutually coherent strategies to raise the city's competitiveness worldwide. The same ambition can be found in Dublin Docklands, as the "new maritime identity" and Dublin's distinctive characters are highlighted in planning documents. However, from a historical perspective, the current strategies of creating public spaces attempt to reverse such places that were once privatized at the early stage of gentrification. Furthermore, many demolished sites of the area were once where the docklands communities strengthened their social ties. The great demands of public spaces in the docklands are also because of the segregation accelerated by the gated communities. Meanwhile, these spaces are planned to promote water activities and attract tourists. Thus, compared with the other cases, the conflicts of interests regarding space and cultural enjoyment between different groups are more evident in Dublin docklands.

When it comes to cultural tourism, Lisbon is probably the most visited and celebrated destination among these cities, attracting domestic and international visitors. Tourism is a significant contributor to the city and the country's economy, as well as a critical part of Lisbon's cultural heritage discourse. By contrast, cultural heritage is an attractive characteristic of Dublin, but the port-related elements have not been sufficiently explored and integrated into the tourism agenda yet. Rotterdam presents a comparably modern landscape with fewer monuments as touristic resources than the others. Furthermore, its infrastructure to facilitate cultural tourism is considerably lagging. The port area was once considered challenging for tourism, but the maritime characters have been a selling point of the city as Rotterdam's harbor city branding is widely accepted. Finally, Gothenburg repositions itself as a knowledge city and a charming touristic destination. However, policies regarding cultural heritage in this case tend to be abstract, and often reference broader policy aims of the welfare state. Relevant documents barely provide clear and specific directions for the uses of CHPC, but there are detailed guidelines written for different stakeholders to achieve conservation goals. Under such circumstances, cultural tourism is seldom discussed as a purpose of using heritage.

As for port-city integration, DPC actively engages and sometimes initiates cultural projects, which have obtained certain achievements, especially in communicating with local communities. On the other hand, Lisbon Port Authority takes a developer role and may occasionally hinder the preservation and reuse of heritage. In comparison, the Port of Rotterdam Authority has collaborated with the

municipality through various urban regeneration projects, in which they shared certain decision-making powers. Thus, the objective of rebuilding port-city relationship (PCR) has been gradually achieved through the process of developing new urban spaces that benefit the wider societies. This aspect is less discussed in Gothenburg, no matter in policies or practices, but some successfully gentrified areas in the north side attract people to resettle and reconnect with the river. All cities have improved the PCR in fragmented manners rather than a whole, but Rotterdam has more forethoughtful policies regarding that. Furthermore, Lisbon and Rotterdam had significant needs to improve the once polluted water environment, and have achieved the goals through certain waterfront regeneration projects.

Overall, it has been a universal trend that previous harbor areas present various opportunities for housing, leisure, sports, tourism, and local commerce, which coincide with post-industrial societies' diverse requirements. However, there are differences in practice, even though sustainable development is the common goal for all these port cities. For instance, waterfront projects like the Stadshavens in Rotterdam indicate a solid intention to enhance social inclusion. The more recent waterfront redevelopments in Rotterdam favor "the use of the places and the story behind them" rather than the built environment.¹⁵³⁹ Such tendency can also be found in Gothenburg, as many museums and exhibitions emphasize "all parts of population" and provide equal opportunities for everyone to create meaning and context by utilizing the diverse cultural environment. The approaches that Gothenburg uses heritage as an integrated part of the cultural realm are also reflected in Rotterdam's heritage sector. On the other hand, Dublin also repurposes heritage to address contemporary issues, but often for the more practical and urgent socio-economic problems, such as housing, education, health, employment, etc. As Ireland becomes increasingly multicultural, social inclusion has also been included in the heritage agenda. However, it still needs time to plan and execute feasible guidelines and strategies before the social inclusion goal can be effectively achieved in practice.

9.4.2 The Cultural Dimension

There are aspects of heritage revitalization that should be discussed explicitly from the economic, environmental and social sustainability. Firstly, different from cultural tourism, many CHPC buildings have been transformed into cultural experience centers. When attractions for cultural tourism target "outsiders", cultural experience centers also intend to connect with local communities. The most common types of such cultural experience centers in port cities are museum-like spaces to present the migration histories. Among the four cities, Lisbon has a unique demographic change pattern compared with the others. Gothenburg shares a similar emigration history with Dublin. Approximately 1.4

¹⁵³⁹ Carola Hein, *Adaptive Strategies for Water Heritage: Past, Present and Future* (Cham: Springer Nature, 2020), 358.

million people departed from Sweden due to poverty, lack of religious freedom, and political reasons from 1850 to 1930,¹⁵⁴⁰ but its Emigranternas Hus as the themed museum tells historical stories through artifacts, photos and models, adapting a traditional way of curation. The FENIX Museum of Migration in Rotterdam and the EPIC Museum of Dublin¹⁵⁴¹ are comparable, as they are both converted from the once most outstanding warehouses of the area and turned into mixed-use spaces with the primary purpose to provide cultural experiences of the migration histories. Furthermore, both venues target the neighborhood, the city and its visitors, and look for local communities to share stories and objects as a manner of participation. Although the FENIX is currently under restoration and has not been opened yet, both places demonstrate the visions of telling a universal story of people leaving homelands and starting new lives in a new world, in order to provide emotional experiences and make connections. A frequently mentioned term in visitor reviews of the EPIC on platforms like TripAdvisor is "national pride". This may relate to the great effort EPIC put into the narratives of the Irish diaspora. By contrast, FENIX indicates less intention to promote national pride. Instead, a Rotterdam-based company is responsible for restoring the warehouse, while a Chinese architectural firm has been chosen to design the panoramic viewpoint. One reason behind this was that Katendrecht, where FENIX stands, once hosted one of the oldest China towns in Europe. The museum was set for those who left and people arriving today, connecting the city to the world and the past to the future.¹⁵⁴²

The other aspect of the cultural dimension of sustainability is heritage as a vehicle of port cities' multiple identities, especially port city identity. Many European port cities adopted the American model of waterfront regeneration, therefore having the common concerns of looking alike and losing their features. In recent years, all four studied cities have been expecting that port city histories can be the sources of inspiration for their distinctive characters. The topic of port city culture and similar themes are most discussed in Rotterdam, in academia and also by authorities and stakeholders, across disciplines. Discussions on the port city perspectives of Dublin have been increased in recent years, possibly because the public and the policy-makers are more realized of the significance of conservation in planning, and CHPC is increasingly recognized as an indispensable part of the city's cultural assets. In addition, the efforts of DPC may contribute to that. However, there is little discussion regarding the port city perspectives in the heritage sector, which implies that cross-sector collaboration and communication are insufficient. Similar situations can be found in Gothenburg and Lisbon. On the other hand, in Dublin, the importance of CHPC as a vehicle of identity is often mentioned in the context of its absence. Although certain heritage elements have been used to reconnect with local

¹⁵⁴⁰ "Emigranternas Hus-Interesting exhibitions about migration," 2021, <https://www.goteborg.com/en/places/emigranternas-hus-2>; Göteborg & Co, "Emigranternas Hus-Interesting exhibitions about migration."

¹⁵⁴¹ Note: Both are introduced in the respective case study.

¹⁵⁴² R2, interview.

communities, as the city is still seeking a “new maritime identity”, the direction and strategies of repurposing such heritage remain unclear. Thus, the uses of heritage do not precisely address the perspectives of the port. By contrast, in Rotterdam, the significant investment by the municipality in memorizing its maritime identity and recreating the historic harbor feelings through tangible and intangible heritage indicates a clear goal of revitalizing CHPC for its port-city image.¹⁵⁴³ As for Lisbon and Gothenburg, the cultural heritage of the former presents a strong maritime character, but not so much related to the port, while the latter also displays a focus on the narratives of the merchant and industrial past of the city. Thus, both cities have great potential to utilize the untapped heritage resources to explore and exhibit stories associated with the port histories.

9.4.3 For Political Purpose

Cultural heritage is often instrumentalized for economic and political purposes. Internationally, the appropriate reuse of heritage contributes to promoting the city, whereas domestically, it can be a tool of democracy.

This goal is often achieved by different levels of public participation with cultural heritage or in the discussion regarding heritage issues. Due to the various traditions of how cultural policy is perceived as a democratizing force and the different mechanisms to facilitate the relevant dialogues, the extents of participation vary in these societies. Based on the comparison of the public participatory strategies and practices in section 9.3.2, Dublin has missed some opportunities of using CHPC in this way. Even though public opinions were presented in policy-making processes in some instances, such activities only happen occasionally instead of being regularly included in the decision-making routines. Public consultation sections are often held among “insiders”, while the participants are often approached informally, sometimes very dependent on the local social networks. Thus, there is evidence of absence in terms of efforts and attempts to systematically and integrally use heritage for democracy. As for Lisbon, Portugal showed strong desires to decentralize its power in cultural policies shortly after the dictatorship ended. However, almost five decades later, this trend is still apparent, which means the decentralization might not process as planned. In general, local actions can sometimes affect issues related to CHPC, and local policies primarily complement existing national principles. That means, it faces a similar situation as Dublin: heritage has not sufficiently fulfilled its potential regarding democracy. By contrast, public participation and discussion is a crucial part of the decision-making process in heritage-related issues of Rotterdam. The voice of each party counts, which leads to a relatively slow process of decision-making, and the lack of direct central steering. The local authority

¹⁵⁴³ Kermani, van der Toorn Vrijthoff, and Salek, "The impact of planning reform on water-related heritage values and on recalling collective maritime identity of port cities: the case of Rotterdam."

mainly contributes to ensuring the accessibility of participation, and actively approaches the typically considered marginal groups. These two characteristics are also shared by Gothenburg, a case with sophisticated policies and tools to facilitate democratic dialogues, especially across classes and sections of the population. Heritage, together with local democracy and empowerment, are all considered integrated parts of the social pillar of sustainable development. Furthermore, the authorities and relevant cultural institutes actively support cultural and art initiatives to strengthen democracy and combat social issues like racism. Hence, through comparison, Dublin has not yet utilized heritage as a tool for democracy to the extent that Gothenburg and Rotterdam have reached. There are several possible reasons behind this. Firstly, preserving and revitalizing heritage is considered in the wider context of the welfare state instead of for particular sectors or short-term economic goals in the Gothenburg case. Secondly, both Gothenburg and Rotterdam have a long tradition of democracy. Through established laws, regulations, policies and tools, public discussion and perspectives from different stakeholders are involved in decision-making. These all allow more profound levels of citizen participation, which is significant concerning democracy.

When it comes to using heritage to achieve a high profile on the global stage, Dublin and Lisbon are the most obvious cases, especially when Ireland and Portugal became EU members. Geographically, Ireland is an island nation with a significant distance from the continentalized area of Europe, and Portugal is peripheral. Hence, as the capital city, Lisbon needed to showcase Portugal's cultural and historic values with economic potential while receiving financial support from the EU. Events like EXPO'98, not only included preservation as an important component, but also presented the country's visual and spiritual connection with the other European countries. Similarly, when Ireland was about to join EEC, the government "played a pivotal role in leading the reconfiguration of Irish heritage towards the island's European past".¹⁵⁴⁴ However, there is a significant difference between these two cases, as Portugal used to be the colonizer, while Ireland used to be colonized. Thus, through the series of attempts to obtain a higher international profile as listed in section 4.4.4, Dublin also intends to change its self-positioning from only referencing and comparing with British cities, to reflecting itself in a wider global context. Another significant occasion of initiating heritage projects for promoting cities' international reputations is the European Capital of Culture (ECOC). Dublin (1991), Lisbon (1994) and Rotterdam (2001) had all been selected for this program. Although Gothenburg is not on the list, it was the European Capital of Smart Tourism in 2020. One of the criteria for this title is a strong performance in cultural heritage/ creativity,¹⁵⁴⁵ which is an overlapped dimension with the ECOC. In comparison, Dublin received the appointment relatively earlier and took it as an opportunity to foster urban regeneration. Thus, the Temple Bar Initiative was kicked off alongside the other cultural events.

¹⁵⁴⁴ Hanna, "Don't make Dublin a Museum': Urban Heritage and Modern Architecture in Dublin, 1957–71," 367

¹⁵⁴⁵ "European Capital of Smart Tourism," 2019, accessed 30/03/2021, <https://smarttourismcapital.eu/>.

Rotterdam was entitled ECOOC a decade later and decided to highlight its multicultural characteristic with the theme "Rotterdam is many cities". Once again, diversity is celebrated as an integral part of the new city branding. This trend also indicates that the self-positioning of port cities often evolves with the global political zeitgeist.

In conclusion, the uses of CHPC are analyzed and compared in three main aspects. The main characters and differences while the four cities repurpose heritage with similar approaches are discussed above and summarized in Appendix 15.

9.5 Issues and Challenges

The multiple challenges faced by port cities today are partially reviewed in the literature. Most cases have suffered high unemployment once (e.g., Dublin), or even quite recently (e.g., Rotterdam has a higher unemployment rate than other Dutch cities), as the urban economy has changed, therefore causing a mismatch between labor market demands and the skills and education required.¹⁵⁴⁶ Housing problems in Dublin and Lisbon are discussed in section 9.4.1. All these socio-economic performances affect heritage activities in port cities. While focusing on culture, these cases also encounter common issues. For instance, the time-consuming democratic decision-making hinders the required market efficiency, which leads to difficulties in reacting to immediate problems no matter in the heritage sphere, or the other relevant sectors. Accessibility is another obstacle, and the physical, visual and psychological factors that contribute to it are similar in these four cases, despite the different focuses regarding their respective solutions. For instance, the Netherlands has invested significantly in digitalization, and has shifted cultural policy from digitalizing content to encouraging citizens to use and reuse digitalized content.¹⁵⁴⁷ While all these cities take digitalization as an important solution to the accessibility issue, they also pay attention to tackling the psychological concerns regarding the willingness to interact with cultural heritage. Behind all these challenges, there is a shared contributor: the conflict of interests between different groups, which can also be attributed to the distinction between heritage protection, often the responsibility of national authorities; and the uses of heritage for sustainable developments under shared responsibility.¹⁵⁴⁸

When tracing back to how and why these different groups were separated with different needs and

¹⁵⁴⁶ Gemeente Rotterdam, *Economische Verkenning Rotterdam 2017*, (Rotterdam 2017); Nientied, "Hybrid urban identity—the case of Rotterdam."

¹⁵⁴⁷ Brom and Zwart, *Compendium of Cultural Policies & Trends: Country Profile the Netherlands*.

¹⁵⁴⁸ Jyoti Hosagrahar, "Protecting Cultural Heritage as a Resource for Sustainable Development of Port Cities AIVP Webinar," (online, 28/10/2020 2020).

perceptions of cultural heritage, we also notice that the cultural identities of port cities were constantly changed and mixed. All four cities experience different levels of conflicting narratives, leading to a distinction between the city branding and the identities, and a division between the port image created with heritage and the port reality. Other subjects such as the hyper-instrumentalization of cultural patrimonies and the lack of integrated heritage management and cross-sectoral collaboration can also be found in these cases, as comparatively analyzed below.

9.5.1 The Conflicting Narratives

In Dublin, one obvious narrative is the dockland communities claiming the loss of ownership of cultural heritage to identify themselves, which closely associates with the neglect of industrial past as visually presented by the current urban landscape. Both community activists and heritage practitioners point out this issue. During the waterfront redevelopment, the former groups have lost their physical heritage and access to the retained elements. At the same time, the heritage sector faces the challenges of telling stories with the absence of objects. Hence, for the communities, there is also a sense of disengagement in both heritage practices and decision-making regarding relevant issues. The second narrative is from the port perspectives, as exemplified by DPC, who has been used heritage for their own interest, and also for the greater good, as elaborated in section 4.4.2. This also benefits the general public, and coincides with the authority's vision of port-city integration, therefore has become increasingly influential. Such uses of heritage often correspond with the intangible parts, especially the histories and stories of these elements and sites, which differentiates it from the third narrative, in which CHPC has been reinvented for specific purposes in modern society, or reimagined for new stories. For example, the authorities (both national and local) tend to adopt heritage sites to address current social issues, such as housing, employment, social segregation. Simultaneously, the city also plans to further develop tourism and knowledge-intensive industries in this waterfront area, transforming port city Dublin. Furthermore, museums, often the private ones like EPIC, repurpose historic buildings to house new contents. In this narrative, the agents vary between cases. Due to the centralized management system, the national department and the local authorities often work together in the same direction. However, different departments involved often demonstrate different goals of using CHPC, which leads to disagreement in deciding the destinations of relevant elements. Furthermore, there are limited PPPs that aim at conservation, so the reuses of CHPC by private sectors can be only for their own interests, instead of integrating into the heritage goals of the city. Behind the three mainstream narratives, there are conflicts of interest. For example, developers, foreign companies, and even the planning authority can deprive heritage ownership of the local communities. Similar arguments can also happen between sectors, between heritage managers and the

tourism industry, etc. These all combine to convey a sense of struggle over who owns cultural heritage and the narratives, then finally causes societal confusion of what is Dublin.



Source: Photo taken by the author during site inspection in Dublin

Figure 9-8 Dublin waterfront, more construction projects behind two remained heritage buildings

Similar tensions can be found in Lisbon. The most evident narratives are the one dominated by tourism development and the one of local residents had to move away from the areas gentrified for tourism, such as Alfama. With the rich resources of historical heritage and recreational waterfronts, the city has been turned into "an important city-break destination". Due to the promotion alongside this transformation, variables including "art galleries, restaurants, nightlife, shopping, beaches and sea"¹⁵⁴⁹ have been planted in consumers' minds, even though those beaches are not located in Lisbon city, but the surrounding areas. These elements are all combined in the narrative of Lisbon as a desirable coastal tourism destination. On the other hand, some indigenous communities had to leave those historic buildings they previously occupied. Such built heritage is often transferred into accommodations for tourists. Thus, there are direct conflicts between these two groups. Compared with Dublin, Lisbon has renovated certain historic waterfronts for other purposes, such as creative clusters (e.g., LxFactory) and modern commercial and residential districts (e.g., EXPO'98 area). The redevelopment plans of such places often have a clear theme and position. Consequently, the situations of conflicts of interest

¹⁵⁴⁹ João Ricardo Freire, "Branding Lisbon—Defining the Scope of the City Brand," in *City Branding* (London : Palgrave Macmillan, 2011), 173.

regarding multiple stakeholder groups gathering in a relatively small area are rare. Still, the existing contested narratives have led to confusion regarding the city's cultural identity.



Source: Photo taken by the author during research trip to Lisbon
Figure 9-9 Lisbon waterfront

In comparison, Rotterdam presents multiple interwoven narratives. Among these, three main strands stand out. They are the efforts of how an old harbor town has been striving to transform into a desirable modern metropolis; the working-class stories and the migration history. To start with, the migration stories can date back to the premodern time. During the reconstruction period, Rotterdam and its harbors were rebuilt and expanded by the offspring of the 19th-century rural-urban migrants, while workers from other counties, especially the Mediterranean area, also contributed to the postwar city development from the mid-1950s.¹⁵⁵⁰ Thus, the migration narrative starts with the ancestors creating the new port city; then, the later generations commenced the city's postwar modernization.¹⁵⁵¹ As the city has become increasingly multicultural, the diversity inherited from this stream of history is included in Rotterdam's city branding, which continues the migration stories. Secondly, the narrative of the working-class is inseparable from the collective stories of the immigrants. However, the unfavorable parts of that narrative, such as the typically white-male, masculine characters,¹⁵⁵² and the stories that closely associate with the negative images of old harbors (see section 6.5.2), are selectively neglected. Finally, as the image of "reconstructed city and the transformed port"¹⁵⁵³ has been imprinted in people's memories, Rotterdam's branding as the world-famous port city has been well-promoted. Around the new millennium, the city was characterized by newly redeveloped waterfronts with a high-rise skyline, but the impression of an unsafe and unattractive city remained. To better attract talents and business, the city needs to upgrade its reputation. Thus, as the previous slogan "Rotterdam World Port World City" has been replaced, the city is developing towards a "knowledge port". The municipal develops the notion of Rotterdam DNA, with international, entrepreneurial and edgy as the three headings.¹⁵⁵⁴ These keywords summarize the aspects that authorities intend to carry on from the port city history. Many CHPC elements have been revitalized in this way, and similar approaches are also employed in Gothenburg and Dublin. Overall, the tension between conservation and development in Rotterdam is less intense. However, the conflicts of various narratives mainly existed in two aspects. Firstly, the culturally and ethnically diverse newcomers and the new generations do not share the reconstruction memories and part of the port histories, so it can be challenging to motivate them to engage with CHPC. Moreover, part of the working-class stories is underrepresented, as these pieces deviate from the directions that Rotterdam intends to present itself to the world.

¹⁵⁵⁰ Paul van de Laar, "Modernism in European reconstruction policy and its public perception: the image of rebuilding Rotterdam, 1945–2000," *Wiederaufbau der Städte: Europa seit* (2013); van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century."; Van de Laar and Van der Schoor, "Rotterdam's Superdiversity from a Historical Perspective (1600–1980)."

¹⁵⁵¹ Van de Laar and Van der Schoor, "Rotterdam's Superdiversity from a Historical Perspective (1600–1980)."

¹⁵⁵² Nientied, "Hybrid urban identity—the case of Rotterdam."

¹⁵⁵³ *Ibid.*, 170.

¹⁵⁵⁴ *Ibid.*



Source: Photo taken by the author during site inspection in Rotterdam

Figure 9-10 Rotterdam waterfront

The story of Gothenburg is similar to Rotterdam's, with slight differences. The identifiable narratives include the port-city transformation, the underrepresentation of the working-class, the diverse and segregated groups that currently detach from the city's past, and the strong focus on inclusiveness. As the largest port in Scandinavia, Gothenburg's history has many facets. From the establishment of Gothenburg, functions such as fortification, trading and fishing took turns to dominate the city's storytelling. Then, industrialization, especially shipbuilding, outweighed the other aspects. After the shipyard crisis, the city has been transforming into an event city, a destination of leisure cruises, and a sustainable knowledge city. This track has been enforced by the local authorities through using heritage and branding. Simultaneously, Gothenburg inherits the "openness to the world" spirit of being a port city, and interprets it as inclusiveness towards newcomers and their diverse cultures. The use of heritage as a tool for democracy nationwide also stimulates this trend. Thus, all levels of authorities have advanced the city's development towards this direction. Another narrative is the immigrants coming to Gothenburg in a comparatively short-span of time. They have not yet shared collective memories with the history and heritage of the city. Finally, due to how heritage has been identified and selected for protection through the long tradition of preservation, telling the working-class stories is difficult with the absence of objects. Overall, there are fewer direct intense conflicts between different stakeholders regarding heritage ownership in Gothenburg, mainly because the redeveloped areas are mostly former industrial lands. Also, the city experienced a later stage of gentrification, in which, the

situation of residents having to leave their neighborhoods is less common. The confusion of identity is more generated from the city's rapidly changing positioning in recent decades, while certain aspects and groups are underrepresented.



Source: Photo taken by the author during site inspection in Gothenburg

Figure 9-11 Gothenburg waterfront

9.5.1.1 Colonizer vs. Colony, Capital City vs. Second City

In Europe, many port cities unavoidable have histories related to their colonial pasts, and some even face complicated topics such as slave trade and migration. Relevant discussions have not raised much attention at the policy-making level in Portugal yet, but have recently attracted some academic interest. In my interviews, several heritage professionals expressed views of having responsibilities to support the preservation of Portuguese heritage overseas (section 5.3), but not so much attention has been given to this aspect. Overall, the atmosphere reflected through how CHPC is managed and perceived in Lisbon indicates that the history of Portugal was once a brutal colonial empire has not yet been critically and thoroughly reviewed. The waterfronts centrally present the tensions. Many monuments now used to celebrate the glorified history of the Age of Discovery were constructed with the wealth gathered from slave trades back then that happened in Lisbon's historical port. Recent examples of conflicts include the public petition for a museum of the Discoveries and the strong opposition it

received from the academia; the proposal of creating a memorial for the enslaved Africans supported by CML; and the protest against the status of António Vieira (a Portuguese Jesuit priest) surrounded by three Amerindian children, which was placed by a catholic organization and support by the local authorities.¹⁵⁵⁵ These three events were all initiated by foundations, associations and local groups, and they hold opposite viewpoints regarding colonial past and heritage. The local authority funded the memorial to make the history of enslaving visible, but also supported a public artwork that could imply a sense of eulogizing colonialism. These all indicate that the Portuguese society has not reached a consensus regarding how to address this past through safeguarding and reusing heritage.

As for Gothenburg, colonialism is also understudied nationwide. One reason behind this, as explained by Thomasson, is that this part of history does not fit with “the Swedish self-righteous image as a world improver”.¹⁵⁵⁶ Furthermore, scholars alike consider the state was not a major colonial power, and most of its colonies were relatively short-lived,¹⁵⁵⁷ so the influences of that to the culture field requires further exploration. However, this perspective disregards Finland, the Baltic States, and the fact that Sweden operated under the protection of the British colonial power. Under such circumstances, the attitudes and approaches of how stakeholders of Gothenburg perceive and reuse heritage related to this history are unclear. By contrast, the Netherlands has been rethinking its heritage strategies alongside the worldwide movement of decolonizing history and material culture. When the statue of the seafarer Piet Hein in Rotterdam was painted in red by a grassroots group in June 2020, it was considered “not only criticized the canon of Dutch national history, but also the contested role of port cities in colonial and slave trade”.¹⁵⁵⁸ In this context, Rotterdam's urban landscapes, from built heritage, statues, to public spaces and previous port infrastructure, are reconsidered, as part of their existence can possibly be seen as the reminders of the city's colonial past. In fact, although the concept of "shared cultural heritage" also refers to broader connections between different countries and cultures, it has been employed to carefully deal with the post-colonial criticism in the Netherlands. In the last decade, a project between the Netherlands and Indonesia was deemed a way to recover the colonial history and overcome the duality of heritage, since elements were approached in a communal spirit, and the two countries were legitimized as heritage partners.¹⁵⁵⁹ This strategy also emphasizes the

¹⁵⁵⁵ Márcia Chuva and Paulo Peixoto, "The Water that Washes the Past: New Urban Configurations in Post-Colonial Lisbon and Rio de Janeiro," *Heritage & Society* (2021).

¹⁵⁵⁶ Catherine Edwards, "The little-known role Sweden played in the colonial slave trade," 2020, <https://www.thelocal.se/20200615/how-can-sweden-better-face-up-to-its-colonial-past/>.

¹⁵⁵⁷ Gunlög Fur, "Colonialism and Swedish history: Unthinkable connections?," in *Scandinavian Colonialism and the Rise of Modernity* (New York: Springer, 2013); Edwards, "The little-known role Sweden played in the colonial slave trade."

¹⁵⁵⁸ Mehan, Sennema, and Tideman, "Port City Heritage: Contested Pasts, Inclusive Futures?."

¹⁵⁵⁹ Cynthia Scott, "Sharing the divisions of the colonial past: an assessment of the Netherlands–Indonesia shared cultural heritage project, 2003–2006," *International Journal of Heritage Studies* 20, no. 2 (2014).

historical understanding regarding objects, rather than bare material possession,¹⁵⁶⁰ which coincides with the trend of recognizing the immaterial values of heritage. Today, shared cultural heritage intends to achieve the three main objectives (developing a strong cultural sector, providing "more room for the arts to contribute to a safe, just, future-proof world" and culture as a tool of modern diplomacy) through providing training, advice, and knowledge products.¹⁵⁶¹ Meanwhile, the celebration of super-diversity in Rotterdam is one step to face and react to its colonial history directly. However, more appropriate strategies of preserving and revitalizing the relevant heritage sites and the built environment require further research.

Oppositely, Dublin has a history of being colonized, therefore able to avoid such controversy. It has the dual position in Irish society of being both the capital of this independent state, but having an urban landscape overwhelmingly occupied by the material heritage imposed on the city by the colonizer. The past influenced Dubliners' perceptions of conservation in two main aspects. Historically, as the state gained its independence, there was an antipathy towards Georgian and Victorian architecture, which symbolized British rule. Many of these structures were destroyed as a means to express the anti-Britain sentiment. Decades later, such heritage was gradually accepted as part of the city's cultural legacy, recognizing that they were mostly built by Irish craftsmen. As the relevant laws were further improved and those buildings became increasingly time-honored, they have gained more favor than the more contemporary architecture, in terms of receiving protection. Consequently, colonial heritage is the most common, visible and well-protected type of material culture in Dublin. On the other hand, this history rationalizes the city's necessity and journey of seeking national identity and promoting national pride, and justifies its long-term position of being comparatively monocultural. Hence, this duality grown from the colonized history implies the conflicting visions of using CHPC of Dublin: the city needs to protect heritage imposed on it rather than elements grown from within, but also strives to articulate its distinctiveness as the capital of a nation that gained independence from a brutal colonial power. Furthermore, the history of being colonized by an Empire that is geographically so close led to a tradition of having difficulties looking beyond England regarding policy and decision-making in Ireland. Many laws and regulations in the heritage sector have been inherited from the time of British rule. In the studied period, Oireachtas debates and media reports concerning heritage issues frequently referenced and compared with contents and cases of Britain, then the U.S. Although the situation has been changing in recent years, as more examples from the non-English world have raised attention, this tradition has weighed heavily on the Irish discourse about politics in general.

¹⁵⁶⁰ Scott, "Sharing the divisions of the colonial past: an assessment of the Netherlands–Indonesia shared cultural heritage project, 2003–2006."

¹⁵⁶¹ "Shared Cultural Heritage Programme," 2019,

<https://english.cultureelerfgoed.nl/topics/shared-cultural-heritage/shared-cultural-heritage-programme>.

The discussion above further leads to the difference between the capital city and the second city regarding port city's self-positioning. Among the studied cases, Dublin is unique as the capital of an independent state, but it was also once the second city and a colony of Britain. Lisbon, on the opposite, was benefited from its exclusive rights to import colonial goods, including raw materials for production, which provided the city significant advantages as producer and redistributor, exporter and importer.¹⁵⁶² Consequently, Lisbon has sufficient cultural materials from the past to present its historical prosperity. With thorough curation, multiple narratives of the city can be displayed, and the importance of the port is embedded in these aspects. As a capital, many heritage elements of Lisbon are defined by the national agenda, just like Dublin. However, the locally organized Museum of Lisbon and its multiple branches play essential roles in revealing the city's stories from different perspectives. When the main venue unveils Lisbon's evolution from prehistory to the early 20th-century, other sites tell the stories of various aspects, such as religion and archaeology. Notably, the Roman Theatre branch is housed inside two buildings from different times, including one industrial site that once served for printing and as a leather bag factory; the Casa Dos Bicos, as introduced in Chapter 5, is a representative 16th-century architecture work with parts of the Roman city wall and cetaria from the fish factory back then; and the West Tower stands where Paço da Ribeira was before the earthquake.¹⁵⁶³ Thus, from the choices of sites, to the content displayed, the museum intends to not only brief the history, but also visualize the richness of Lisbon. These visualized outcomes present a comprehensive image of a capital port city, which closely ties with the impression of Portugal, but also differentiates itself from the rest of the country. From this perspective, Dublin is a capital city without its own museum. Even with various other cultural institutes, private museums and charities exhibiting numerous facets of the city, it lacks a place that serves as the main site of the Museum of Lisbon. Furthermore, the promotion of national pride in the EPIC museum is noticeable, especially in the section celebrating Irish diaspora culture with many celebrities' stories. This is unlikely to be found in the museums regarding migrant histories in Rotterdam and Gothenburg, let alone Lisbon, which only has a monument in front of the Santa Apolonia train station to memorize the migration history. This is, of course, because of the unique colony's past and emigrant history of Ireland, and Dublin's position as the capital. However, such uses of cultural heritage frame a very particular agenda, which can possibly make people feel excluded by it. Therefore, it is worth careful consideration.

On the other hand, the second cities always have these self-made land pride that distinguishes themselves from the noble capitals. This spirit is often associated with port-related trade and industries, and these cities embrace a more informal, leisure and relatively low-culture preferred impression. Thus,

¹⁵⁶² O'Flanagan, *Port cities of Atlantic Iberia, c. 1500-1900*.

¹⁵⁶³ "Museu de Lisboa ", 2016, accessed 08/04/2021, <http://www.museudelisboa.pt/en.html>.

when cultural regeneration kicked started in Europe, it was first experimented in capital cities. However, the global recession after the Millennium intensified the dispute regarding whether countries should concentrate investment in the capital cities or invest across a wider set of cities.¹⁵⁶⁴ Under such circumstances, second cities started to leverage cultural-driven initiatives to regenerate themselves. Some scholars point out that the second city syndrome of Rotterdam is "wrongly assumed", as the city has been struggled to keep up with the economic performance of not Amsterdam but the other Dutch big cities in recent decades, and was receptive enough of a foreign-born mayor with political past in Amsterdam around 2008.¹⁵⁶⁵ However, the analysis in section 6.4.4 about seeking the Rotterdam DNA argues that one of the historical reasons behind Rotterdam's strong desire for a port city branding is to establish signature characteristics while comparing with Amsterdam. Thus, in place-making, the preservation and uses of heritage, the narratives presented in the museums and the creation and development of public spaces, all reinforced this mindset: making an efficient modern city different from the well-preserved 17th-century city center of Amsterdam.

The prioritization of business rather than culture is also obvious in Gothenburg, as both a second city and a port city. The statement of "people don't write poetry; they write bills"¹⁵⁶⁶ is quoted by interviewees, and explained as "because it is a trading city, not a cultural city".¹⁵⁶⁷ The city is described functions differently from Stockholm;¹⁵⁶⁸ it works without nobility and royalty. People are calmer and more open in a relatively comprehensible and small-scale place. This allows a tempo to build a strong internal connection within the society and even breeds a "local patriotism" against the constant accusations of "inferiority complex".¹⁵⁶⁹ Interestingly, Dublin shares many similarities concerning the strong bonds within communities, even though its local loyalties are attached to more fragmented districts instead of the city as a whole. Thus, these characteristics are not necessarily second-city exclusive, but more related to the city scale, and the networking context of the society. These all contribute to the confusion of cultural identity in modern port cities.

In comparison with Rotterdam and Gothenburg, the mentality in Dublin, when it was the second city of the British Empire, was different from the typical competitive underdog feeling. As recorded, the city

¹⁵⁶⁴ Ghilardi, "Regenerating Cities Through Culture—The Swedish Case."; Lia Ghilardi, "Cultural regeneration," *Community Development, Innovation, Magazine* 2015, <https://www.municipalworld.com/feature-story/cultural-regeneration/>.

¹⁵⁶⁵ Nientied, "Hybrid urban identity—the case of Rotterdam," 164.

¹⁵⁶⁶ G2, interview; G7, interview.

¹⁵⁶⁷ G7, interview.

¹⁵⁶⁸ Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

¹⁵⁶⁹ Von Sydow, "Exploring local governance in urban planning and development: the case of Lindholmen, Göteborg."

was proud of its position back then.¹⁵⁷⁰ The heritage from this period of history has many facets; one is the numerous sites, such as the monumental public buildings, the rebuilt quays, widened streets, great parks, and the “terraced houses of noble proportions fit for this newly brilliant and hospitable society”.¹⁵⁷¹ These elements, together with the generally English-style architecture, project the trajectory that people have imagined Dublin mirroring London. This way of thinking has continuously affected the development of Dublin. Even today, the identification of the IFSC and several other districts somehow reflects similar images of London. Moreover, the transformation from a colonial capital, a symbol of British administration, to the “equivocal capital of a postcolonial state”,¹⁵⁷² left the city with endless controversies in balancing development, modernization, conservation and nationalization, as well as significant internal segregation of class and culture. These are all reflected as the “competing narratives of identity”¹⁵⁷³ in urban planning and preserving and repurposing heritage.

Notably, working-class culture is traditionally a common feature of port cities, although it is revealed differently in capital cities and second cities. Based on the discussion above, telling stories of the working-class is barely seen as a priority in the heritage sector of capital cities. Working-class communities and their social culture often only occupy specific districts, which have been facing similar challenges caused by gentrification. In addition, these communities often historically experienced social issues such as poor living conditions, marginalization, and social exclusion, but also formed a localism associated with a strong sense of community and close social ties, as exemplified by Alfama of Lisbon and Dublin Docklands. The Portuguese term “bairrismo” for describing such ambiance, is also suitable for portraying Dublin Docklands before its redevelopment. By contrast, the working-class atmospheres seem influential citywide in the second cities. Furthermore, in recent decades, both Rotterdam and Gothenburg have been very aware of the “hegemonic masculinity” side of such spirit, therefore applying a gender lens to critically review that part of history, whereas working-class cultures in Lisbon and Dublin, are often looked at with nostalgia of the sense of community that has been fading. When it comes to cultural preferences, Rotterdam and Gothenburg both display tendencies of choosing the fun-seeking, relaxing, entertaining environment, mass events and popular culture, rather than the “elitist” culture typically found in capital cities. For Rotterdam, the

¹⁵⁷⁰ Joseph V O'Brien, *Dear, dirty Dublin: A city in distress, 1899-1916* (Berkeley: University of California Press, 1982); AJ Christopher, “The Second City of the Empire”: Colonial Dublin, 1911,” *Journal of Historical Geography* 23, no. 2 (1997); Patrick J Duffy, “Past and present in Dublin,” *Irish Literary Supplement* 34, no. 1 (2014); Mark Crinson, “Georgianism and the Tenements, Dublin 1908–1926,” *Art History* 29, no. 4 (2006).

¹⁵⁷¹ Crinson, “Georgianism and the Tenements, Dublin 1908–1926,” 625. W.E.H. Lecky, *A History of Ireland in the Eighteenth Century* (D. Appleton, 1906), 319.

¹⁵⁷² Hanna, “Don’t make Dublin a Museum’: Urban Heritage and Modern Architecture in Dublin, 1957–71.”; Duffy, “Past and present in Dublin,” 4.

¹⁵⁷³ Arthur Parkinson, Mark Scott, and Declan Redmond, “Defining “official” built heritage discourses within the Irish planning framework: Insights from conservation planning as social practice,” *European Planning Studies* 24, no. 2 (2016): 293.

reasons behind this include the “inferiority feelings”, the younger population, and a “higher percentage of lower educated citizens”, etc.¹⁵⁷⁴ In capital cities like Dublin, the cultural scene is a mix of both popular and high culture, contributing to difficulties in identifying the city.

9.5.1.2 Diversity and Segregation

Port cities are believed to be culturally and ethnically diverse, as they have been the hubs for arrival and departure. The Cultural and Creative Cities Monitor (CCCM) by the European Commission provides a glance of how diverse the studied cases are, before this section details the individual situation in the chosen cities. The five indexes of the “Openness, Tolerance & Trust” dimension within the “Enabling Environment” sub-indices in this report are highly relevant regarding the level of diversity of a city. The table below is based on the quantified index given in this report.

	Dublin	Lisbon	Rotterdam	Gothenburg
Openness, Tolerance & Trust	54.9	19.1(-35.9)	40 (-14.9)	41.9(-13.0)
Foreign graduates	44.5	14.5(-30.0)	0.8(-43.7)	5.6 (-39.0)
Foreign-born population	36.8	19.2 (-17.6)	35.1 (-1.8)	42.5 (+5.7)
Tolerance of foreigners	83.3	48.1 (-35.2)	40.7 (-42.6)*	73.1 (-10.2)*
Integration of foreigners	50.0	6.7 (-43.3)	40.0 (-10.0)*	5.0 (-45.0)*
People trust	60.0	6.7 (-53.3)	83.3 (+23.3)*	83.3 (+23.3)*

Figure 9-12 the “Openness, Tolerance and Trust” of the four port cities¹⁵⁷⁵

As shown, Dublin has a comparatively higher score in general, while only Gothenburg has a higher mark than Dublin regarding foreign-born population. Rotterdam and Gothenburg both have significantly higher scores (estimated) in "people trust". The scores of “Foreign graduates” and “Foreign-born population” are based on the “ETER project” (2010-2013) and official statistics (2011-2014), respectively. The other three aspects reference the established qualitative surveys of “Quality of life in the cities” (QLC). The calculation is based on answers to questions like whether the respondents agree or disagree “the presence of foreigners is good for their city”, “foreigners who live

¹⁵⁷⁴ Nientied, "Hybrid urban identity—the case of Rotterdam," 162.

¹⁵⁷⁵ Note: 1) * - Estimated value

Source: "Cultural and Creative Cities Monitor," 2019, <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor>; Montalto V et al., *The Cultural and Creative Cities Monitor. 2019 edition*, Publications Office of the European Union (Luxembourg, 2019); Valentina Montalto et al., "Culture counts: An empirical approach to measure the cultural and creative vitality of European cities," *Cities* 89 (2019).

in their city are well-integrated”, and “most people in this city can be trusted”.¹⁵⁷⁶ Since the answers are subjective in these three categories, higher scores do not necessarily imply better performance, as respondents' choices and the reasons behind such answers can affect the outcomes. Interestingly, Dublin, with an extremely high level of tolerance and a fair level of foreigner integration, has a comparatively lower level of "people trust" than Gothenburg and Rotterdam. Thus, this result only indicates the approximate condition of diversity in these cities. However, from the perspectives mentioned above, Lisbon is less diverse than the other three cases.

In Rotterdam, diversity is celebrated as an outstanding characteristic. Overall, the percentage of "allochthonous" in the city's population is about 50%.¹⁵⁷⁷ The three major migrant influxes were the labor for port-related activities from mainly the Mediterranean countries in the 1960s, the wave for family reunion especially from former Dutch colonies in the 1980s, and the international students and workers from Central and Eastern Europe since 2000.¹⁵⁷⁸ Relevant issues have been widely discussed in academia and at policy-making levels. Applying the term "super-diversity" to replace "multiculturalism" is one attempt against the assumption of majority vs. minorities and its bias towards assimilation, as well as the singular view regarding ethnic identities.¹⁵⁷⁹ The big challenge in the wider social context is how all can live together in "a super-diverse city community", especially when the older generation finds it harder to deal with the super-diversity in daily life.¹⁵⁸⁰ In culture, it also reflects as a generation gap regarding conservation and heritage uses, because the history and the cultural patrimonies of the city are difficult to be relevant to all. Thus, with the criteria above, including the awareness of and the attitudes towards diversity, as well as the frequency and quality of discussion about it, Rotterdam is definitely super-diverse. Heritage policies related to this have been explored and emphasized to a comparatively advanced level.

Gothenburg shares that super-diversity as well, therefore facing the same question "culture for whom?" Even though about 41.7% of migrant residents arrived over a decade ago,¹⁵⁸¹ they still came within a comparatively short-span of time. The city is experienced in managing integration regarding employment, housing and even cultural and linguistic diversity.¹⁵⁸² There are also cultural institutions

¹⁵⁷⁶ Montalto et al., "Culture counts: An empirical approach to measure the cultural and creative vitality of European cities."; TNS Political & Social, *Quality of Life in European Cities*, European Commission (2013).

¹⁵⁷⁷ Nientied, "Hybrid urban identity—the case of Rotterdam."; Gemeente Rotterdam, *Het verhaal van de stad, Rotterdam in Facts and Figures*, (2017).

¹⁵⁷⁸ Nientied, "Hybrid urban identity—the case of Rotterdam."

¹⁵⁷⁹ Luning, "Port City Culture - Culture(s) and Cultural Practices."; Van de Laar and Van der Schoor, "Rotterdam's Superdiversity from a Historical Perspective (1600–1980)."

¹⁵⁸⁰ Nientied, "Hybrid urban identity—the case of Rotterdam."

¹⁵⁸¹ OECD *Working Together for Local Integration of Migrants and Refugees in Gothenburg* (Paris: OECD, 2018).

¹⁵⁸² *Ibid.*

like the Museum of World Culture promoting cultural diversity and responding to contemporary social issues, under the national heritage agenda.

In comparison, Ireland has been changing from a virtual mono-cultural society since the 1980s. According to the 2016 Census, the level of diversity of Dublin is indicated below:

Location	Birthplace	Nationality
Ireland	419,158	428,146
UK	22,307	7,515
Poland	10,116	10,712
Lithuania	2,365	2,588
Other EU 28	34,072	35,705
Rest of World	49,172	35,300
Not stated	0	17,224
Total	537,190	537,190

Source: Central Statistics Office, "Census 2016 Sapmap Area: County Dublin City," (2016).

Figure 9-13 Resident population by place of birth and nationality¹⁵⁸³

The percentage of foreign-born residents of Dublin is lower than Gothenburg and Rotterdam. Diversity is well-included in policies in the wider fields of culture. Reports for authorities point out that policies should be “differentiated, localized and sensitive to the varying socio-economic factors that limit access to the arts” and should not be ethnocentric.¹⁵⁸⁴ Heritage plans also aim to harness diverse and often contradictory opinions. However, in practice, "the future heritages of Ireland's immigrant communities", together with the working-class heritage, are undervalued and not well-protected, as exemplified by the controversies regarding buildings on Moore Street.¹⁵⁸⁵ Although an increasingly pluralistic sense of Irish identity has been noticed following the “decline of Irish-Ireland nationalism and secularization”,¹⁵⁸⁶ the predominant monocultural understanding of Irishness takes time to be unraveled. The broader sense of Irish identity that intended to reconceptualize “Irishness as diasporic, globalized and inclusionary”,¹⁵⁸⁷ emerged in the early 1990s. Even after the Year 2000, assimilation was still preferable to multiculturalism regarding cultural diversity.¹⁵⁸⁸ This somehow indicates that people feel their identity was threatened, particularly in the initial stages when a society turns culturally diverse. Moreover, the slow evolvement of cultural policy reflects a delayed response to social diversity in Ireland. This phenomenon is an example of Ireland’s "weak multiculturalism",¹⁵⁸⁹ which

¹⁵⁸³ Central Statistics Office, *Census 2016 Sapmap Area: County Dublin City* (2016).

¹⁵⁸⁴ Jewesbury, Singh, and Tuck, "Cultural diversity and the arts research project: Towards the development of an Arts Council policy and action plan," 56.

¹⁵⁸⁵ Tadhg O’keeffe, "Landscape and memory: Historiography, theory, methodology," *Heritage, memory and the politics of identity: New perspectives on the cultural landscape* (2007), 10.

¹⁵⁸⁶ Bryan Fanning, *Racism and social change in the Republic of Ireland* (Manchester: Manchester University Press, 2018), 184.

¹⁵⁸⁷ *Ibid.*, 185.

¹⁵⁸⁸ *Ibid.*

¹⁵⁸⁹ *Ibid.*

has begun to change only recently. In this context, although the government tries to use the term "Irish" for a plurality of co-existing identities, the relevant policies and strategies response to this need to be thought through. These all contribute to the identity issue of Dublin, but also indicate that heritage has more potential to express the diversity of society,¹⁵⁹⁰ as policies imply.

Port cities often inherit complicated internal diversity from their histories. As many immigrants arrived mainly since the 1960s in the studied cases, societies have become more diverse. With architectural and planning policies that previously did not accommodate this diversity well, all four cities face segregation, reflected differently in their urban landscapes. In Lisbon, the relatively small groups of immigrants often have strong ethnicity,¹⁵⁹¹ while the gated communities create "physical architectural barriers" and voluntary separation.¹⁵⁹² These are similar issues in Dublin, especially the latter, which is a feature in docklands. Moreover, as capital cities, Dublin and Lisbon had significant populations from other parts of the countries, whose livelihoods were once closely related to port activities. The difference is, the groups that moved to Dublin always had strong cultural roots and social connections with their original hometowns. In contrast, the Lisboners found it harder to locate their distant ancestors and therefore missing the "imagined community" to interact with. This contributes to the different positions of perceiving cultural heritage. Rotterdam, by contrast, embraces a more liquid concept of communities, but also shares that "villages in city" pattern with Dublin. It is called the "city of two speeds",¹⁵⁹³ and has a mix of luxury and working-class neighborhoods in the north, and less advanced parts in the south.¹⁵⁹⁴ However, in the last two decades, some old social housing in areas like Katendrecht has been demolished to construct higher and middle-income housing, which has generated a similar situation like Dublin Docklands, creating segregation between old and new within these neighborhoods. The segregation issue, physically and socially, is highlighted in the Gothenburg chapter, as it is widely discussed by Gothenburgers as a barrier for inclusion in a super-diverse society. In conclusion, for Dublin, the genuine diversities between "rich and poor; immigrants and natives; nationalists and unionists; Catholics and Protestants and Jews and agnostics and so many more",¹⁵⁹⁵ either still exist, or can still be traced. These inherited features intensified the city's segregation. Thus, with the aspects compared to other cities above, and the specific historical reasons and localism, the

¹⁵⁹⁰ Department of Arts, Heritage and the Gaeltacht, Architectural Heritage Protection: Guidelines for Planning Authorities.

¹⁵⁹¹ Sonia Arbaci and Jorge Malheiros, "De-segregation, peripheralisation and the social exclusion of immigrants: Southern European cities in the 1990s," *Journal of ethnic and migration studies* 36, no. 2 (2010).

¹⁵⁹² Rita Raposo, "Gated communities, commodification and aestheticization: The case of the Lisbon metropolitan area," *GeoJournal* 66, no. 1 (2006); Mike Davis, *City of Quartz: Excavating the Future in Los Angeles* (London: Verso Books, 2006), 43.

¹⁵⁹³ Hoogstad, *Rotterdam: stad van twee snelheden*, 8.
Note: original text: "de stad van twee snelheden"

¹⁵⁹⁴ Nientied, "Hybrid urban identity—the case of Rotterdam."

¹⁵⁹⁵ Paul Rose, "People and Place: Dublin in 1911," 1.

complex situation of segregation accelerates the identity issues in Dublin today.

9.5.1.3 The Distinction between Identities and Branding

As analyzed above, the distinction between identities and branding, as an issue identified in the Gothenburg case, exists in all studied cities. All cities show a tendency of adopting vague and abstract marketing languages for branding for two main purposes: tourism and attracting upper-middle-class, well-educated talents. Such branding strategies are distinct from the identities constructed through the conflicting narratives in protecting, using, revitalizing and reframing heritage in these four cities.

Besides the several completing narratives outlined in section 9.5.1, the segregation inherited from the past and intensified by the increasing cultural diversity and the segmented planning contribute to the complexity of defining the city. Moreover, the colonized history has bestowed Dublin with a heritage of colonialism and has continuously influenced policy and decision-making regarding many aspects of heritage issues. Simultaneously, the city urges to promote the national pride of Ireland and claim Dublin's distinctiveness from the other British cities, which it has been so used to compare and reflect itself with. These multiple storylines contribute to the various identities and the confusion of the self-positioning of Dublin. Moreover, the city has an obscure branding for tourism, in which CHPC has not released its full potential. It also indicates a tendency to transform into a high-tech, knowledge-intensive metropolis. In this approach, CHPC has been sacrificed rather than safeguarded or effectively utilized.

In comparison, the heritage of Lisbon is significantly associated with Portuguese national identity. Most of the port-related elements refer to the Discoveries. Hence, the city's industrial past and the more recent history are comparatively under-presented. Such preferences provide the romanticized images that benefit Lisbon's development as a leisure coastal tourism destination. However, such branding selectively ignored the notorious part of Portugal as a brutal colonial power. This tension between branding and identities is much more intensive than the one identified in Gothenburg, where some aspects and groups have been underrepresented, but the merchant side has been promoted and showcased. Similarly, in Rotterdam, the once-dominant masculine working-class culture has been selectively hidden, and the dissemination of port perspectives emphasizes raising public awareness of the present port. Furthermore, since the brand of Rotterdam as a harbor city has been well-known worldwide, the city has been harshly promoting characters like super-diversity and the "make it happen" spirit, which can hardly be perceived through heritage. Thus, the four cities display different levels of distinction between identities and branding, driven by various stakeholder groups' diverse interests and sometimes conflicting perceptions.

9.5.2 *The Instrumentalization of Cultural Heritage*

The increasing instrumentality in the cultural realm has been highlighted in academic research in recent decades. Culture and arts, heritage included, have been used for urban regeneration, and as an antidote for social exclusion, a tool for public empowerment, alongside the changes in the wider political, social and economic context.¹⁵⁹⁶ This trend implies "culture is used as a means for ends in other areas", and financial crises like the one in 2008 are considered catalysts of this existing movement.¹⁵⁹⁷ In particular, the EU institutions have also applied instrumentalization of heritage across various sectors, prioritizing political and economic objectives, rather than preservation per se.¹⁵⁹⁸ Under such circumstances, challenges discussed by scholars include the difficulties in reinforcing a positive vision of a shared European identity, the pressure for the culture sector to justify public spending through proofing its socioeconomic values, inequality and shifting power relations in heritage management, the damage to the "justification for an autonomous domain of cultural policy", etc.¹⁵⁹⁹ Some defend such instrumentality and argue that instrumentalism has always been integral to cultural policy. The real question is finding democratic and accountable ways for cultures to receive support with public money.¹⁶⁰⁰ These opinions excluded the other stakeholders, such as the private sectors and communities involved in the practice and the process of instrumentalization, which are closely associated with policy-making. Thus, in the discussion below, aspects such as gentrification and tourism are included, as such practices are framed by the instrumentalized policies, but generate wider issues that further influence the outcomes of using heritage.

There is nothing new about heritage preservation and reuse are political and economic driven. In most cases, these two motives work together. Thus, the issue regarding heritage being shaped by values and "more practical concerns" has been raised, together with the notion of heritage as a process of

¹⁵⁹⁶ Eleonora Belfiore, "Auditing culture: The subsidised cultural sector in the New Public Management," *International journal of cultural policy* 10, no. 2 (2004); Clive Gray, "Commodification and instrumentality in cultural policy," *International journal of cultural policy* 13, no. 2 (2007); Christopher Bailey, Steven Miles, and Peter Stark, "Culture - led urban regeneration and the revitalisation of identities in Newcastle, Gateshead and the North East of England," *International journal of cultural policy* 10, no. 1 (2004); François Matarasso, "Use or ornament," *The social impact of participation in the arts* 4, no. 2 (1997).

¹⁵⁹⁷ Belfiore, "Auditing culture: The subsidised cultural sector in the New Public Management."; Oliver Bennett, "Cultural policy in the United Kingdom: collapsing rationales and the end of a tradition," *International journal of cultural policy* 1, no. 2 (1995); Lagerqvist, "My goodness, my heritage! Constructing good heritage in the Irish economic crisis," 286.

¹⁵⁹⁸ Paola Monaco, "Cultural Heritage in the European Union. A Critical Inquiry into Law and Policy," *Santander Art and Culture Law Review* 5, no. 2 (2019).

¹⁵⁹⁹ Monaco, "Cultural Heritage in the European Union. A Critical Inquiry into Law and Policy."; Maja Lagerqvist, "Reverberations of a crisis: The practical and ideological reworkings of Irish State heritage work in economic crisis and austerity," *Heritage & Society* 9, no. 1 (2016); Steven Hadley and Clive Gray, "Hyperinstrumentalism and cultural policy: means to an end or an end to meaning?," *Cultural Trends* 26, no. 2 (2017): 95.

¹⁶⁰⁰ Hadley and Gray, "Hyperinstrumentalism and cultural policy: means to an end or an end to meaning?."

making.¹⁶⁰¹ Many examples of politicizing heritage can be found in the four cities. In Lisbon, heritage concerns are usually only included in the "political routine" during election years.¹⁶⁰² In Rotterdam, the attempt to establish a new heritage agenda was on top of the democratic revolution in the 1960s. As for Gothenburg, the center-left state government of Sweden uses museums of world culture to promote multiculturalism, whereas the right-wing Sweden Democrat thrives heritage policy for their nationalistic and anti-immigrational viewpoints. Gothenburg's heritage sector is very dependent on political decisions, which leads to politicians somehow defining heritage and its construction. Dublin also shares the issues of politicians being viewed with skepticism regarding the city's historical environment, because they usually prioritize development or economic goals as visible political achievements. In Rotterdam, most money spent on heritage is locally financed, and many associations and trustees are involved as investors. In particular, the lobby groups working on heritage favor traditional preservation approaches,¹⁶⁰³ thereby creating obstacles for innovative and creative ways to practice advanced intellectual thinking about heritage. These aspects have all been reflected in Dublin for decades, but actions to prevent such "hyper-instrumentalization"¹⁶⁰⁴ of heritage are limited. Furthermore, there seems to be an imbalance between the political and economic drives, as development always outweighs the other options. In practice, city planning has been criticized for being heavily dependent on private capital's willingness for implementation and lacking adequate publicly controlled resources since the 1980s.¹⁶⁰⁵ Later, both the IFSC and Temple Bar project, run by statutory agencies outside of control by the city authority, were controversial, especially because of their relations with Haughey (see section 3.3).¹⁶⁰⁶ In policy documents, the early instrumental use of heritage emphasized goals like awareness and appreciation of heritage values, then shifted significantly to activities that directly or indirectly contribute to the economy in the post-recession plan, and recently amended to address the broader social aspects. However, development and tourism still evidently influence the narratives of the city's stories due to previous moves.

Gentrification in post-industrial port cities initially emerged, responding to the long-term decay of previously port-related areas.¹⁶⁰⁷ Different stages of gentrification can be found in various districts in the four studied cities. However, Dublin Docklands seems to be a unique case, in which issues associated with different phases of redevelopment elsewhere can be found collectively. For instance,

¹⁶⁰¹ Lagerqvist, "Reverberations of a crisis: The practical and ideological reworkings of Irish State heritage work in economic crisis and austerity," 63.

¹⁶⁰² Note: see section 5.5.1

¹⁶⁰³ R1, interview.

¹⁶⁰⁴ Hadley and Gray, "Hyperinstrumentalism and cultural policy: means to an end or an end to meaning?."

¹⁶⁰⁵ MacLaran, "Dublin."

¹⁶⁰⁶ Dickson, *Dublin: the making of a capital city*.

¹⁶⁰⁷ Fernandes, Figueira de Sousa, and Salvador, "The cultural heritage in the postindustrial waterfront: A case study of the south bank of the Tagus Estuary, Portugal."

the two renovated areas analyzed in the Lisbon case are Alfama and Parque das Nações, representing two ends of gentrification. The former is considered idealizing the previous working-class life and omitting its present history by intentionally neglecting the intangible and less glorious part of these communities, in order to "stage" authenticity for the tourists.¹⁶⁰⁸ With this purpose, the upper-and-middle-classes who first gentrified this area have also been affected. Similar situations can be found in Lindholmen of Gothenburg and Kop van Zuid of Rotterdam, where artists or small businesses who previously revitalized the areas later could not afford the rocketed rent or were forced to leave. Although the gentrified waterfronts in Dublin have barely experienced this transitional stage, the Docklands rejuvenation shares a similar tendency of underrepresenting or misrepresenting the working-class communities who previously resided and worked in this area. Contradictorily, the regeneration of Alfama takes developing tourism as an opportunity for restoring and maintaining certain historic buildings, while the heritage sites of Docklands have been mostly demolished for new development. Of course, the architecture of these two districts has different historic and aesthetic values, and tourism is not the primary goal for docklands redevelopment. However, the different approaches also imply that it may be somewhat unreasonable to promote tourism in an area with few heritage elements left, as there is no "stage" for authenticity. Furthermore, the accommodations for tourists, no matter converted from heritage buildings or not, are blamed for intensifying Dublin's already severe housing issue. The tension between visitors and residents is noticeable, even though less fierce than the situation in Alfama. Oppositely, the gentrification of Parque das Nações, initiated from the opportunity of hosting EXPO'98, is one of the few cases that generally receive compliments, because it refurbished a degraded "tucked away" industrial area,¹⁶⁰⁹ where relatively few residents were affected. However, with the intention to form a "spatialization" of middle classes, who invest highly for the location "appropriate for someone like me", do not care too much about whether the neighborhood is socially cohesive, and wish to privatize their territories,¹⁶¹⁰ both Parque das Nações and Dublin Docklands have seen gated communities. In docklands, where some previous residents stay, these new privatized spaces aggravate the sense of segregation. Furthermore, these "transnational elite communities" who temporarily settle in such upgraded waterfronts, attracted by the rebranded "Manhattan on the Maas River" in Rotterdam or the high-end Dublin Docklands, barely connect to the city or play any roles in preservation. Thus, in constructing heritage, it is worth considering how this detached layer can merge into the written episodes of the city's urban landscapes. Overall, the gentrified waterfronts are considered arenas for "the reproduction of glocal financial capital" that

¹⁶⁰⁸ Jorge Sequera and Jordi Nofre, "Touristification, transnational gentrification and urban change in Lisbon: The neighbourhood of Alfama," *Urban Studies* 57, no. 15 (2020).

¹⁶⁰⁹ Maria Assunção Gato, "Living in a (n)(un) gated community: Neighbourhood belonging in Lisbon's Parque das Nações," in *Mobilities and Neighbourhood Belonging in Cities and Suburbs* (London: Palgrave Macmillan, 2014).

¹⁶¹⁰ Gato, "Living in a (n)(un) gated community: Neighbourhood belonging in Lisbon's Parque das Nações.," Mike Savage, "The politics of elective belonging," *Housing, theory and society* (2010), 132.

present the aggressive urban accumulation by "dispossession and spatial displacement" against lower classes of societies.¹⁶¹¹ This implicates that the conflicts of globalization are not only between countries, but also within gentrified districts, with both beneficiaries and victims of globalization living together. These conflicts are also reflected in the inequality of rights and responsibilities regarding heritage management.

As for tourism, based on the discussion above, the industry generates profits that can be invested in preservation, but it can also aggravate demographic changes and housing problems, which may further cause identity issues. However, there are more facets of instrumentalizing heritage for tourism. For instance, Rotterdam's relevant strategies consider modernizing monumental buildings into the Cruise Terminal and bringing cruise ships back to the city as approaches to reintegrating port and city,¹⁶¹² first visually, then psychologically. However, these strategies can be criticized for jeopardizing the historic waterfronts elsewhere. In Dublin, the tourism sector often holds funding. Therefore, it may dominate the decision-making of handling heritage. In that case, the touristy narratives and branding may outweigh others and create an identity crisis. This also epitomizes the major challenge of instrumentalizing heritage: no matter the previous working-class communities being deprived of the rights to fully enjoy their heritage, or when business concerns rather than heritage concerns drive relevant projects, there are inequalities related to imbalanced power in various aspects of modern cities.

9.5.3 Needs for Holistic Perspectives on Heritage Management and Planning

The overall situation of how the studied cities utilize and manage their heritage can be indicated by some variables of the CCCM provided by the European Commission, even though it refers to the broader field of culture. There are 29 variables within nine dimensions of three sub-indices in the CCCM. Only the relevant ones are selected here. In the table below (Figure 9-14), the orange categories are under the "cultural vibrancy" sub-indices, and the green categories are under the "creative economy" sub-indices. Based on the given data, I conducted further calculations and put the outcomes in the blue section.

According to the CCCM report, the index of the sights and landmarks (heritage included) and museums and art galleries is based on the total number of such venues on TripAdvisor, divided by the total population and multiplied by 100,000. The marks of tourist overnight stays are the total annual number of nights tourists spend in the city's accommodations divided by the total population. The

¹⁶¹¹ Sequera and Nofre, "Touristification, transnational gentrification and urban change in Lisbon: The neighbourhood of Alfama," 3169.

¹⁶¹² Gemeente Rotterdam, "Rotterdam urban vision, spatial development strategy."; Hein, *Adaptive Strategies for Water Heritage: Past, Present and Future*.

scores of museum visitors are the annual number of museum tickets sold divided by population then multiplied by 1000; both figures are from Eurostat's Urban Audit (EUA). The two indexes regarding jobs are the number of jobs in the mentioned sector divided by population then multiplied by 1000, or 100,000 for the new enterprises. The data sources are also EUA. The category of satisfaction with cultural facilities is based on the percentage of the population satisfied with cultural facilities from the survey of QLC.¹⁶¹³ The more detailed criteria and data analysis process can be found in the referenced sources. Notably, since heritage is not exclusive and some indexes are approximate, this outcome is only indicative. The same applies to results presented in the blue section. Also, considering the city scale and the heritage resources of each city, lower indexes do not always imply worse performance.

	Dublin	Lisbon	Rotterdam	Gothenburg
Cultural Vibrancy	45.2	48.8(+3.6)	22.2 (-23.0)	22.7 (-22.5)
<i>Cultural Venues & Facilities</i>	47.2	46.5 (-0.7)	7.8 (-39.4)	13.1 (-34.1)
Sights & landmarks	42.3	45.6 (+3.3)	5.1 (-37.2)	5.1 (-37.2)
Museums & Art Galleries	52.0	63.1 (+11.1)	6.7 (-45.3)	9.9 (-42.0)
<i>Cultural Participation & Attractiveness</i>	43.2	51.1 (+7.9)	36.6 (-6.6)	32.3 (-10.9)
Tourist overnight stays	35.3*	100.0 (+64.7)	9.6 (-25.7)	30.1 (-5.2)
Museum visitors	36.3	68.8 (+32.5)	24.9 (-11.4)	17.9 (-18.4)
Satisfaction with cultural facilities	45.7	7.1 (-38.6)	64.3 (+18.6)*	51.4 (+5.7)*
Jobs in arts, culture & entertainment	37.2	50.5 (+13.3)	14.0 (-23.2)	35.6 (-1.6)
Jobs in new arts, culture & entertainment enterprises	24.7*	54.7 (+30.0)	26.7 (+2.0)	30.1 (+5.4) *
Ratio 1: Cultural Venues & Facilities/ Jobs in arts, culture & entertainment	≈1.27	≈0.92(-0.35)	≈0.56 (-0.71)	≈0.38 (-0.89)
Ratio 2: Satisfaction with cultural facilities/ Cultural Venues & Facilities	≈0.97	≈0.15 (-0.82)	≈8.24 (+7.27)	≈3.92 (+2.95)
Ratio 3: Museums & Art Galleries/ Museum visitors	≈1.43	≈0.92 (-0.51)	≈0.26 (-1.17)	≈0.55 (-0.88)

Figure 9-14 The overall performance of cultural sectors in the four studied cities¹⁶¹⁴

According to the table, the two capital cities have higher scores of cultural vibrancy as they have more cultural and touristic resources, but they are marked lower than the two second cities in terms of satisfaction with cultural facilities, an index based on answers from local respondents.

¹⁶¹³ Montalto et al., "Culture counts: An empirical approach to measure the cultural and creative vitality of European cities."

¹⁶¹⁴ Notes: 1) * - Estimated value 2) Sources: Comissson, "Cultural and Creative Cities Monitor."; V et al., *The Cultural and Creative Cities Monitor. 2019 edition*; Montalto et al., "Culture counts: An empirical approach to measure the cultural and creative vitality of European cities."

Ratio 1 is the index of cultural venues and facilities divided by the index about jobs in the sectors, and it approximately demonstrates the staffing situation of the culture sector. A higher ratio implies a higher possibility of understaffing, as there are more facilities but fewer employees. Thus, Dublin seems to suffer the most severe labor shortage, followed by Lisbon, Rotterdam, and Gothenburg.

Ratio 2 is the index of satisfaction with cultural facilities divided by the index of such venues and facilities. It indicates the ability to satisfy cultural demands with limited sources. Hence, a higher ratio suggests better performance in maximizing cultural resources for the societies. Rotterdam ranks top in that sense, followed by Gothenburg, Dublin and Lisbon. Notably, since the level of satisfaction refers to the local population, Lisbon's low score, together with the city's high scores regarding tourist overnight stays and museum visitors, possibly verifies the fierce conflicts between residents and tourists regarding cultural resources.

Ratio 3 is the index of museums and galleries divided by the index of museum visitors. It is a more direct figure demonstrating the situation of using museums. One possible situation is that a city can have one extremely popular museum with many visitors. However, if several museums have a similar number of visitors, the ratio could be much higher. Thus, the highest score of Dublin implies that the overall number of visitors to these museums is comparatively lower than the others. It can indicate that museums are relatively underutilized and do not attract too many visitors as venues in Dublin.

Furthermore, according to chapters 4-7, heritage management and planning are fragmental in all four cities. Although project-based plans and actions can address specific situations and detailed problems effectively, holistic perspectives to oversee the historic environment of these port cities are necessary. The fragmentation of heritage management can also be categorized into four facets: sustainability over time, policy and legal framework, planning across spaces, and resource allocation. Sustainability over time often refers to individual heritage elements or particular heritage-related projects. As pointed out in the Lisbon case, some heritage buildings often only receive temporary care for quick financial returns. Projects initiated because of international events, such as the world exhibition in the 1940s, which evoked a short period of development but left the port-river connection unsolved for decades after the event, are pieces of evidence of unsustainable consideration of heritage. The compromise of authenticity is another proof of this aspect, exemplified by buildings with only facades that are well-maintained in Lisbon and similar cases in the other three cases. In particular, old ships are characteristic legacies that need to be considered in sustainable ways. All cities have been using historic ships or replicas to recreate the harbor feelings, but legislations regarding uses, renovation, and preservation of such elements are insufficient in most cases. Besides issues mentioned in section 6.5.5

regarding Rotterdam; in Dublin, the discussions on ships with residents and their impacts on the surrounding environment have raised some attention, but the appropriate approaches to handling such types have not been found yet. This also reflects the lack of sustainable thinking of the overall urban landscapes.

As for the management framework and policies, the fragmentalization is detailed in the cases of Lisbon and Dublin, but it also existed in the other two cases. Notably, before 2016, the Dutch cultural heritage was governed by various laws and regulations with different definitions, procedures and safeguards regarding heritage. Realizing this, the Heritage Act 2016 integrated these contents and unified the standards.¹⁶¹⁵ Moreover, the lack of cross-sectoral collaboration is also an example of fragmented management. The KKA system to evaluate culture in planning in Gothenburg is an effort to enhance the situation. However, it is currently difficult for Dublin to apply similar approaches, because the heritage responsibilities of each sector are not yet clear, and this should be the foundation of cross-sectoral collaboration. When it comes to planning, Rotterdam has been gentrifying areas with current harbor activities and has encountered issues like removing terminals. Such projects drive the city to consider planning with its influence on the connection with other places, and also the city's competitiveness worldwide, which provides experiences for the other cases. Finally, in terms of resourcing, all cities encountered a shortage of qualified professionals, funding, capacity, etc. Some suffer more, as indicated by the ratio calculation above. These common issues all prove certain challenges for post-industrial port cities today, but also mean that they can learn from each other and tailor strategies that suit their specific historical, geographic, economic, and socio-cultural conditions.

9.6 The Heat Matrices of Conflicts

To summarize and visualize how various narratives compete with the others, a conflict heat matrix is provided for each city. It is noticed that there are more narratives regarding heritage management and uses in all cities. Here the comparison is only between the ones that have been analyzed in this thesis. Similar narratives of each case are generalized for comparison, but their specificities and differences are explained in relevant discussions. In addition, there can be many different perspectives behind certain narratives, but the study here is based on what have been chosen and executed between 1980 and 2020. Thus, only viewpoints of the decision-making actors or the most affected groups within the storylines are presented. These matrixes are made with Excel, scoring the relationships from (-3), shared or collaborative, to (3), intensively conflicting. The scores are given according to the qualitative findings, and the colors were auto-filled based on the scores. As shown in Figure 9-15, seven colors

¹⁶¹⁵ Brom and Zwart, *Compendium of Cultural Policies & Trends: Country Profile the Netherlands*.

from green to orange represent the relationship from shared storylines and collaboration to intensively conflicting, while yellow in the middle indicates no competition and collaboration identified in this research for this particular case.

	Port City Transformation	Gentrification with Housing/Commercial Use	Tourism	Promoting National Pride	Working-Class Perspectives	Segregation	Conservation Preference
Port City Transformation							
Gentrification with Housing/Commercial Use							
Tourism							
Promoting National Pride							
Working-Class Perspectives							
Segregation							
Conservation Preference							

Dublin

	Port City Transformation	Gentrification with Housing/Commercial Use	Tourism	Promoting National Pride	Working-Class Perspectives	Segregation	Conservation Preference
Port City Transformation							
Gentrification with Housing/Commercial Use							
Tourism							
Promoting National Pride							
Working-Class Perspectives							
Segregation							
Conservation Preference							

Lisbon

	Port City Transformation	Gentrification with Housing/Commercial Use	Tourism	Promoting National Pride	Working-Class Perspectives	Segregation	Conservation Preference
Port City Transformation							
Gentrification with Housing/Commercial Use							
Tourism							
Promoting National Pride							
Working-Class Perspectives							
Segregation							
Conservation Preference							

Rotterdam

	Port City Transformation	Gentrification with Housing/Commercial Use	Tourism	Promoting National Pride	Working-Class Perspectives	Segregation	Conservation Preference
Port City Transformation							
Gentrification with Housing/Commercial Use							
Tourism							
Promoting National Pride							
Working-Class Perspectives							
Segregation							
Conservation Preference							

Gothenburg

Indicator	Shared/ Collaboration	Partially Shared	No Conflict or Collaboration Defined	Slightly Conflicting	Intensely Conflicting
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Figure 9-15 Conflict Heap Matrices of different narratives identified in the four cases

To elaborate, the most intensive conflicts in Dublin are between gentrification with housing and commercial use of heritage and the working-class perspectives, as well as segregation. The latter two are the two sides of the former docklands communities: some of them have left their previous neighborhood and become disconnected from the CHPC there, and certain groups stay in the retained social houses, coexist with the surrounding areas that have been gentrified for new residents, who typically have high income and live in the gated communities. On the other hand, the renovation of old buildings for housing (usually luxury types) and commercial uses alongside new development was decided by authorities and completed by developers, who share similar interests in gentrifying the waterfronts. The second-level tension exists in several places. The heritage right of the communities has also been partially compromised for tourism development, which is driven by the tourism sector, integrated into heritage plans and the government's economic objectives. The dispute between tourism and the segregated communities seems milder, as communities have been involved in several consultations for the sectoral strategic planning and have shown welcoming or ambiguous attitudes. Similarly, the conservation preferences of heritage professionals favoring Georgian architecture and the Viking remains contribute to the demolition of certain industrial buildings, which are socially meaningful for the communities. The disappearance of industrial heritage, mainly caused by choices of conservation and the development demands, also creates difficulties for port-city integration, a vision shared by DPC and the authorities, as included in the bigger narrative of port city transformation. Although DPC owns certain heritage buildings, some elements have lost their immediate historical surrounding. Furthermore, gated developments and several "black holes" due to fragmented planning physically and visually block the previous port-city connection, hindering integration. Furthermore, commercial and residential uses of historic buildings compete with tourism for resources. Thus, despite these two purposes can occasionally complement each other, their relationship tends to be conflicting. Finally, the safeguarding preferences throughout history have given the city a heritage of colonialism, which is not beneficial for promoting an independent country. The discussion above also shows that some perspectives lead or supported by the authorities are conflicting, which indicates the lack of cross-sectoral communication and collaboration, and holistic consideration in planning.

As for Lisbon, the tourism narrative is responsible for most of the strongest conflicts. As detailed above, many buildings in the historic districts have been rehabilitated for high-price accommodation for travelers or short-term mobile workers, while previous residents, mainly the working-class, were sometimes expelled from their neighborhood. When people leave, the local authenticity, the character that high-end tourists long for, gradually vanishes. Hence, these two ends of reciprocal causation are conflicting. Furthermore, the opposition between renovation for addressing the fierce housing demands in Lisbon and tourism development is also apparent. Notably, tourism development is driven by the sector, included in the national development strategies, while many other industries are involved. It

benefits Lisbon and Portugal economically, while part of that income has been used to restore and maintain some heritage. By contrast, the former residents, including the groups that first settled at the early stage of gentrification but needed to move later, have been affected. Hence, it is a question about balancing the interests between the general and certain groups within that population. Similarly, the promotion of national pride in Lisbon heavily depends on the heritage of the Discoveries, a glorified history that has hidden many disreputable facets like slave trade. This causes disputes with the narratives of certain segregated groups, especially the PALOP/Afro-descendants.¹⁶¹⁶ Notably, such patrimonies are also essential resources for tourism. Thus, the tension between segregation and tourism is evident as well. Overall, in this case, the competing narratives are mainly between the greater good of the general public, defined by national agenda but not necessarily reflects the perspectives of citizens, and the currently neglected or marginalized groups, who are not actively approached in decision-making.

In Rotterdam and Gothenburg, the competition between the identified narratives regarding issues about CHPC seems relatively milder. The promotion of national pride is not the main strand in both cities. The main storyline of Rotterdam is how this world-famous port city has been seeking an upgrade to an attractive super-diverse metropolis. This transformation is driven by the municipality. There can be municipal-led, developer-joined waterfront regeneration like Kop van Zuid, or areas (e.g., M4H) co-governed by PA and municipality. These two actors may have different preferences in the specific uses of existing buildings, but agree on the overall direction. Thus, the narratives of gentrification and tourism mainly coincide with such visions. However, the specific objective to attract higher-and-middle classes in city development encourages new developments in areas with social houses, which has created segregation. In addition, the charming and politically-corrected images that Rotterdam intends to show unavoidable underrepresents parts of the old working-class stories, therefore causing conflicts between the relevant communities and city transformation.

In Gothenburg, two main conflicts have been identified. Firstly, the absence of objects to tell the stories of certain groups, especially the working-class with lower income, due to the conservation tradition driven by heritage professionals who have been trained to define heritage as the concept AHD described. Secondly, the segregated communities contributed by many causes, including fragmented planning and the diverse cultures of different ethnic and social groups, may not be well-connected or willing to access heritage elements that are not in their neighborhood.

The differences in the common narratives of these four cities are responsible for the different levels of

¹⁶¹⁶ Note: PALOP refers to Portuguese Speaking African Countries.

disputes. For example, the communities affected by waterfront gentrification are mostly presented as the working-class perspectives in the matrices. The Dublin groups have lost many tangible industrial heritage elements and access to the retained one, while the Lisbon groups have been disconnected from theirs. However, most architectural heritage has been kept in Lisbon's historic waterfronts, because most of them have the aesthetically-pleasing monumental values that traditional conservation favors, and the economic values for tourism development. In Rotterdam and Gothenburg, these communities have been underrepresented, but they have not completely lost such heritage. Rotterdam has a recreated and well-maintained harbor quarter in the city center, while the industrial heritage of Gothenburg is relatively well-preserved and visible due to efforts led by early academic interests and the awareness of the heritage sector. Thus, the tension between the Dublin Docklands communities and the other narratives is more intense than similar conflicts in other cities.

In Dublin, DPC has been actively advanced port-city integration, which coincides with the local authority's vision of city development and is supported by certain government efforts. However, previous development decisions often deteriorated the port-city disconnection. In Lisbon, the perception tends to reconnect the city and the river, rather than the port, probably due to the port's geographic location, and the lack of engagement from the government and PA. The port-city transformation approach has been articulated and led by the municipal in Rotterdam. In contrast, it is a less expressive tendency of developing and branding Gothenburg, guided by the municipality. The PA of Gothenburg has been comparably absent in the heritage sector regarding this, whereas the PA of Rotterdam and private sectors mainly collaborate with the government and work on this trend. Thus, this narrative in Rotterdam shows fewer conflicts with the other storylines in general and in heritage issues.

The tourism narratives associate with the most intensive conflicts in Lisbon, then Dublin. In Lisbon, it is essentially a fight for heritage resources, while various sectors, including tourism, business and housing, all strive to share bigger portions of the cake. It is partially unavoidable as most of these heritage buildings are centrally located in the historic districts. Still, this reflects a lack of collaboration between departments; and a lack of leadership in the overall vision of the city's future. As for Dublin, in particular Docklands, tourism was not a specific goal in the early plans. When it was finally included in the blueprint around the Year 2000 and has been increasingly recognized as an important use of heritage in the post-recession era, previous developments have already done harm. Developing tourism in an area with limited historic landmarks requires more effort to create new attractions, which further conflicts with the other uses of the built environment. Furthermore, decision-making dominated by the tourism sector often favors the sector's benefits rather than heritage goals, as addressed in 4.6.5. In comparison, tourism has caused less trouble in Rotterdam and Gothenburg. Despite the fact that these

two cities currently have less tourism pressure, another possible reason is that the development of this industry coincides with the overall direction of the city transformation.

Similarly, the storylines of repurposing CHPC to address housing and business demands in gentrification and development are common in all four cases. The levels of disputes between this narrative and the others depend on whether there is a clear vision of the city's development, including the use of heritage; a holistic perspective to oversee how different stakeholder groups collaborate towards that direction; and the extent of public participation in decision-making.

Finally, as the tensions between narratives are scored, while overlapping these matrices, a number as the sum of the scores from the four matrices is generated. The maximum is the most intensive tension, presented in red, while the minimum is the most shared or collaborative relationship, colored in blue, as shown below. This is not a scientific result because the initial scores are based on qualitative findings, therefore it is only indicative.

	Port City Transformation	Gentrification with Housing/Commercial Use	Tourism	Promoting National Pride	Working-Class Perspectives	Segregation	Conservation Preference
Port City Transformation		Blue	Blue	Light Blue	Light Red	Red	White
Gentrification with Housing/Commercial Use	Blue		Light Red	White	Red	Red	Light Red
Tourism	Blue	Light Red		Blue	Light Red	Light Red	Blue
Promoting National Pride	Light Blue	White	Blue		White	Light Red	White
Working-Class Perspectives	Light Red	Red	Light Red	White		Blue	Light Red
Segregation	Light Red	Red	Light Red	Light Red	Blue		Light Red
Conservation Preference	White	Light Red	Blue	White	Light Red	Light Red	

Figure 9-16 The sum of the heat matrices

The most apparent conflicts are between gentrification and segregation, because the former stimulates the latter, and the segregated groups are often not allowed or unwilling to access the privatized heritage. Following this is the tension between gentrification and the working-class perspectives, as the communities either lost their heritage or have been underrepresented in this process. Besides, segregation hinders port cities from transforming into more sustainable societies, which require inclusion and cohesion. The conflicts between tourism and mainly housing use of heritage in gentrification, tourism and perspectives of former working-class, segregation and the promotion of national pride, and conservation preferences verse working-class seem similarly intense. However, it is noticed that the scores are high in the first three groups because of extremely high scores in certain cases, while only the last issue is common in Dublin, Lisbon and Gothenburg. Furthermore, tourism

development shows a collaborative tendency with conservation preferences and port city transformation. This indicates that it will be a future direction based on existing heritage resources for port city development. However, the sector can also dominate the uses of heritage, which can deviate from heritage goals for the greater good.

9.7 Conclusion

In conclusion, it is a more challenging task for Dublin than the other cases regarding integrating its port and city through CHPC, because these two entities are quite disconnected, and few elements have been left for reuse after waterfront redevelopment.

Ireland has a more centralized heritage administration system, while Sweden's decentralized model provides Gothenburg municipality a higher autonomy in managing heritage and financing the cultural sector. This allows the city to employ creative approaches to handle heritage, but also leads to story-telling strongly guided by authorities. All cities have successful and unsuccessful cases of PPPs. For such programs regarding developments, the critical factors that affect the fulfillment of the heritage goals include whether historic fabrics have been integrally considered at the early stage of planning, and whether the public participation is effective at the decision-making level. On the other hand, PPPs regarding preservation are comparatively less common in Dublin and Lisbon than in Gothenburg and Rotterdam. Still, this form has been proven helpful in inviting the wider societies to participate in heritage issues. In addition, PAs/PCs are supposed to be important actors in repurposing CHPC. For instance, DPC has been initiating cultural programs for their development and the greater good. In Rotterdam, the PA and the municipality have been collaborating to (re)develop certain port areas, enabling deeper port-city integration. Finally, as for citizen participation, the authorities in both Dublin and Lisbon have not been actively approaching the public regarding heritage issues. Both cities heavily rely on established voluntary groups to take action when issues occur. In comparison, Rotterdam and Gothenburg are more experienced in encouraging and evaluating public participation. Relevant dialogues are involved in the routines of different decision-making stages, therefore achieving effective engagement.

Under such circumstances, each studied city displays several conflicting narratives. In Dublin, the Docklands communities have lost their physical heritage and access to the remained sites because of waterfront redevelopment. Meanwhile, the duality of Dublin as a capital of a country that had been colonized by its neighbor for a relatively long-term rationalizes the city's desire to present and promote national pride, but also has given Dublin a heritage that will continuously remind residents of the

colonial past. Moreover, the port perspective coincides with the city's vision of development; therefore, it is less conflicting with the other storylines. Notably, in comparison with Gothenburg and Rotterdam, segregation and diversity in Dublin have not been thoughtfully addressed in the heritage sector yet.

In Lisbon, two pairs of tensions stand out. Firstly, the gentrification of historic waterfronts for tourism led to residents losing access to the material heritage, just like in Dublin Docklands. Lisbon also promotes its national pride through heritage. However, such promotion is often associated with patrimonies of the Discoveries, when Portugal was a brutal colonial power. This history later led to people from PALOP arriving and settling in the city. These groups often resided on the east riverside, the areas that have been heavily impacted by tourism and gentrification. Furthermore, the nostalgia of the Discoveries is against the untold stories of enslaved Africans, especially for their descendants.

Conversely, the conflicts between various narratives are comparatively milder in Rotterdam and Gothenburg. Both cities face the issue that certain groups, especially the previous working-class, are underrepresented in the heritage landscape, but the causes are different. Rotterdam has been aiming at attracting higher-and-middle-class in their gentrification. Therefore, many luxury accommodations have been built in areas of social housing. Certain former residents had to leave their neighborhood as well. However, the conflict about accessing heritage is less intensive as there are fewer heritage buildings in those areas due to historical reasons. Consequently, the working-class storylines being less visible through heritage practices can attribute to the city's branding. Furthermore, Rotterdam has been taken the super-diversity as a welcoming characteristic, which is also promoted harshly through utilizing heritage. However, the segregation, especially when accelerated by such planning, differs from the vision of inclusion and therefore needs time to solve. In Gothenburg, the working-class perspectives have been outweighed by the others more due to the conservation tradition shaped by AHD. Moreover, the city deals with segregation as an issue, while heritage is considered a vehicle to address it, promoted by the national and local authorities.

These conflicting narratives further lead to the distinction between branding and identities in the four cities. Besides, the hyper-instrumentalization of heritage, and the lack of holistic views in heritage management and planning are two main issues faced by all.

Chapter 10 Conclusion

10.1 The Findings from Historical Analysis

This thesis addresses the research question of how CHPC had been identified, perceived, protected, administered and used during the post-industrial period, from 1980 to 2020, and the outcomes of such management strategies and practices. This chapter summarizes the major steps taken to answer these questions and achieve the aims and objectives outlined in the Introduction.

The concept CHPC invented for this thesis refers to the tangible and intangible heritage of port cities that associate with the maritime history of their countries and the past port activities of the cities. Waterfront buildings (listed or not) with recognizable cultural, social, historic and aesthetic values are also included. Hence, it is a fluid mix of various mundane elements, and it is redefinable according to who owns, defines, manages and uses them. This term allows my research to discuss the ever-changing dynamics and tensions in repurposing CHPC, and the interests behind different stakeholder groups.

A mixed-method approach including interviews, site inspection, observation, document and policy analysis is applied in the main case Dublin (Chapter 3 and 4), and three comparative cases, Lisbon (Chapter 5), Rotterdam (Chapter 6) and Gothenburg (Chapter 7). Based on the findings, this research further compares the heritage resources, administrative framework, the uses of CHPC and the issues and challenges generated in this process (Chapter 9), as well as the natural and anthropogenic risks and how they have been managed (Chapter 8) in these four cities. Through identifying the differences and similarities of all cases and deconstructing the possible actors and causes behind them, it answers the research questions.

The policy analysis in each case covers bills and acts, policies and strategic documents of different administrative levels and important organizations or stakeholders, across the fields of heritage, culture, planning, tourism, environment and more. Such research activities identify how relevant policies and regulations had evolved in the studied period. Simultaneously, semi-structured in-depth interviews of 45 key persons from the heritage sectors, planning authorities, state departments, waterfront communities, port company, academia and other relevant fields were conducted. This step addresses the queries of what were the considerations behind the policy changes, how the relevant plans and regulations had been executed, and what issues had been generated in practice. Moreover, the site inspections and observations examine the outcomes of preserving, managing and using heritage in each case, forming the empirical foundations for further analysis. Building on these, through the comparative lens, this research finds out how different heritage management frameworks, involvement

and collaborations of various stakeholders and authorities, as well as the multiple levels of public participation, contribute to these different outcomes. In addition, applying tools like QDA allows the analysis of a vast amount of interdisciplinary content. Besides policies, such content includes records of Oireachtas debates, multimedia reports, and other related qualitative data, in English, Portuguese, Dutch and Swedish. QDA helps to locate the relevant information in massive data for detailed reading. Similarly, the visualization methods such as GIS enable the presentation of research findings integrating multidisciplinary knowledge. Together, this mixed-method approach triangulates data collected from different sources, thereby ensuring the authenticity of the research. Because of that, a comparative study across different linguistic and cultural backgrounds has become possible and offers valuable perspectives to further the analysis to the level beyond individual case studies.

At the start of the period under study, Dublin had been in the middle of urban decay and political instability since the 1970s. The deep economic recession urged the refunctionalization of the declined docklands. This was officially initiated when the Custom House Docks developed into the IFSC, following the Urban Renewal Act 1986. The planning responsibilities of the wider docklands were later transferred to DDDA, which was established in 1997 and dissolved in 2016. The controversies regarding development versus conservation accompanied the waterfront gentrification during this time, but many industrial sites were still demolished. From the 1980s onward, heritage safeguarding became increasingly important in city management, with growing public awareness of heritage issues. As the country entered the “Celtic Tiger” period in the mid-1990s, conservation was improved, especially when the Planning and Development Act 2000 introduced a comprehensive legislative framework to protect built heritage. Later, the 2008 financial crisis required new approaches to exploit the wider socio-economic values of heritage, as funding significantly decreased. Almost simultaneously, the continuous expansion of Dublin Port was refused. DPC started to look at the soft values of seaports for its development and the greater good, and included CHPC as an essential component in strategic planning.

Similarly, Lisbon experienced a rising public interest in port-related heritage in the 1980s, and increasing institutional attention to heritage uses in city-river connections during the 1990s and 2000s. In particular, the EXPO’98 marked the turning point of riverfront regeneration as it transformed an industrial brownfield into a modern urban area, bearing the city’s maritime legacy. Rotterdam experimented with waterfront regeneration earlier, since the 1970s, while documents like “Belvedere Memorandum” around 1999 profoundly influenced heritage planning. In Gothenburg, since the 1970s shipbuilding crisis, the city has turned to provided knowledge and event experiences, while the concept of CHS has affected the cultural sector, especially in the last decade.

To summarize the periodization, from 1980 to 2000, the four port cities had found institutional responses to heritage challenges regarding infrastructural changes that first vacated the former industrial ports and then regenerated such areas. The longer-term effects of such heritage management were shown more obviously since the millennium, while the years after the 2008 crisis offered the circumstances to demonstrate whether experiences of the previous phase of waterfront redevelopment had been turned into better policies and practices. From crisis to reorganization and reevaluation, by 2020, heritage management in port cities had matured into a stage that reflect the lessons learned and identify the relevant issues in the last four decades.

To answer the research questions, this thesis first analyzes the conceptualization of CHPC. The legal definition of heritage in the Dublin case is mainly built on the Monuments Act 1930 and its amendments. The perceptual changes of heritage are reflected in the legislation. From 1980 to the mid-and-late 1990s, the impression of monuments traditionally concerned elements of medieval and before stayed predominated. The Heritage Act 1995 that defined Ireland's national heritage and established the HC, the Architectural Heritage and Historic Monuments Act 1999 that defined architectural heritage and established NIAH, and the Local Government (Planning and Development) Act 1999 that proposed RPS, marked the turning point of conservation by articulating a notion of the intrinsic values of heritage. However, the definitions related to cultural heritage have been frozen in laws since then. Moreover, although certain CHPC elements can be involved according to the interpretation of the heritage concept in the 1995 Act, industrial heritage has never been legally defined. This is common in all studied cases, where the conventional understanding of monuments often dominates the perception of heritage, especially in practice. Under such circumstances, many younger and intangible elements were neglected. To prevent that, some cases make efforts to expand the conceptualization of heritage. For instance, in Rotterdam, intangible heritage is included in the Netherlands' definition of cultural heritage, while the idea of "young monument", with an evolving meaning of "young", is often employed in official documents. As for Gothenburg, "intangible expression" is covered in cultural heritage in a special report by NHB, to accompany the relevant acts.

In the early 1980s, Dublin faced the initial consequences of port decline and urban decay, especially the massive unemployment rate; the societal issues were conceived primarily as questions of economics. Despite taking years to implement, the first visible response was to turn the Custom House Docks into IFSC, which implicated the purely economic focus of the waterfront regeneration. This undeniably created employment opportunities and contributed to the Celtic Tiger miracle. However, the heritage aspect was ignored. Similar early waterfront projects further damaged certain industrial structures, evicted the indigenous population from their neighborhood and created challenges in integrating the new and old populations, as many remaining buildings and spaces were privatized.

Furthermore, when the docklands rejuvenation commenced, relevant regulations and policies in the heritage sector were not yet well-developed. The HC, NIAH and RPS did not exist until the mid-and-later 1990s, about a decade later than the establishment of IFSC. Consequently, for the authorities, heritage was barely concerned in dockland redevelopment till then. Government attention was given to attracting foreign investment and talents instead of the communities that were already there. At the same time, these communities suffered the loss of material heritage and disconnection from the remained ones. When people left, the intangible heritage attached to them was also gone. Finally, from the heritage management perspective, as the anti-colonial sentiments faded since the 1970s, with the frozen perceptions of heritage that were framed with the AHD, the imperial heritage gradually received considerable protection citywide, while the more recent elements in waterfronts, such as port structures, were not valued as heritage. Such legislation constrained heritage professionals to respond to CHPC elements that were socially and culturally important to the docklands communities but were threatened by gentrification. These all indicate the perceptual differences among authorities, developers, heritage managers and the communities, which further led to disputes regarding what should be preserved and how heritage goals and economic goals can be advanced together in using these elements.

From the millennium to 2007, before the economic crisis started, the legislative framework of heritage almost stayed still, but the economic boom secured funding, especially for conservation. However, such preservation often emphasized the Georgian architecture and the Viking remains, which were valued by heritage professionals, authority efforts and traditional conservation activists. This further contributes to the city's heritage of colonialism. In contrast, many unofficially-included or intangible elements that are meaningful to local communities did not benefited from such improvement in conservation. Meanwhile, this was also the period when DDDA governed the Docklands redevelopment, and heritage was never their priority. In the docklands development plans, more heritage elements seem to be recognized, but certain sites, including some signature ones, were slated for removal from RPS and were finally demolished for new construction, as demonstrated in section 4.2.2 and Appendix 8. This reflects that the wider socio-cultural values of this heritage were not recognized or utilized, and even the listing status did not always guarantee proper protection. As more port-related elements disappeared, the awareness of the loss of CHPC was raised. The issues related to CHPC, as identified in the previous phase, were aggravated. Therefore, from 1980 to pre-recession, we can identify that two types of CHPC were at stake. Firstly, the heritage elements that fulfilled the legal definition, but were compromised for development, especially waterfront gentrification. Secondly, the unofficially defined elements that were important for the relevant communities, as well as the intangible heritage and intangible aspects of tangible CHPC.

The global recession is a turning point in using CHPC in Dublin. When conservation budgets were cut, cultural heritage was firstly considered a resource to address practical socio-economic demands, such as employment and housing, then a potential solution to the more abstract goals like social inclusion after the economy was stabilized. The roles and responsibilities of authorities and the heritage sector did not significantly change, but they started to take more active roles in utilizing heritage for building and developing social capital during the post-recession era. The socio-economic potentials of heritage were also shared by more actors, such as various developers and private businesses. Consequently, they joined the market through increasing opportunities for PPPs. Furthermore, museums like EPIC have been using intangible heritage, providing cultural experiences and promoting national pride. DPC has been initiating cultural and heritage programs for future port development and the greater good. Their goal of integrating port and city was set when the new management team stepped in around 2010. This vision is referred to in the latest city development plan, which still mainly considers the port an economic source and lacks other strategies to back this objective. During this time, tourism has been playing an unignorable role in decision-making regarding heritage, because this sector have sufficient funding. However, their priorities of destination-marking sometimes shifted the attention away from other heritage goals, including research, education and curation. The communities and conservation activists groups that concern CHPC started to actively engage in conservation and collaboration with the authorities and stakeholders mentioned above, in order to promote Dublin's port histories and retain the sense of belonging to the city. In this process, new issues emerged, which are revealed through comparison with other cases.

In comparison, Lisbon has a delayed urban decline and probably the richest heritage among the four cases. In the 1980s, the ending of the dictatorship heavily impacted Portuguese society. Consequently, a tendency of decentralizing cultural policy emerged. The EXPO'98 was perceived as an opportunity to develop infrastructure, accelerate city transformation and promote the nation. Therefore, it was able to bring collective efforts together and marked the turning point of riverfront regeneration in the east. However, similar to Dublin, in the waterfronts closer to the city's historic center, tourism development sometimes deprives indigenous communities of their heritage rights, even though this sector has preserved certain architectural heritage elements as its resources. In addition, capital cities like Dublin and Lisbon are eager to promote national pride with their cultural heritage. For Dublin, its conservation preferences somehow deviate from the vision to achieve a higher international profile as an independent state. By contrast, many maritime heritage elements of Lisbon were constructed with wealth accumulated when Portugal was a brutal colonial power. Hence, the dispute between promoting such heritage and the descendants of the victims of that history is evident. As for Rotterdam, the task has always been creating or renovating livable urban spaces. With the limited heritage sources and the strong intention to recreate harbor ambiance and improve PCR, heritage is an integrated element of this

city transformation narrative. Moreover, the co-governance of municipality and port authorities with efficient PPPs allows large-scale regeneration projects with port activities. Gothenburg shares a similar storyline of transforming a heavy industrial city into a sustainable knowledge and event city. In this narrative, the municipal's high autonomy in managing heritage and financing culture allows timely actions to respond to local problems. Hence, a decentralized approach and in-depth collaboration between the municipality and port authorities seem to benefit efficient protection and use of CHPC.

This study identifies three main challenges port cities face by further analyzing the actors and perspectives behind their conflicting narratives. They are the identity issue, the tendency of hyperinstrumentalization and the lack of holistic perspectives on heritage management and planning. As mentioned in Chapter 1, scholars such as Lee, Van de Laar, and Esposito De Vita et al. believe that port cities have similarities in their development,¹⁶¹⁷ therefore possibly sharing some socio-cultural characteristics. Such features imply the innate complexities, which challenged the rapidly-changing port cities to position themselves from the beginning. Throughout the specific history and considering the geographic situation of each case, it is difficult for the conflictual narratives to resonate across the increasingly diverse targeted audiences. Furthermore, such fluid perceptions of identities are usually distinct from the city branding. In Dublin, such distinction is mainly reflected in two aspects: the obscure tourism branding and the unfulfilled potentials of CHPC, as well as the promotion of the modern high-tech faces verse the heritage sacrificed for developing such a metropolis. These struggles of self-positioning are also reflected in the tendency of hyperinstrumentalizing cultural heritage. Although the revalorization of cultural resources is unavoidably driven by economic and political objectives, the imbalance between these two forces varies between the four cases. In Dublin, the preservation of certain elements often depends on specific sectors' goodwill. In some cases, such as DPC's archive, the materials have been well-protected for over a century, but without clear government guidance. However, there are times that heritage goals can be compromised for other sectors' benefits. Finally, the heritage management frameworks and policies, as well as planning, are fragmental in all four cities. In particular, the specific administrative issues of Dublin are identified, such as the frequent organizational changes, conceptual clash regarding "heritage", heritage responsibilities in wrong hands and duplication or gaps of efforts. The lack of a city museum in Dublin is a result and reflection of such management issues. This also contributes to Dublin's ambiguous positioning and branding and the difficulties in connecting the city's historical resources with its present.

¹⁶¹⁷ van de Laar, "Bremen, Liverpool, Marseille and Rotterdam: Port cities, migration and the transformation of urban space in the long nineteenth century."; Lee, "The socio-economic and demographic characteristics of port cities: a typology for comparative analysis?."; Esposito De Vita, Oppido, and Ragozino, "Port Cities, Peoples and Cultures: Waterfront Regeneration and "Glocal" Identity."

It is worth pointing out the contestation and the imbalance between the private sector and the authorities in the various heritage-affecting processes, especially in Dublin. When Ireland encountered neoliberalism during the politically unstable 1980s, urban renewal and planning policies were amended with strong intentions to stimulate the economy, particularly the property market. The 1986 Act and the following redevelopment projects emphasized the tax incentives and removed multiple development constraints to motivate the private sector. Consequently, although the central government was in charge of designating the regenerated areas, such projects relied on the private sector to make the desired development happen. Unavoidably, the planning power was shifted to autonomous agencies, leaving the local authorities only the roles similar to “facilitators”¹⁶¹⁸. This power relation has not changed much after the collapse of the property market during the 2008 crisis, and the roles of local planning authorities have even been further marginalized in the dockland regeneration. On the one hand, the local government and the private sector often share the same pro-development attitude and similar interests in the socio-economic potential of heritage. On the other hand, authorities at the municipal level lack the bargaining power to negotiate with the private sector in conflicts. Hence, it is difficult for the local authorities to strategically influence dockland regeneration in Dublin in general, let alone heritage issues. This contributes to the most intensive conflicts between Dublin’s various narratives, as explained in section 9.6.

Another example of the private sector’s aggressive influence on conservation is reflected in excavation. Interviewees of all cases indicate that their archeological systems somehow favor developers. However, developers should not be considered a group, as many of them have different views on conservation. It is noticed that the few interviewees from the private sector are those that care about the cities’ historic environment, while the development-focused ones are missing. Thus, their silence somehow indicates their power and their attitude towards heritage.

With all these factors involved, the power structures that frame public participation are complicated. Horizontally, when sectors such as developers and tourism take the dominant roles in gentrification, the extent of public engagement can be overly dependent on these sectors’ goodwill, and it is difficult for the heritage sector to actively and effectively facilitate and encourage participation, as shown in Dublin and Lisbon. The situation can be different when the municipalities have higher autonomies, as exemplified by some municipality-led, developer-joined projects in Rotterdam and Gothenburg’s approaches that integrate citizen dialogue in city governing and sustainable development. Furthermore, when municipalities are more empowered in both planning and conservation, they seem to facilitate

¹⁶¹⁸ Paula Russell, "Integrated urban renewal in Ireland: Constraints to achieving integration in the HARP project Dublin" (paper presented at the European Urban Research Association conference Area-based Initiatives in contemporary urban policy-innovations in city governance, Copenhagen, 2001).

cross-sectoral communication and collaboration better, therefore enabling effective reaction to local issues related to heritage. Hence, vertically, a decentralized system or a structure with a strong decentralized tendency in planning and cultural administration can enhance the extent of inclusion in public participation.

The tourism sector is also influential regarding heritage issues. In Dublin, tourism development causes intensive conflicts with housing and commercial uses of historic buildings in gentrification, but it mostly coincides with the direction of port city transformation, the promotion of national pride and the conservation preference. Such development is often driven by the tourism industry, which receives the most direct economic benefits. It is also supported by the central and local governments and integrated into the heritage plans, because the wealth generated from tourism is supposed to benefit the wider society. Undeniably, heritage buildings sometimes receive maintenance and preservation because of their potential in the tourism market. However, when sites and historic districts are touristified, the authenticity and the local communities' access to such heritage elements can be lost. Under such circumstances, the values of heritage for the greater good can be ignored, particularly when the tourism sector dominates the decision-making of heritage reuse. Moreover, ambiguous tourism marketing contributes to the confusion of a city's self-identification. Hence, the touristification of port cities profoundly affects the whole society. Although repurposing heritage for tourism can earn immediate economic benefits, it should not be the solution to problems generated from previous waterfront gentrification phases. This issue is worldwide, but the long-term use of heritage for tourism can only be sustained when the sector maintains a good power balance and collaborative relationship with the other actors in the heritage field and actively facilitates public participation to a highly inclusive level.

Last but not least, although the environmental issues have become priorities in planning and development in recent years, the natural and anthropogenic impacts on CHPC are only starting to be systematically considered. Preventing cultural assets from such threats is an essential aspect of heritage management for contemporary port cities, as our urban landscape and heritage will be continuously affected by challenges like sea-level rise, coastal flooding, increasing wind and storms, etc. Meanwhile, the population growth and urban development, as well as the protection, intervention, adaptation and inappropriate cultural heritage reuse, create increasing pressure for port cities. In addition, the dangers posed by port activities are also evident. Overall, there are direct and indirect climate-change impacts on CHPC. Relevant policies in all cities are currently abstract. Further research is required, and environmental impacts on CHPC are mostly specific regarding each element's different geographic and physical conditions. However, financial considerations and administrative issues can hinder such explorations. Port cities are learning through practicing, and intend to make good use of opportunities that come with climate change. Another significant challenge all cases come across is the lack of

awareness of climate impacts on heritage. Consequently, encouraging public participation and advancing cross-sectoral collaboration are necessary, just as the other heritage management issues imply.

The research questions regarding the uses of CHPC and how it has contributed to the sustainable development of post-industrial societies are answered in each case (sections 4.4, 5.4, 6.4 and 7.4) and compared in section 9.4. By analyzing and classifying examples in the four cities, we can summarize that CHPC has been turned into cultural resources for societal opportunities and benefited port cities' transformation through three main approaches: economic, social and environmental pillars, cultural dimensions, and political purposes. Overall, all cities have shown intentions to renovate certain heritage buildings to address housing and commercial demands. In Dublin Docklands, demolishing old buildings was often preferred rather than repurposing them. The improved built environment prompted housing prices and made this strategy counterproductive to its original purposes. In that sense, Rotterdam's comparably far-reaching policy that takes historical elements early into consideration and Gothenburg's approaches to involving heritage in the circular economy are worth considering for the sustainable uses of CHPC. Similarly, regarding cultural tourism, although few heritage resources have been left in the Docklands, their potential, especially the intangible aspects, has not been fully explored and integrated into the tourism agenda yet. When it comes to port-city integration, some effective initiatives have been carried out by DPC and supported by other sectors through collaboration. However, when a city can clearly describe its past and future, rationalize their connections, and use this to guide the uses of heritage, there are fewer disputes between different narratives, as shown in Rotterdam and Gothenburg. This implies that the substantial improvement of reconnecting port and city requires an integral vision of planning, including the port and its heritage. Finally, the systematic use of heritage as a tool of democracy is deeply associated with the tradition, tools and policies to facilitate public participation, and it is a missed opportunity for Dublin.

This leads to the discussion that answers the fourth research question regarding public engagement. As summarily compared in section 9.3.2, there are two main groups of participatory activities regarding CHPC: the programs that aim to raise public awareness of issues related to heritage and the broader realm of culture and the mechanism that facilitates participation in decision-and-policy-making. The former has been well-practiced in Dublin by many actors. For instance, heritage societies and conservation activists contributed to the increasing attention to safeguarding and appropriate revitalizing heritage through widely and actively voicing their concerns when certain elements were threatened. The government has also been improving funding for local projects and promoting the enjoyment of heritage as citizen rights. Similar strategies, especially the increasing use of public art, can also be found in other cases. These all promote heritage to some extent. As for decision-making,

Dublin mainly applies top-down approaches but quite often does not actively reach out to the wider public, especially the currently neglected communities. In contrast, bottom-up approaches are mostly reactive after decisions have been made. There are successful cases like community participation in the Integrated Area Plans, but public opinions are often not sufficiently addressed, especially in Docklands Redevelopment. Thus, the fluctuating levels of public involvement indicate that effective public engagement is not in the regular decision-making routine yet. The comparative analysis discovers that the tradition of democracy, as well as policies and tools to facilitate participation at multiple stages of decision-making, can contribute to different extents of engagement. These two factors are associated with long-term trust-building and people's willingness to be involved in heritage issues, which are the keys to effective participation.

10.2 Lessons Learnt from the Past

Through these cases, many lessons can be learned. At the national level, both centralized and decentralized heritage management systems have advantages and disadvantages. Thus, which system is more effective in protecting, governing and using CHPC depends on how the mechanism has been implemented. The outcomes vary across cases according to their specific circumstances. However, two issues prevented efficient heritage management in Ireland: the frequent organizational changes and the occasional conceptual clash regarding "heritage". Relevant discussion in this thesis implies that the notion of cultural heritage is currently broad, which leads to elements with important social values at risk in development due to the lack of legal basis for provision. In particular, industrial heritage is currently not legally defined yet, and many "younger" structures are in similar situations. Furthermore, the relevant responsibilities of each department involved are currently too complex and unclear for the public to understand. This has further contributed to duplication and gaps in efforts, challenges in facilitating cross-sectoral communication and collaboration, and confusion for the public to know how heritage is managed and in which steps they can participate. Local authorities in Ireland currently lack power in service delivery, direct legal capacity and key decision-making regarding conservation and risk management related to environmental impacts on heritage. Certain levels of decentralized approaches can help to take decision-making closer to the actions, especially for heritage issues, because the specific geographic and physical conditions and historical context matter in each case. In addition, when port cities have clear self-positioning, branding and development directions that take heritage into consideration, there are fewer and milder conflicts between different perspectives. However, such vision must be the consensus of the society instead of solely decided by authorities. Otherwise, the underrepresented groups will be increasingly silent and invisible. With this understanding, effective public participation is needed. In heritage management practices, more

creative approaches, no matter bottom-up or top-down, can help to raise public awareness of relevant issues. As for decision-making, it is more effective when such participation is open, regular and official, and when the public is well-informed about the approaches to engage and provided with the necessary knowledge. Thus, all levels of authorities should realize their roles in facilitating public participation and approaching different communities, to ensure authentic engagement through the process. Furthermore, fragmented policies can be helpful while addressing problems with consideration of specific details. However, issues related to planning, heritage management, PPPs and cross-sectoral collaboration also need to be overseen, as conservation and appropriate reuse of cultural resources rely on collective efforts.

Finally, port cities face the absence of heritage objects to tell the stories of certain groups due to the conservation traditions. Through the case studies, it is clear that appropriate uses of intangible heritage and intangible aspects of tangible CHPC can partially reverse this disadvantage by providing interactive experiences for visitors and presenting those untold stories. Such approaches implied by the trend of CHS have been recognized and practiced in several museums or cultural experience centers in these four cities, such as EPIC in Dublin. It is also evident that when academics with critical views on heritage are sufficiently involved, the city tends to be able to reflect on its history more critically. For instance, Rotterdam takes a more careful attitude towards its heritage of colonialism compared with Lisbon, while professionals in Gothenburg's cultural sector have critically reviewed the traditional ways of defining heritage through the elites' eyes. Besides scholars, professionals with different industrial or education backgrounds can contribute management skills and multidisciplinary knowledge to the field of heritage, especially for Dublin's understaffed museums. This may contribute to the interaction between the heritage sectors and wider audiences, and break the boundaries that were previously set through the AHD. Finally, it is an advantage to have various private museums and cultural organizations displaying the diverse storylines of Dublin. However, a city museum can play a crucial role in integrating resources and using heritage to address contemporary societal issues, thereby bridging the city's past, present and future.

10.3 Contributions, Limitations and Future Research

This study in post-industrial port cities furthers knowledge and adds new angles to several disciplines. For instance, since the latest version of Hoyle's model of port-city interrelationships stays in the 6th stage, "port/city links renewal" from the 1980s to 2000+,¹⁶¹⁹ systematic studies of this aspect to continuously develop such models are limited. Thus, the comparative historical analysis here testifies

¹⁶¹⁹ Hoyle, "Global and local change on the port - city waterfront."

and complements the cultural perspectives of this model for the period from the 1980s to 2000+, and continues the research concerning the years onward. Furthermore, scholars such as Fernandes et al. and Mah analyze the uses of waterfront heritage from different angles, including specific approaches, urban identity, public perceptions of heritage, etc.¹⁶²⁰ More literature considers using CHPC as a component of urban planning or governance, while this research conducted from the heritage management perspective and through a historical approach contributes to filling this gap. In addition, the assessment of natural and anthropogenic risks on CHPC and the analysis of relevant management strategies reflects the changing understanding of the human-ocean relationship in recent decades, which can be sources for future study in environmental history. Similarly, the analysis of participatory strategies and how they have been implemented are applicable in public history practices.

The concept of AHD has been widely referenced in heritage studies. However, it is not fully exemplified and explored in the settings of post-industrial port cities yet. The conservation traditions formed with the impacts of AHD mainly generate two conflicts in this context. Firstly, it favors the historic, aesthetic and scientific values, and contributes to urban landscapes heavily occupied by the heritage of colonialism. Similarly, such elite taste partially causes the undervaluation and loss of some industrial heritage, leading to an absence of objects to present certain communities. Consequently, in Dublin, it is challenging to reenergize CHPC and build public support for developing PCR, which is an issue that will never be dealt with if we only think of heritage through the lens of AHD. Thus, this work compares the former colony Dublin and the former colonizers like Lisbon, as well as capital cities and second cities that were previously characterized by working-class culture. It provides empirical evidence of the impacts of policies and strategies framed by AHD in the broader society and testifies why CHS is needed.

Furthermore, researchers usually study cities they live in for a long time, whereas this study provides an “outside” perspective as the author is not from any of these chosen cities. The cases were developed over four years. The mixed-research methods record different experiences from the first impression of the urban landscape and heritage resources to deeper understandings after interviews and policy studies of each city. The observations based on this changing role of the researcher during this process continuously verify the data collected from different sources and added values to the overall analysis.

As for research methods, the outcome of applying techniques like QDA and GIS in multiple stages of this study provides new resources and channels for future research. The limitation here is, within the

¹⁶²⁰ Fernandes, Figueira de Sousa, and Salvador, "The cultural heritage in the postindustrial waterfront: A case study of the south bank of the Tagus Estuary, Portugal."; Mah, *Port cities and global legacies: urban identity, waterfront work, and radicalism*.

scope of a Ph.D. thesis, such analyses of the three comparative cases are not as detailed as the main case. Hence, these three cases are worth exploring extensively and profoundly. Moreover, it is also noticed that interviewees are selected to represent all possible stakeholder groups, but there could be groups neglected, or the representatives' opinions could not stand for the general. The relatively recent study period allows information from media reports and social media to complement such limitations. However, to thoroughly understand the public perceptions of heritage and the relevant policies and practices, surveys among a larger population and deeper participatory research approaches like focus groups are worth considering.

10.4 Recommendations

Based on the lessons learned, several recommendations are provided for future heritage management in Dublin, which can also be referential for port cities alike when facing similar issues.

The evolving notion of cultural heritage should be articulated, and departmental responsibilities should be clearly defined. The vision of how the concept of heritage can be developed, and how policies should evolve following this conceptual change should be thought through. A clear vision of the city's self-positioning, branding and future development, rooted in the city's history and culture, can be meaningful guidance for actions related to heritage issues. Furthermore, holistic perspectives to oversee the planning, heritage management, PPPs and cross-sectoral collaboration are necessary to complement the fragmented policies. The heritage sector should welcome professionals from different disciplines. Additionally, it could be beneficial to have a city museum in Dublin, or encourage collaboration between the existing museums that currently focus on different facets of the city's history, in order to serve a similar role as a city museum.

Furthermore, public participation has a lot of untapped potential in the field of heritage. For instance, to address the issues of accessibility, technologies such as digitalization can provide more approaches for people to connect with the heritage sources they may be interested in. Similarly, some climatic data can be provided through interactive platforms to encourage further citizen participation in learning, monitoring and assessing environmental impacts on CHPC. These strategies may attract people who are interested in different fields to take part in heritage activities. Public art is another way to raise the general awareness of both heritage and climate issues; therefore, it should be further encouraged. Most importantly, democratic dialogues should be considerably included in the routine of decision-and-policy making. The public should be well-informed of relevant information to ensure accessibility to participate in matters they care about. Furthermore, the "expert-fed" approach, as

mentioned in 9.3.2, should be further developed to provide necessary professional knowledge, so that people can contribute their thoughts based on that in discussion and further participation.

In the end, the issues discussed in this thesis are all about balancing and coordinating the various and sometimes conflicting narratives, as well as the power relations of different interested parties. This research flags the situations when forces such as politics or economy dangerously outweigh the others and causes significant inequality in cultural heritage rights. However, that delicate balance between stakeholders has not yet been found, in heritage and other fields, therefore requiring endless exploration. Although this research provides suggestions of several potentially effective participatory strategies based on empirical analysis of these four cities, more creative approaches need to be encouraged, examined and evaluated, which is an area that deserves more effort. In general, participatory heritage serves many purposes, while two are demonstrated in this research. First, it creates possible ways to compensate the groups that have been deprived of the access, interpretation and uses of heritage in history. Furthermore, it widens the notion of cultural heritage while redefining shared responsibilities and considering the management capacity. After all, the world is not a zero-sum game, and it is the same in the realm of culture.

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Appendix

Appendix 1 Research Information Sheet

Trinity College Dublin

Name of Investigator: Zhen Yang

Title of research: The Uses of Cultural Heritage of Port Cities in Post-Industrial Society, c.1980-2020

Aim and Objectives of research:

My research aims to integrate port, city and its people through coastal heritage. The objectives are to: 1) ascertain the socio-economic and cultural values of both tangible and intangible cultural heritage of port cities (CHPC); 2) assess the potential environmental, economic and socio-cultural impacts, both positive and negative, on CHPC; 3) evaluate the extent and impacts of the existing participatory initiatives and explore the possible methods to encourage public participation in cultural heritage preservation and management in port cities.

Description of Research Methods:

This research includes a literature review, a detailed analysis of cultural heritage in Dublin (heritage mapping, studies of strategic aims of port development, participatory research of public perceptions, a risk assessment and feasibility studies of possible participatory methods) and three comparative case studies of Lisbon, Rotterdam and Gothenburg. Both qualitative and quantitative approaches will be applied.

Description of risks: N/A

Nature of participation:

The interview should take approximately 40 mins. I will be using the information provided during our interview to inform the writing of my thesis, which may include direct quotations from our interview in the text of the thesis. Please be advised that your participation is voluntary. You can stop the interview at any time, stop voice recording at any time or refuse to answer any questions which are objectionable or which make you feel uncomfortable.

Use of research material:

Data gathered will be used to inform the content of my PhD dissertation, publications in academic journals and reports (e.g., to funders), websites related to my project and in conference presentations and book chapters.

Appendix 2 Consent Form for Interview

INTERVIEW OF: _____

INTERVIEWER: _____

DATE: _____

LOCATION: _____

- I have read the research information sheet which explains the purpose of this research. I understand that I will be providing information for completion of a PhD research project at Trinity College Dublin.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my interview within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that the purpose of this interview is to study how coastal cultural heritage can be used in terms of integrating port, city and its people.
- I agree to my interview being audio-recorded.
- I understand that disguised extracts from my interview may be quoted in:
 - Dissertations
 - In book chapters
 - On a website
 - In Journals
 - Conference presentations

- I understand that under freedom of information legalization I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact the researcher Zhen YANG at zhyang@tcd.ie or +353 857274257; her supervisor Professor Poul Holm at holmp@tcd.ie or +353 1896 2593

Date: _____

Signature: _____

Please check one or more of the following statements:

I grant permission to record my voice during the interview

I grant permission to use information provided during the interview in this research project

I do NOT grant permission for voice recording during the interview

I do NOT grant permission to use information provided during the interview in this research project

Appendix 3 Table of Interviewees

Table 1-The Case Study of Dublin

Interviewee Code	Occupation Fields of Expertise
D1	Port heritage specialist, DPC
D2	Port manager, DPC
D3	Planning specialist, DCC
D4	Cultural heritage policy specialist, DHLH
D5	Cultural heritage specialist, NIAH
D6	Cultural Heritage policy specialist, HC
D7	Museum manager/ Heritage practitioner, NMI
D8	Museum manager/ Heritage practitioner, archaeologist, NMI
D9	Museum manager/ Heritage practitioner, the EPIC Museum
D10	Museum manager/ Heritage practitioner, the EPIC Museum
D11	Museum manager/ Heritage practitioner, The Little Museum of Dublin
D12	Scholar, Museum manager/ Heritage practitioner, Water Museum of Ireland
D13	Museum manager/ Heritage practitioner, Community representative, NMMI
D14	Community representative, St. Andrew resource center
D15	Community representative, Dublin Dock Workers Preservation Society
D16	Public Arts, DCC
D17	Public Arts, DCC
D18	Public Arts specialist, Dublin Sculpture
D19	Scholar, Tourism, Technological University Dublin
D20	Underwater archaeologist
D21	Heritage practitioner, An Taisce
D22	Coastal Environment Specialist, Clean Coasts

Table 2- The Case Study of Lisbon

Interviewee Code	Occupation Fields of Expertise
L1	Archaeologist, Direção-Geral do Património Cultural (DGPC, Directorate-General for Cultural Heritage)
L2	Archeologist , Camara Municipal de Lisboa (Lisbon City Hall)
L3	Art historian, heritage expert, Universidade NOVA de Lisboa
L4	Coastal geologist, Portuguese Environment Agency
L5	at the Naval School, scholar in Maritime History, underwater archeology
L6	Scholar, has publications on waterfront cultural heritage
L7	photo journalist, specialized in the EXPO'98 project

Table 3- The Case Study of Rotterdam

Interviewee Code	Occupation Fields of Expertise
R1	at Museum Rotterdam, scholar in the field of urban history
R2	at Droom & Daad Foundation, an important heritage-related foundation
R3	previously at Rotterdam Maritime Museum, researcher
R4	previously at Rotterdam Council for Art and Culture
R5	at Mobile Heritage Center

Table 4- The Case Study of Gothenburg

Interviewee Code	Occupation Fields of Expertise
G1	scholar, archaeologist, in the field of Historical Studies, University of Gothenburg
G2	Maritime Museum and Aquarium
G3	local ethnologist, historian, previous at the Swedish shipyard industry
G4	scholar specialized in maritime, trade and urban history, University of Gothenburg

G5	maritime Archaeologist who has conducted archaeology project in Gothenburg
G6	Specialized in Built Environment, Gothenburg City Museum
G7	Gothenburg City Museum
G8	at Cultural Affairs Administration, City of Gothenburg
G9	researcher specialized in Critical Heritage Studies
G10	researcher specialized in Critical Heritage Studies
G11	City Development Unit, Gothenburg City Museum

Appendix 4 Examples of field Notes and Fieldwork Report

Occasions and Events

1. Transit Gateway Exhibition Launch Night 18/01/2018

(At the Lab Gallery)

Introduction of the Event



Keepers of the Port

MOIRA SWEENEY

JANUARY 18 - MARCH 04 2018



Settling the Past

NICKIE HAYDEN

JANUARY 18 - MARCH 04 2018



Portale (Portals)

SUSANNE WAWRA

JANUARY 18 - MARCH 04 2018



Transit Gateway

SILVIA LOEFFLER

JANUARY 18 - MARCH 04 2018

There were four exhibitions together, having the opening launch at the same time. The main event for my research is Silvia Loeffler's exhibition "Transit Gateway", a deep mapping of the changing face of Dublin Port since Medieval Dublin through to the present day. The documentary "Keepers of the Port" is a single-screen documentary film developed out of earlier site-specific multi-screen installations. Nickie Hayden's exhibition is a combination of painting, sculptures and written word, reflecting on personal experiences of an emotional journey. Susanne Wawra's exhibition is a mixed-media painting incorporated photography that showcasing her family history regarding their East Germany background. The last two exhibitions were not committed projects by DPC, but the connections between the four

exhibitions will be later explained.

Conversation with participants

Audiences

They were mostly friends and relatives of the four artists [based on informal short talks with some of them, including two well-dressed gentlemen in their 60s who later turn out to be artist Nickie Hayden's old friends" and they did not know about the other three exhibitions before arrival. Three ladies in late 50s talking as a group among Silvia Loffler's maps; all had relatives (sister and husband) and old friends participated in "Keepers of the Port", the documentary by Moira Sweeney.

Some of them were art fans that had also participated in other art-related events before. A guy in his mid-30s in an arty floral shirt and a clean-cut suit told me that he also attended the recent exhibition in RHA, and he followed many local social media accounts that provided such information. One or two social media reporters also attended. One of them, a lady with extremely dramatic double high ponytails actively asked to take photos with everyone who worked for this event. She was overactive so impossible to have a conversation with, and some other participants showed facial expression that indicated they were annoyed by her. She asked me to take a photo of her and L.C (a staff member on-site), after that I asked L.C "Who is she". L.C shrugged her shoulders and said, "not sure, probably from one of the social media". Later this lady went back to the East Germany group and stayed with them for a long time, so she might be that artist's friend.

Artists, curators, people who worked for this project

(Paragraphs regarding the conversations with one artist were shown in the original report but hidden here because this conversation reveals identifiable information about the artist)

L.C works for (career information is shown in the original report but hidden here). She is also a visual art education curator. She was trying to ask people who were in the 2nd-floor exhibition room (where

Nickie's works were displayed) to get downstairs for the opening ceremony when she talked with me. I asked her the connections between the four exhibitions, as I had learned that some audiences had no idea about the other exhibitions besides their friends'. She showed strong interest, answered "Good question", and gave me the keyword "emotion" after considering for a while. According to her, Silvia Loeffler's nine maps were named by different emotions, such as anxiety, protection, care, excitement, turbulence, emergency and so on. Nickie's works were an obviously strong expression of emotions, such as pain, abuse, and struggle. The other two works also included significant emotional factors. This is also a point that I have proven in my master thesis, "emotions and memories of a cultural heritage may change through experiencing art". Can dig deeper in this direction in the future.



M.V.C, (career information is shown in the original report but hidden here). She mentioned details of the project, such as how many people she knew, how much hard work she had done, and she was currently working on the evaluation of the project, until I asked what kind of evaluation it was. She stopped her talk immediately, and said: "oh, it's not for public". Typical art manager stereotype in a small country where resources for arts are tight, so they are conservative about sharing information (although still kind). I talked with her boss, A.H, in one of S.L's workshop before, and the first question he asked me was "where did you hear about this event" (typical art manager mindset), followed by a

series questions related to my research interest. He hasn't replied email since I contacted him in December, so hopefully, M will be easier to approach (doesn't seem like though). In the end, M gave me her email address but emphasized again their evaluation report was for private use and all shareable information should be able to find out on their website.

2. Back to the Lab for observation on 21/01/2018 Sunday

Stayed for half hour, a shy Indian lady with two kids, one in a carrier, the older one hidden behind his mother. The lady said she knew this was a gallery and just wanted to see if there was any exhibition going on, so that her children could experience art a little bit. That meant she was not aware of the exhibitions. After she gone, no one came in again. I talked with the receptionist, he said that it was always quiet, but weekends were already better than weekdays.

I did a little experiment near the Supervalu right before the Lab, I pretended that I could not find the way to the Lab so I had to ask people how to get there. I asked five people in total and mentioned about the exhibitions intentionally. Two of them, a couple probably in their 70s did not know the place. An Irish guy in his 20s showed me the place, said that he lived in the surrounding area but showed no interest in going to the exhibition even knowing it was free. A young teenage girl said maybe she will go if she has time. She asked me how long were the exhibitions going to last for. Another lady, probably in her mid-20s also said: "may visit when I have time but not now".

3. Back to the Lab for observation on 29/01/2017. Mon

In the afternoon, for half hour, no visitor. The view near Liffey inspired my thought about where to exhibit art can better encourage public participation.



4. National Maritime Museum in Dun Laoghaire 24/01/2018 Wed

About 5-7 people visited the museum during the 1.5 hours when I was there. A lady in her 50s approached to ask whether I need an introduction regarding the Irish Sea. I asked a few questions about some of the exhibited boats, she was very knowledgeable regarding the history of Dublin Bay. The museum gave me a feeling of intimacy, almost like a family run small business, which wasn't something I expected from a national level museum. However, this is a very precious quality, not sure if this should be changed or not. Thought: may consider text-analyzing social media pages including google reviews with Python, regarding people's perception of this museum.

Talked with people in the nearby gallery on my way back. Some paintings are about the local view of in Dun Laoghaire. Everything made visitors feel comfortable but nothing extremely memorable.

5. A Day in Howth 30/01/2018 Tue

Could not recognize who were local and who were not by short term observation (except those who run with dogs). Talked with a friend who used to live there, as her children still go to the local school in Howth and she has to commute between Howth to Dublin 5 everyday. She has two kids, therefore, care

about culture, art and community activities a lot. However, she couldn't remember attending any activity related to local coastal heritage in recent months. She mentioned that I might be able to find something in the local library if I search really carefully. That means there may be local resources that can be further utilised regarding coastal cultural heritage and arts in the future.

Summary and directions for Future Research

As I review reports regarding the previous committed art projects by DPC, I find out that their expectations regarding cultural and art initiatives in terms of encouraging public participation are not high.

For instance, Ruairí Ó Cuív, public art manager at Dublin City Council once commented "Artistically, it's interesting and it's challenging; it really makes you think about the city and how it works. It gives a glimpse into a very important part of the capital – its docklands and port."

Eamonn O'Reilly, chief executive of Dublin Port, also said, "It has created curiosity and generated conversations we could not have had if we had approached them solely on the basis of statistics and financial numbers."

But art has the potential to do more.

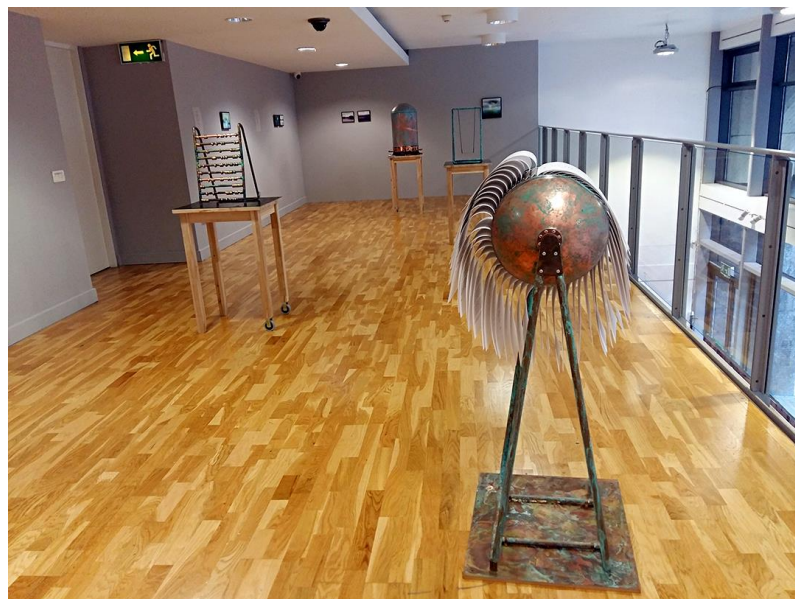
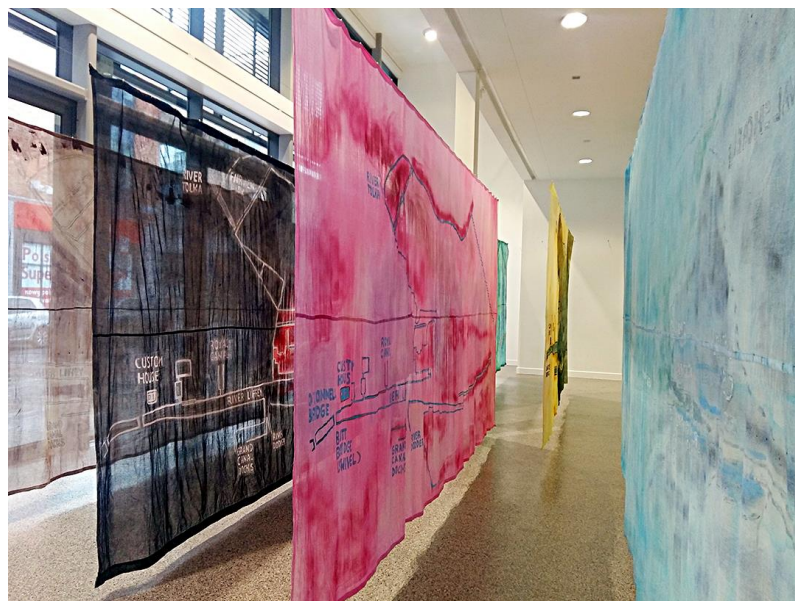
Based on the initial observation, I noticed that there are many factors that impact the level of public participation.

First of all, the quality of the artworks. There may not be simple standards to evaluate whether a piece of artwork is good or not, but the public has their own aesthetic and tends to be more open to absorbing information provided by higher quality artworks.

Secondly, places to show. Whether the artworks are exhibited in galleries, a relatively private space, or in public space, where people can easily notice and step into the artistic atmosphere the artworks created,

made a big difference. Both Silvia.L and Moira’s works were displayed site-specifically before, and S.L emphasized that it was not the same when her painting maps were showing in Terminal 1.

Thirdly, the level of interaction. In the exhibitions, Nickie Hayden’s “Settling the Past” provided some installations that the audiences can interact with. For example, they can write a piece of note to their future self. Although none of these ideas were brand new, participants did stay longer in front of an artwork like this. It may be due to the fact that this kind of interaction is multi-sensory, and it takes a longer time to complete the whole “appreciation” experience.





Fourthly, the ways of expression. An abstract artwork seems like easier to create curiosity, which may start a conversation with the public when participants simply ask “what it is”? It is a good starting point for people to sense and learn more about a heritage or a specific historic district, no matter they share memories with that area or not. On the other hand, artworks with more direct or descriptive expression, such as Moira’s documentary, may serve more like an emotional trigger. The straightforward way of telling a story and the easy-to-understand narratives can easily remind people similar scenes in their past. This also arouses collective memories in a community.

Fifthly, whether the artists actively consider encouraging public participation during the process of creation makes a big difference. I notice that people who attended the launch were also the groups that attended Silvia Loeffler’s workshops and seminars. They are the participated public in this case, and they are the groups that Silvia Loeffler actively included in the process of creating her maps. Compare with the “new” audiences who simply feel and learn more about coastal cultural heritage through arts, these “community members” may develop an even deeper connection with the heritage sites (they may have already known well about those heritage sites, and are the information providers of the art projects). This can be a deeper level of participation.

Finally, Ireland is a geographically small country and people seem to know each other well or at least share some common friends with each other. Thus, unavoidably, sometimes these art events may be

turned into social occasions for people to catch up with the news. Once they gather as a group, they start to talk about irrelevant things instead of the art, the history or the heritage. And the individual participants (mainly the art fans) seem to be hard to fit in these groups. I wonder if this situation will be the same in a more international or culturally diverse city (such as Rotterdam). Do social behavior patterns of different societies influence the level of public participation in art events related to cultural heritage management and conservation? Will be interesting to learn more about this aspect.

Appendix 5 Documents Selected for Analysis in Chapter 4 the Case Study of Dublin

Types	Sub-types	Documents	Department/ Organization/ Company
Acts	Heritage	Heritage Act 2018	Government of Ireland
		Heritage Act 1995	
	Monuments	The National Monuments (Amendment) Act, 2004	
		Architectural Heritage (National Inventory) and Historic Monuments (Miscellaneous Provisions) Act 1999	
		The National Monuments (Amendment) Act, 1994	
		The National Monuments (Amendment) Act, 1987	
		National Monuments Acts, 1930	
	Planning	Planning and Development (Amendment) Act, 2018	
		Planning and Development (Amendment) Act, 2010	
		Planning and Development (Strategic Infrastructure) Act, 2006	
		Planning and Development Act, 2000	
		Local Government (Planning and Development) Act, 1999	
		Local Government (Planning and Development) Act, 1963	
	Urban Renewal	Urban Renewal Act, 1998	
		Urban Renewal Act, 1986	
Docklands	Dublin Docklands Development Authority (Dissolution) Act 2015		
	Dublin Docklands Development Authority Act, 1997		
Development Plan	Dublin Development Plan	Dublin City Development Plan 2016-2022	Dublin City Council (DCC)
		Dublin City Development Plan 2011-2017	
		Dublin City Development Plan 2005-2011	
	Dublin Development Plan	Dublin City Development Plan 1999	Dublin Cooperation
		Dublin City Development Plan 1991	
		Dublin City Development Plan 1987 (Draft)	
		Dublin City Development Plan 1980	

	Dublin Docklands Development Plan	North Lotts and Grand Canal Dock SDZ ¹⁶²¹ Planning Scheme (2014), Public Realm Masterplan	DCC
		Draft Poolbeg Planning Scheme (2008)	Dublin Docklands Development Authority
		Dublin Docklands Area Masterplan 2008	
		Dublin Docklands Area Masterplan 2003	
		Docklands North Lotts Area Planning Scheme 2002, Amending Planning Scheme(2006)	
		Grand Canal Dock Planning Scheme 2000, Amended Planning Scheme 2006	
	Dublin Port	Custom House Docks Development Authority Planning Scheme 1994	
	Dublin Port	Dublin Port Master Plan 2012–2040	DPC
Other Documents	Heritage	Architectural Heritage Protection: Guidelines for Planning Authorities	Department of Arts, Heritage the Gaeltacht
		Statement of Strategy 2011–2014	
		Dublin City Heritage Plan 2002-2006	DCC the HC
		Heritage at the Heart: HC Strategy 2018-2022,	The HC
		HC Strategy 2012-2016, 2007-2011, 2001-2005, 1997-2000	
		Built to Last: The Sustainable Reuse of Buildings (2004)	
	Heritage Awareness in Ireland (2000)		
	Culture	Our Sustainable Future, a Framework for Sustainable Development for Ireland	Department of the Environment Community and Local Government
		Culture 2025 a framework policy to 2025	Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs
		Dublin City Council, Cultural Strategy 2016-2021	DCC
Tourism	Cultural Tourism Making it Work for You–A New Strategy for Cultural Tourism in Ireland	Fáilte Ireland	
	Planning for Tourism: Submission by Fáilte Ireland, the National Tourism Development Authority		

¹⁶²¹ Note: SDZ stands for Strategic Development Zone

	Docklands Visitor Experience Development Plan	
	People, Place and Policy: Growing Tourism to 2025	Department of Transport, Tourism Sport

Key Points of the Selected Documents:

Monument Acts

In the **Monument Act 1930**, the terms monument and national monument are defined.

In **The National Monuments (Amendment) Act 1987**, a new term “historic monument” is explained. However, these concepts “traditionally concerned medieval and pre-medieval built structures”, together with the historical perceptions of seeing “urban built heritage as a colonial legacy”, these acts are considered not applied extensively in urban contexts.¹⁶²²

The **Architectural Heritage (National Inventory) and Historic Monuments (Miscellaneous Provisions) Act 1999** adds the elements of architectural heritage, and establishes the NIAH to fulfill Ireland’s obligations under the Granada Convention.

Heritage Acts

The **Heritage Act 1995** outlines the working relationship between the government and heritage agencies,¹⁶²³ and defines national heritage as including

“...monuments, archaeological objects, heritage objects, architectural heritage, flora, fauna, wildlife

¹⁶²² Elene Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland," *Irish Geography* 37, no. 2 (2004).205.

¹⁶²³ Paraic McQuaid, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Ireland*, ed. Council of Europe, *Compendium – Cultural Policy and Trends in Europe*, (2020); Local Government (Planning and Development) Act, 1963, (1963).

habitats, landscapes, seascapes, wrecks, geology, heritage gardens and parks and inland waterways".¹⁶²⁴

In the **Heritage Act 2018**, the general duty of Waterways Ireland is detailed, and the concerns of the impacts of such amendments on the residents and communities nearby were raised in several debates.¹⁶²⁵

Planning Acts

Local Government (Planning and Development) Act, 1963 empowers local authorities to protect "buildings of artistic, architectural or historical interest".

Part IV of **the Planning and Development Act, 2000**, replacing and consolidating the 1999 Act and responding to the Granada Convention, broadens the scope of protection, includes the designation of Architectural Conservation Area, and therefore reflects the wider considerations of heritage value in the built environment.¹⁶²⁶

Later acts (e.g., **Act 2010**) tend to focus on supporting economic renewal and sustainable development, and cultural heritage is considered.¹⁶²⁷

Other Acts

Dublin Docklands Development Authority Act, 1997 regulates that "proposals relating to the development of amenities and the conservation of the architectural heritage or other features" shall be important components of a planning scheme.¹⁶²⁸

¹⁶²⁴ Heritage Act, 1995, (1995). Section 6.

¹⁶²⁵ Seanad Éireann debate -Wednesday, 11 Jul 2018-Heritage Bill 2016: [Seanad Bill amended by the Dáil] Report and Final Stages, (2018).

¹⁶²⁶ Negussie, "What is worth conserving in the urban environment? Temporal shifts in cultural attitudes towards the built heritage in Ireland."; Michael J Bannon, *Irish urbanisation: Trends, actions and policy challenges* (Citeseer, 2004); Local Government (Planning and Development) Act, 1999, (1999); Government of Ireland, Planning and Development Act, 2000,(2000).

¹⁶²⁷ Planning and Development (Amendment) Act, 2010,(2010).

¹⁶²⁸ Dublin Docklands Development Authority Act, 1997, (1997).

Appendix 6 The Roles and Participatory Strategies of Dublin’s Museum Sector

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
The museum	<ul style="list-style-type: none"> •The National Museum of Ireland with four branches has a formal legislative role in heritage. The archaeology brand has the legislation of authority to acquire all archaeological objects in Ireland. •The decision to establish a state-run museum arose by the Royal Dublin Society (RDS) led to the museum 	<ul style="list-style-type: none"> •It is the Irish emigration museum, telling stories of how the Irish have influenced and shaped the world, the push and pull factors at home and abroad that led Irish people to leave this Island over the last 1,500 years, and the impacts of them, their descendants, the Irish diaspora, stories these people have all around 	<ul style="list-style-type: none"> •It is a people’s museum of Dublin. There are three main things about the museum, history, hospitality and humor. The museum intends to use small objects to tell big stories about the history of the city; use the rich tradition, warm welcome and great humor to share the history and story of Dublin. 	<ul style="list-style-type: none"> •Owned by the Maritime Institute of Ireland, the legal entity of the organization. •Pursue the principle of promoting and preserving maritime heritage •The museum tells stories with historical relevance in the whole maritime history of Ireland, but also sometimes addresses current topics. 	<ul style="list-style-type: none"> •It is currently a virtual museum and is in the process of registering as a charity. It may use other venues for events and exhibitions, and it is planned to ultimately have a physical venue, but it all depends on funding. •Have goals to foster collaboration, innovation, creativity and debate that

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
	<p>founded under legislation in 1877.</p> <ul style="list-style-type: none"> •When there is a change of government, there may be a reshuffle of department and responsibilities. Currently, the museum is a public service, but not a civil service. 	<p>the world.</p> <ul style="list-style-type: none"> •Most exhibitions provides interactive and digital experiences. 	<ul style="list-style-type: none"> •The museum is a registered charity. 	<ul style="list-style-type: none"> •The museum was established with an ambition to become a national museum, but it remains a private organization with the “national” title. There is no law forbidding museums from using the word “national” in Ireland. 	<p>contribute to education and awareness of water.</p>
Funding	<ul style="list-style-type: none"> •Government funded with an annual budget. •May get special project funds from different branches of the government. 	<ul style="list-style-type: none"> •Neville Isdell, the previous Chairman and CEO of Coca-Cola, the founder of EPIC museum, owns the CHQ building and funds the museum. 	<ul style="list-style-type: none"> •The building is owned by local authority. There is a public-private partnership. The local government is the largest patron of the museum. 	<ul style="list-style-type: none"> •The museum is mostly run by unpaid volunteers. It does not receive direct funding from the government. It generates its own fund. 	<ul style="list-style-type: none"> •Start approaching for funding at the moment.

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
		<ul style="list-style-type: none"> •The museum is funded independently and privately, but also receive several grants for specific projects from the Department of Foreign Affairs. •Admission tickets 	<ul style="list-style-type: none"> •As a charity, the museum gets support from the state, and also from private enterprises from corporate sponsorship, from philanthropists and individuals. •The museum has revenue from admission. The shops and events are also different revenue streams. 	<ul style="list-style-type: none"> •Funds come from entrance fees, fund-raising events, hiring out venue, donation collected in shopping mall, support from industry and support through government grants. 	

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
Collections/ Objects and their sources	<ul style="list-style-type: none"> •Before the museum was opened, there was a public accumulation of archeological collections. The RDS, the Royal Irish Academy and the Museum of Irish Industry had been collecting objects. Their collections were transferred to the museum, and expanded through loans, purchases and donations. 	<ul style="list-style-type: none"> •The museum has one small tangible collection, some of which is on display. This collection includes things like jerseys from Irish diaspora GAA clubs worldwide. There is also a small collection of original emigrant letters, postcards and so on. •Individual stories are considered the core of the 	<ul style="list-style-type: none"> •Collection is principally, but not exclusively around the 20th century. It is created by public donation. •Originally, the collection was from issuing an appeal for assistance to create a collection that enables the museum to tell stories of Dublin, its political, social and cultural history. •Criteria for collecting 	<ul style="list-style-type: none"> •The collections are mixture of things, partially are gifts from people who have been active in maritime activities, largely donations from families. •The criteria of collections are widely things that demonstrate or connect with the maritime history of Ireland, from famous persons to particular events. 	<ul style="list-style-type: none"> •Future collections can be things that relate to the water environment, deepen understanding of water, or artistic expression like sounds and images of water, etc.

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
	<ul style="list-style-type: none"> •Examples of port related objects: collections from the very earliest times from the boarder port area, such as the fish trap to Mesolithic times found near the current Guinness brewery, objects from the early Viking settlement, remains of ship wrecks through dredging works and development of riverfronts, etc. 	<p>museum’s collection.</p> <ul style="list-style-type: none"> •There are 20 different galleries taking thematic approaches. Each gallery looks at a different aspect of the Irish immigrant experience. The overarching themes include migration (the motivations, transportation, and historical events of leaving Ireland), influence (of first-generation immigrants and their descendants), connections, etc. 	<p>objects today are, does this help to tell the story of Dublin in a way that is not already existed? Does this object help to tell something new about Dublin? Does this object fill a gap in the existing collection? Other criteria include cultural significance, rarity value, and aesthetic appeal, etc.</p>	<p>(e.g., the RMS Leinster sunk by a German submarine in WWI, causing over 500 lives lost, objects and stories related to this will be of interest to the museum)</p>	

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
		<ul style="list-style-type: none"> Names are also important collections. 			
Target Audiences	<ul style="list-style-type: none"> Different audiences for different activities. For example, for the lectures collaborated with DPC, it was specifically target people who live in Dublin, working or retired, particularly for the communities between the city center and the port. 	<ul style="list-style-type: none"> About 60% audiences are from overseas, 40% are Irish in any given year. Overseas audiences are from diaspora communities, primarily in places like the US, Canada, the UK, mainland Europe, Australia, New Zealand, South America, Argentina... There are standard visits to 	<ul style="list-style-type: none"> Visitors Residents In summer months, the museum has the vast majority of visitors from overseas; In winter, it hosts temporary exhibitions that appeal to local audiences. 	<ul style="list-style-type: none"> Local audiences from Dún Laoghaire and the area, even Dublin. Also audiences from the rest of the country, primarily people who are connect with the maritime world. School groups, especially for secondary education, as the museum has collection 	<ul style="list-style-type: none"> The online form allows it to target everyone. Domestically can be audience like schools and people involved in education, people interested in arts and culture; science, museums, zoo audiences. If have physical venue in the future, it will target the

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
	Thus, the event was advertised in local libraries and venues alike. For lunchtime lectures, the target audiences are people nearby who have lunch breaks to go to lectures, but also active retired.	museum as well. The museum has a mostly Dublin based audience for onsite lecture programs. <ul style="list-style-type: none"> •Education audiences from schools all over the country, but also people attending language schools that come from abroad. •Active retired and groups 		that meet the requirements for that part of study. <ul style="list-style-type: none"> •According to the ticket sales, there is a fair split between 50 upwards and younger people. 	visitors who seek unusual local experiences, because it will not be in the typical touristic routines of Ireland.
Examples of Strategies, Programs and Events to	<ul style="list-style-type: none"> •Form and develop partnership to make lectures and programs available to the public for non-commercial reason, or 	<ul style="list-style-type: none"> •Tours with particular themes. Tour guides will usually pick out figures who are related to the visitors' home county or of particular 	<ul style="list-style-type: none"> •The museum uses temporary exhibition programme to attract local audiences, including revisitors. (e.g., the 	<ul style="list-style-type: none"> •Participation through volunteering. Many volunteers are historians, they are involved in history studies, helping crossing 	<ul style="list-style-type: none"> •Public participation is one of the initiate goal for the museum. •Mostly online events at the moment, such as the

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
Encourage Public Participation (port or sea related events are specified)	<p>free of charge (e.g., lunchtime lectures).</p> <ul style="list-style-type: none"> •New policy to work with communities, especially local Dublin communities. •Have committed to educating the public about the environment and environmental matters and making them aware that they are living by the sea. •Education programs, also some topics are included in the curriculum. Contents about the archaeology of 	<p>interest of themselves.</p> <ul style="list-style-type: none"> •The interactive and digital way allows audiences to choose their own ways to engage with different stories. •Approaches to address accessibility needs for different groups (e.g., self-guided tours in 10 languages) •A series of public talks and lecture programs around public history. •Special tours of the building and the docklands, taking a 	<p>exhibition about the big social and cultural phenomenon in Dublin during the 1990 World Cup in Italy)</p> <ul style="list-style-type: none"> •The “Port Short Film Prize” collaborate with DPC. •May hold exhibitions in other venues, such as shopping centers to reach the communities that do not go to museums 	<p>check facts with literature and existing information. It gives people, especially retired people opportunities to remain active and pursue their interest.</p> <ul style="list-style-type: none"> •Lunchtime talks on topics for around half an hour •Evening events like choir sings, poem reading, cooking shows, etc, pulling in local people •Participation through collecting objects and stories. 	<p>WorldRiversDay Celebration led by four women artists, which makes collaboration through global networks easier.</p> <ul style="list-style-type: none"> •Collaborates with other museums and cultural institutions.

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
	Dublin and the history of the port for the Vikings are told.	collaborative approach to story collecting from locals and from organizations.			
	<ul style="list-style-type: none"> •A series of lunchtime lectures “Stories of archaeological discovery at Dublin Port, the River Liffey and the Irish Sea” in November 2018; Part of these were hold in the port. 	<ul style="list-style-type: none"> •Collaborates with festivals like trade fairs and heritage week, charities and business. •Education programs with schools, previously offline, but now online as well. <p>Create programs with local schools. Provides a broad introduction to Ireland and the culture here to language students, and building connections with them</p>		<ul style="list-style-type: none"> •Specific exhibitions, such as the centenary of the sinking of the RMS Leinster in 2018. The local government was involved in this event. •Private collections of artifacts relating to events and people would be lent to the museum for special exhibition. 	

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
		through the board global narrative of migration. •Oral history story gathering projects, also with European.			
Identified Challenges	<ul style="list-style-type: none"> •Access barriers, physically, visually, sensorily, emotionally and psychologically (e.g. factors related to socioeconomic backgrounds or other reasons) •Attracting revisits •Resourcing (e.g. capacity to store and accommodate 	<ul style="list-style-type: none"> •Telling stories with the absence of object. Emigrant tradition is not well connected with material culture. It is more thermal. As an emigrant museum, people left with only suitcases had few objects but stories, which “connect with how we perceive ourselves as Irish and how those who 	<ul style="list-style-type: none"> •Accessibility •To reach different communities, especially the groups that are not interested in museums. •Funding •Sometimes need to tell stories with the absence of objects, such as the exhibition on famine, which used the combination of 	<ul style="list-style-type: none"> •Funding and understaffing •Digitalization •Exhibitions do not change too much due to lack of resources, which leads to challenges of attracting new and revisit audiences. •Remoteness, not in the touristic routines 	<ul style="list-style-type: none"> •Get first time visitors and building connections •Funding and limited resources •Competition with the well-established museums.

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
	archeological finds)	have left and their descendants related to Irish culture and their own sense of Irishness”.	photography and a historical narrative to display the theme.		
Remarks	<ul style="list-style-type: none"> •The museum is changing and more willing to learn more about their audiences through evaluation and feedbacks. Their community strategy intends to get people understand the museum is a place for them. •Archaeological finds need to be handed over to NMI 	<ul style="list-style-type: none"> •The level of engagement is based on the ways visitors preferred to interact with the stories, and the time they spent in the museum. •The museum aims to telling the national, transnational stories of Irishness and Irish culture. It looks at how that identity is constructed, what are the pillars of that identity, 	<ul style="list-style-type: none"> •Storytelling is the highlight of the museum. Being a “people’s museum” means to represent as many different varieties of experience as possible. 	<ul style="list-style-type: none"> •The museum provides a private personal traditional type of visiting experience, as visitors will be provided conducted tour with explanation about collections and exhibitions. 	<ul style="list-style-type: none"> •The museum is currently developing network with people who are working in the field related to water, people who are interested in water, and people in the arts communities. •The big debates about water charges in Ireland raised the awareness of water is only discussed as

	National Museum of Irelands-Archaeology (NMI)	EPIC The Irish Emigration Museum	The Little Museum of Dublin	National Maritime Museum of Ireland (NMMI)	Water Museum of Ireland
	in Ireland.	things like literary heritage, musical heritage, connections through surnames, how people related to it, how that has been evolved over time and through lens of different stories, etc.			utility in this island nation. It is worth considering water and its connection with us, our wellbeing and culture, etc.

Appendix 7 The Analysis & Comparison of Dublin City Development Plans from 1980 Onwards

Note: This table is originally one big long table, but due to TCD's regulations, it has to be divided into two tables (one for Dublin City Development Plan 1980-1999, the second for Dublin City Development Plan 2005-2011 onwards), and is presented as a page-to-page version. Here is a screenshot of the original table.

Development Plan	Chapter 2 Planning Strategy	Chapter 3 Land Use	Chapter 4 Urban Design	Chapter 5 Urban Design	Chapter 6 Urban Design	Chapter 7 Urban Design	Chapter 8 Urban Design	Chapter 9 Urban Design	Chapter 10 Urban Design	Chapter 11 Urban Design	Chapter 12 Urban Design	Chapter 13 Urban Design	Chapter 14 Urban Design	Chapter 15 Urban Design	Chapter 16 Urban Design	Chapter 17 Urban Design	Chapter 18 Urban Design	Chapter 19 Urban Design	Chapter 20 Urban Design	Chapter 21 Urban Design	Chapter 22 Urban Design	Chapter 23 Urban Design	Chapter 24 Urban Design	Chapter 25 Urban Design	Chapter 26 Urban Design	Chapter 27 Urban Design	Chapter 28 Urban Design	Chapter 29 Urban Design	Chapter 30 Urban Design	Chapter 31 Urban Design	Chapter 32 Urban Design	Chapter 33 Urban Design	Chapter 34 Urban Design	Chapter 35 Urban Design	Chapter 36 Urban Design	Chapter 37 Urban Design	Chapter 38 Urban Design	Chapter 39 Urban Design	Chapter 40 Urban Design	Chapter 41 Urban Design	Chapter 42 Urban Design	Chapter 43 Urban Design	Chapter 44 Urban Design	Chapter 45 Urban Design	Chapter 46 Urban Design	Chapter 47 Urban Design	Chapter 48 Urban Design	Chapter 49 Urban Design	Chapter 50 Urban Design	Chapter 51 Urban Design	Chapter 52 Urban Design	Chapter 53 Urban Design	Chapter 54 Urban Design	Chapter 55 Urban Design	Chapter 56 Urban Design	Chapter 57 Urban Design	Chapter 58 Urban Design	Chapter 59 Urban Design	Chapter 60 Urban Design	Chapter 61 Urban Design	Chapter 62 Urban Design	Chapter 63 Urban Design	Chapter 64 Urban Design	Chapter 65 Urban Design	Chapter 66 Urban Design	Chapter 67 Urban Design	Chapter 68 Urban Design	Chapter 69 Urban Design	Chapter 70 Urban Design	Chapter 71 Urban Design	Chapter 72 Urban Design	Chapter 73 Urban Design	Chapter 74 Urban Design	Chapter 75 Urban Design	Chapter 76 Urban Design	Chapter 77 Urban Design	Chapter 78 Urban Design	Chapter 79 Urban Design	Chapter 80 Urban Design	Chapter 81 Urban Design	Chapter 82 Urban Design	Chapter 83 Urban Design	Chapter 84 Urban Design	Chapter 85 Urban Design	Chapter 86 Urban Design	Chapter 87 Urban Design	Chapter 88 Urban Design	Chapter 89 Urban Design	Chapter 90 Urban Design	Chapter 91 Urban Design	Chapter 92 Urban Design	Chapter 93 Urban Design	Chapter 94 Urban Design	Chapter 95 Urban Design	Chapter 96 Urban Design	Chapter 97 Urban Design	Chapter 98 Urban Design	Chapter 99 Urban Design	Chapter 100 Urban Design
1980	Chapter 2 Planning Strategy	Chapter 3 Land Use	Chapter 4 Urban Design	Chapter 5 Urban Design	Chapter 6 Urban Design	Chapter 7 Urban Design	Chapter 8 Urban Design	Chapter 9 Urban Design	Chapter 10 Urban Design	Chapter 11 Urban Design	Chapter 12 Urban Design	Chapter 13 Urban Design	Chapter 14 Urban Design	Chapter 15 Urban Design	Chapter 16 Urban Design	Chapter 17 Urban Design	Chapter 18 Urban Design	Chapter 19 Urban Design	Chapter 20 Urban Design	Chapter 21 Urban Design	Chapter 22 Urban Design	Chapter 23 Urban Design	Chapter 24 Urban Design	Chapter 25 Urban Design	Chapter 26 Urban Design	Chapter 27 Urban Design	Chapter 28 Urban Design	Chapter 29 Urban Design	Chapter 30 Urban Design	Chapter 31 Urban Design	Chapter 32 Urban Design	Chapter 33 Urban Design	Chapter 34 Urban Design	Chapter 35 Urban Design	Chapter 36 Urban Design	Chapter 37 Urban Design	Chapter 38 Urban Design	Chapter 39 Urban Design	Chapter 40 Urban Design	Chapter 41 Urban Design	Chapter 42 Urban Design	Chapter 43 Urban Design	Chapter 44 Urban Design	Chapter 45 Urban Design	Chapter 46 Urban Design	Chapter 47 Urban Design	Chapter 48 Urban Design	Chapter 49 Urban Design	Chapter 50 Urban Design	Chapter 51 Urban Design	Chapter 52 Urban Design	Chapter 53 Urban Design	Chapter 54 Urban Design	Chapter 55 Urban Design	Chapter 56 Urban Design	Chapter 57 Urban Design	Chapter 58 Urban Design	Chapter 59 Urban Design	Chapter 60 Urban Design	Chapter 61 Urban Design	Chapter 62 Urban Design	Chapter 63 Urban Design	Chapter 64 Urban Design	Chapter 65 Urban Design	Chapter 66 Urban Design	Chapter 67 Urban Design	Chapter 68 Urban Design	Chapter 69 Urban Design	Chapter 70 Urban Design	Chapter 71 Urban Design	Chapter 72 Urban Design	Chapter 73 Urban Design	Chapter 74 Urban Design	Chapter 75 Urban Design	Chapter 76 Urban Design	Chapter 77 Urban Design	Chapter 78 Urban Design	Chapter 79 Urban Design	Chapter 80 Urban Design	Chapter 81 Urban Design	Chapter 82 Urban Design	Chapter 83 Urban Design	Chapter 84 Urban Design	Chapter 85 Urban Design	Chapter 86 Urban Design	Chapter 87 Urban Design	Chapter 88 Urban Design	Chapter 89 Urban Design	Chapter 90 Urban Design	Chapter 91 Urban Design	Chapter 92 Urban Design	Chapter 93 Urban Design	Chapter 94 Urban Design	Chapter 95 Urban Design	Chapter 96 Urban Design	Chapter 97 Urban Design	Chapter 98 Urban Design	Chapter 99 Urban Design	Chapter 100 Urban Design

Sources of this table: Dublin City Development Plan 1980/Draft Dublin City Development Plan 1987/ Dublin City Development Plan 1991/ Dublin City Development Plan 1999/Dublin City Development Plan 2005-2011/ Dublin City Development Plan 2011–2017/Dublin City Development Plan 2016 - 2022

Table 1 The Analysis & Comparison of Dublin City Development Plan 1980-1999

	1980	1987 (Draft)	1991	1999
Conservation (in general)	<p>Chapter 2.5 Conservation</p> <p>No specific policy regarding port heritage</p> <p>The urban character of Dublin was defined as “unique and varying qualities embracing the medieval core with its characteristic street pattern and historic sites, 18th century or Georgian architecture, fine commercial buildings and buildings of historical significance”, where port heritage was an important part of these.</p> <p>The “attractive quality of architectural design and scale” of many buildings, including some port heritage sites were recognized. Some port heritage elements were in the Conservation Areas (2.5.6/2.5.7/2.5.8/ Development Plan Maps</p>	<p>A section regarding heritage conservation was added in the Introduction chapter. The features of the city were specifically listed as the medieval heritage, Georgian heritage and the 19th-century residential areas. Preserving heritage “for future generation” was first mentioned, which vaguely coincided with the concept of “sustainable heritage”. (1.12.1)</p> <p>More buildings were listed as heritages. Before this draft, no interior features have been listed for preservation. From this year, 100 buildings were identified as having high-quality interior features and should be preserved.(1.12.2/3)</p> <p>”Satisfactory procedures will need to be evolved so as to deal with archaeological investigation, excavation and presentation of artifacts and remains.” (1.12.4/10.12.0)</p> <p>Funding Schemes for conservation</p>	<p>In the Introduction chapter, the “heritage” section is similar to the 1987 draft. However, consideration regarding more funding issues in relation to conservation is added: “1.11.4.</p> <p>The Corporation is aware that from its own resources it is unable to provide the necessary level of grants or subsidies to ensure adequate maintenance of the substantial stock of old housing and buildings in the Inner City. It would be necessary therefore, for the State to consider the provision of a system of grants or subsidies as already mentioned in clause 1.6.8. of the introduction.”</p> <p>In Chapter 10 Conservation</p> <p>Build on the 1987 draft</p> <p>The impact of developments on the immediate streetscape/ townscape and existing amenities were listed as factors to be considered in the development and redevelopment of</p>	<p>In chapter 7 Conservation</p> <p>Conservation of built heritage was defined as “action taken to arrest its decay and secure its future for the enjoyment of current and later generations” (7.0.1)</p> <p>Policies related to conservation has been hugely changed and developed. The artistic, architectural and historical interest of heritage buildings are highlighted (CA 2/CA4/CA5/CA7)</p> <p>Stakeholders and organizations such as “An Taisce, the Dublin Civic Trust, the Irish Georgian Society, and similar bodies” and “professional architectural expertise” are included in the development plan, in order to play their roles in conservation. (CA5/CA6/7.7.1)</p> <p>Overall architectural quality of conservation areas and residential</p>

	1980	1987 (Draft)	1991	1999
		<p>started to be written in city development plan from this draft (1.12.5/ CA 7)</p> <p>In Chapter 10 Conservation</p> <p>"The preservation of the elements of our heritage that contribute to the present is important as is the need to maintain the qualities of the environmental context or setting" giving context to conservation (10.1.1)</p> <p>The importance of rehabilitation, renovation and reuse of heritage buildings were mentioned (Policy CA2/ 10.5.0). Conservation started to have a more sustainable and environmental-related dimension.</p> <p>Measures of conservation were listed (10.4.0)</p> <p>Public safety in conservation area mentioned. (CA6)</p> <p>The canal (10.11.0) and the Liffey Quays (10.10.0) were specifically mentioned in the conservation chapter. Again, refurbishment rather than rebuilding were stated to be preferred.</p>	<p>"Conservation Areas and residential conservation zones" (10.5.3) For example, "the streetscape value of traditional cast iron lampstandards in the Inner City and in other areas and will endeavor to retain these lampstandards where feasible or adapt them to current practice standards of illumination", Dublin "will also endeavor to use traditional designs and patterns, characteristic of Dublin".</p> <p>Continue and further archaeological studies and advice particularly by the Office of Public Works (10.12.6)</p>	<p>conservation areas are stated. (7.7.1/7.8.1) Conservation plans should include "an assessment of the local historic and architectural interest, and indicate in design terms the key elements that constitute the collective character of each conservation area" (7.8.2)</p> <p>The civic design character of Dublin's quays in conservation area is specifically mentioned (7.12.0)</p> <p>Objectives are added. These contents are previously under other sections, and have been developed in this plan. A study of the "Industrial Archaeology" and "industrial heritage" (7.26.0) is considered as an objective. "GIS" mapping heritage is first included in a city development plan (7.27.0)</p>

	1980	1987 (Draft)	1991	1999
Urban Structure	<p>Section 2.8.4 The inner city (port area and Liffey River banks were partially included) was considered as a “the administrative, legislative, executive, financial, and judicial centre for the country”, which “contains major facilities in the fields of higher education, cultural institutions and entertainment.”</p> <p>The connection between the port and the city was clearly stated here: “It adjoins the largest seaport in the State and remains a major industrial area”</p> <p>The value of architectural heritage (including unique examples of eighteenth century street architecture) was emphasized.</p>	<p>Chapter 3 Inner city</p> <p>The inner city was clearly defined as “that part of the urban area lying between the Grand Canal and the Royal Canal and which is bisected by the River Liffey” (including the heritage of Georgian architecture and the former medieval city), with “constant change, varying forms” along with “preservation and conservation concerns. (1.13.1/1.13.2/3.1.2)</p> <p>Sheriff Street/Custom House Dock and Hanover Quay were listed as the Rejuvenation Area with clear boundaries (3.22.2/Chapter 15)</p>	<p>Chapter 3 Inner city</p> <p>The Sheriff Street/Custom house Dock was listed as the 1st of areas with “the future social, economic and physical condition” that is important for the wellbeing of the entire inner city in the 1987 draft, but it is not on the 1991 plan anymore, while Grand Canal Basin/Hanover Quay is still considered as an area that provide good opportunities “to rejuvenate the existing communities, to renew the physical fabric and to restore economic activity”.(1.12.11/ 3.20.1) That is because the government have set up a special authority to carry out Custom House Dock Redevelopment project (8.2.1-1/Policy IC2 Paragraphs 3.3.0. & 3.22.4)</p> <p>More specific definition of inner city (between the Grand Canal to the South, the North Circular Road to the North, and Phoenix Park and Inchicore to the West) (3.1.3)</p>	<p>Chapter 11 Inner City</p> <p>The inner city is identified as “the complete nineteenth-century Georgian city which lies between the canals”.</p>
Dublin Port /Dublin Bay	<p>2.9 The Port of Dublin and Dublin Bay</p> <p>Focus on traffic and route</p>	<p>3.23.0 The Port Area</p> <p>Focus on the extending areas (3.23.2/3)</p>	<p>3.21.0 The Port Area</p> <p>It has been realized that the numbers of people directly employed in Port</p>	<p>In Introduction, DDDA was first mentioned in city development plan: “In preparation of the Development Plan, the</p>

	1980	1987 (Draft)	1991	1999
	<p>development</p> <p>The Planning Authority considered further expansion eastward of the Port in Dublin Bay.</p> <p>Specific consideration regarding preserving and improving the amenities of Dublin Bay was listed with the provisions of the Special Amenity Area Order</p>	<p>The impact of Port related goods traffic on the city was still “the most significant” problem (3.23.5).</p> <p>It is a policy to “promote the future use of reclaimed lands particularly to the north of the Port for employment generation and recreations uses to the benefit of the Inner City” (3.25.0), while reducing the “industrial characters” (3.25.1) to improve residential environment in the city.</p>	<p>activities has diminished significantly due to mechanization and decasualization and industries formerly located in the Port area have now relocated on suburban sites. As a consequence, “the employment role of the Port for Inner City residents is now a minor one”. (3.21.2)</p>	<p>Corporation has taken into consideration the need for consistency between the Development Plan and the Master Plan for the Docklands Area, as adopted by the Dublin Docklands Development Authority in November 1997, as required by Section 24 of the Dublin Docklands Development Authority Act 1997.”</p> <p>The port’s impact on the residential areas of Dublin, natural conservation and other environmental considerations, landscaping are considered in future development (14.30.0)</p>
<p>Urban Landscape/ Planning/ Land Use/ Community development</p>	<p>It was the policy to maintain and improve amenities along the banks of the Grand Canal. (4.18.3/ 4.18.4 Planting trees, installing seats...)</p> <p>It was included in landscaping schemes to” create a planted small open park in Grand Canal/Portobello Harbor area</p>		<p>A chapter of Community Aspects of Planning has been added to the 1991 plan. (6.0.0) Action plans for particular parts of the city would be prepared.</p> <p>The Grand Canal Dock and parts of the Quays on the North side of the Liffey were included in these plans, while the quays on the south side of the Liffey was specifically mentioned as not being covered under any other Action Plan (Policy CAP5).</p> <p>•The 1980 Dublin City Development</p>	<p>A civic design chapter is added in this plan (Chapter 8) as it is realized that “The essence of the city results from the interactions between this Georgian heritage and the core activities and patterns of movement throughout the city”.</p> <p>The Liffey Quays is an important part of this chapter. As the original functions of port have been decreasing, the quays are considered as a great source to be</p>

	1980	1987 (Draft)	1991	1999
			Plan did not have a land use zoning objective for water-based activities. This Plan recognizes the importance of large and small bodies of water including the Bay and rivers as playing an important amenity role in the lives of the citizens of the City and this is reflected in "Zone 'N' - to protect and improve river, canal and coastal amenities" (15.8.1)	developed for amenity, leisure and cultural purposes. (8.3.0). Meanwhile, facilities to connect docklands, quays, riverbanks with the city will be developed (8.7.0)
Amenity	4.23.3. Grand and Royal Canals “The Grand and the Royal Canals and their environs are areas which possess high amenities and it is an objective of the Corporation to maintain and improve these amenities. To this end suitable works will be undertaken at appropriate locations along the banks of the canals.”			Chapter 9 Natural Amenities and Recreation. Heritage is recognized as a source of amenities, and it required heritage experts and organizations to cooperate in terms of its maintenance. “The recreational, nature conservation and tourism potential of the rivers and canals will be promoted by environmental improvements and through control of the activities which take place on adjoining lands.” (9.9.0) Meanwhile, water-based sports facilities in Bay and along the rivers will be developed. (9.22.0) Natural Heritage Areas (NHAs) are proposed to be designated in

	1980	1987 (Draft)	1991	1999
				areas including the Grand Canal, North Dublin Bay, the Royal Canal and South Dublin Bay (Sandymount and Merrion Strands) (9.26.2)
Tourism/ Leisure/ Culture/ Arts		<p>A tourism and leisure section was added on from this year.</p> <p>It is the policy to protect and improve “tourism and leisure amenities “of Dublin under five principal headings. Port heritage should be involved in all five of them. (Policy TL1 /11.1.5)</p> <p>As mentioned in the specific projects in Dublin Bay (11.2.5), “Utilizing and promoting the maritime theme of the Bay”, it is intended to promote the following: I) Generally, the provision of slipways, jetties, changing facilities, sunbathing areas, artificial coves, public conveniences, etc. will be encouraged within the Bay. II) The maritime and recreational opportunities of the Grand Canal Basin.</p>	<p>A Viking Heritage Centre and Museum was considered, as “The tourism, educational and cultural importance of such Heritage Centres warrants intensive investigation”. (8.2.1-12/11.4.4 same as 1987 draft)</p> <p>“Provision of pedestrian walkway along the north side of Dublin Bay” was added in the specific projects in Dublin Bay (11.2.5). A “river and canals” section was added in this section (11.2.7)</p>	<p>Chapter of “Tourism and leisure” has been changed to “Tourism and the arts” in this plan, while architectural heritage was considered as the first element of “the diversity and quality of Dublin’s tourism attractions” (Chapter 6)</p>
Summary	The Dublin city development plan 1980 has a focus on maintaining and developing the port area as an urban space with	There is more contents regarding conservation in general in the city development plan 1987 draft: conservation issues have been given	Mainly developed from the 1987 draft. More attention has been paid to how the conservation of a heritage building might influence the urban	A focus on culture and art is shown by this development plan. Policies and objectives are clearly separated.

	1980	1987 (Draft)	1991	1999
	<p>high amenities. The policies regarding heritage conservation and utilization were highly related to amenity development.</p>	<p>more contexts, details and dimensions; funding schemes for conservation have been established and developed.</p> <p>Although the word “sustainable” has not yet been used in this draft, more concern regarding the connection between heritage and its surrounding environment, as well as the relationship between heritage and its inhabitants are clearly stated, which is a big improvement compared with the previous plan. Concerns regarding conservation issues are no longer solely related to an individual building. They are now considered conservation areas or rejuvenation areas as a whole. Refurbishment, rehabilitation, renovation and reuse of heritage have been encouraged, which proves the sprout of the idea of “sustainable heritage”.</p> <p>While the 1980 plan focused on developing amenities for people living in Dublin, the 1987 draft added an element of improving tourism and leisure amenities in the tourism and leisure industry. Port heritage is a rich source of this, and can contribute to the social-economic system of the society by providing more</p>	<p>landscape.</p> <p>Rejuvenation Area changed. Custom House Dock area has been separated as a specific project.</p> <p>It has been noticed that direct employment by Port activities has been declining. At the same time, or maybe because of that, the port and its heritage have been considered and developed as sources for tourism and leisure industry, which may generate new opportunities for indirect employment.</p> <p>Bodies of water, including the bay and the rivers, are now considered an important amenity role in the lives of people in Dublin. A land-use zoning objective for water-based activities is therefore established.</p>	<p>The artistic, architectural and historical merits of Dublin’s heritage (including port heritage) are highlighted in this plan. It also indicates a direction that heritage will be used as a source of amenities, to serve people in Dublin, and also to boost tourism and the arts industry. It is expected that the authorities can further discover and fulfill the potential of heritage, in order to create more social-economic opportunities. More heritage-related organizations and professionals are included in conservation issues in the city development plan.</p>

	1980	1987 (Draft)	1991	1999
		opportunities for employment.		

Table 2 The Analysis & Comparison of Dublin City Development Plan 2005-2011 onwards

	2005-2001	2011-2017	2016-2022
Conservation (in general)	<p>Department of Environment, Heritage and Local Government starts to play its role in terms of policies regarding conservation and regional planning.</p> <p>The Master Plan (2003) by DDDA is listed as one of the development strategies of the city; it outlines a strategy for “The sustainable social and economic regeneration of the area”</p> <p>In Chapter 10 Heritage</p> <p>More technologies are applied for heritage conservation, from GIS (1999) to maintenance of database (Objective H1)</p> <p>“The River Liffey and its quays is a designated conservation area. The establishment of riverside quays with buildings facing onto the river was the single most important intervention in shaping the city. Today the character of the quays is defined by the existing historic fabric,</p>	<p>Cultural is one of the six themes of this development plan. “Cultural – Making provision for cultural facilities and protection of our built heritage throughout the city and increasing our awareness of our cultural heritage and built heritage promoting safe and active streets through design of buildings and the public realm. (Chapter 2), while “environmental” factor, including built environment is another theme, coincides with the objective of “sustainable Dublin”.</p> <p>There is no specific chapter about heritage (in general) in this plan, however, relevant contents can be found in other sections, such as urban planning, shaping Dublin. “The strategy in the last plan of extending the inner city eastwards and westwards, towards the Docklands and Heuston respectively is no complemented with a strategy for the quality consolidation of the inner city, protecting heritage while promoting diversity. The structure of the city will be</p>	<p>It is considered the previous plan has been making provision for cultural facilities throughout the city and increasing awareness of cultural heritage through the design of building and the public realm, which contributes to achieving a more sustainable and resilient city.</p> <p>Importance of facilitating festivals, events and enjoyable movement between Dublin’s cultural attractions regarding heritage management and conservation has been stated.</p> <p>Survey related to Temple Bar (including Liffey Quays) and Custom House Quay will be conducted as this area is not in the previous designated Architectural conservation areas.(1.1.4 2)</p> <p>Consideration will be given to the inclusion of industrial heritage structures of special interest based on previous heritage policies. (CHC04). In addition, “there are over 600 shipwrecks</p>

	2005-2001	2011-2017	2016-2022
	<p>new build, the height and setting of buildings, the quays, bridges and port area, the curving nature of the river and the vistas which emerge along its course.” (10.2.1)</p> <p>A specific policy for the quays is established. POLICY H16: It is the policy of Dublin City Council to protect and reinforce the important civic design character of Dublin’s quays, which are designated a conservation area and infill development should complement the character of the quays in terms of context, scale and design.</p> <p>The roles of industrial heritage, 20th century architecture and the Custom House are outlined. Specific policies are written for each of them. (10.3.6 /Policy H25, Objective H12: 10.3.7/policy H26; 10.4.3 Objective H 14)</p> <p>Specific policies are outlined for heritage related water bodies, such as rivers (10.6.5) and Dublin Bay (10.6.6). In particular, “unique natural amenities of all rivers within and forming boundaries to the administrative area” have been highlighted (Policy H46). A plan about Dublin Bay is expected to identify and determine the role of a part of the bay (including the port) as an economic, amenity, recreational, environmental and ecological resources. (POLICY H 47, the most important policy related to my topic so far).</p>	<p>augmented by the development of the KDAs and the KDCs”. (3.3.1.1/3.3.1.4) The concern of conservation issues are considered in each aspect of the city’s development plan.</p> <p>In Chapter 7 “Fostering Dublin’s Character & Culture”, the achievements of previous development of docklands are highlighted (7.1.1)</p> <p>Polies regarding “build heritage” have been specified (7.2). Preservation policies are supposed to contribute to the “sustainable development of the city” and improve the holistic landscapes of the city. (FC 26/27/28/29).Again, conservation designated areas include the Georgian Core area in recognition of Dublin’s international importance as a Georgian city, the city quays, rivers, canals and specific streets and sites”. (7.2.5.3/ FC 46)</p> <p>It is also mentioned that the awareness of Dublin’s industrial, military and maritime heritage are also important (FC58).</p>	<p>recorded in Dublin Bay, while the industrial heritage of the city c.1750–1950 survives in areas such as St James’s Gate. Dublin City Council encourages the dissemination and promotion of high-quality information about the city’s rich archaeology as a cultural tourism and educational resource”(11.1.5.13)</p> <p>There will be a Docklands Heritage Trail within the new Dublin City Heritage Plan 2017, in order to promote the heritage of the area (11.1.5.16).</p>

	2005-2001	2011-2017	2016-2022
Urban Structure	<p>Inner city section is within Chapter 3 civic & urban framework. (3.1.0)</p> <p>The first 10 years of this period of regeneration produced integrated plans for the first phase of Docklands (3.1.1).” These plans moved away from the traditional emphasis on physical development to a more holistic approach to incorporate an economic, social and cultural dimension, together with a more fine-tuned urban design focus. Meanwhile, protecting built heritage and create a contemporary fabric to co-exist in harmony with the old, as well as integrating economic, cultural and spatial thinking are considered as challenges of city development.</p> <p>River Liffey and Quays are listed as one of the most significant building blocks of the public domain. The port tunnel (2005) is expected to connect the public realm of river to the Bay. (3.1.5/objective CUF 6)</p>	<p>In Chapter 8 “Making Dublin the heart of the city region”, developing a strategic green network is once again mentioned. “Key strategic green corridors within the city include the Royal and Grand Canals and major natural amenities such as the river Liffey and the Dublin bay coastal route” (8.4.7).</p>	<p>In summary, in Chapter 4, “shape and structure of the city”, “The development plan aims to protect and enhance the unique character of the city, derived from both the natural and built environments, while providing opportunities for new development. Dublin’s character is derived from its historical layers, ranging from its medieval origins to substantial new contemporary interventions in the built environment in emerging areas such as the Docklands. The basic building blocks of this unique urban character consist of individual buildings, streets (both vibrant and sedate), urban spaces, neighborhoods and landscapes. (4.1/ 4.5.1)</p> <p>River Liffey quays, including campshires and the Liffey boardwalk, are listed as the key elements of the public space network. The linking of clusters and communities such as Docklands should be enhanced (SC1).</p> <p>Approach to the Docklands and the port is added (4.5.1.2) in this chapter, mainly concerning connecting these two areas with the city center. Relevant policies show consideration with opinions from external organizations, including Dublin Port Company with its latest masterplan (SC8/9)(very important chapter, must read again).</p> <p>All new proposals must demonstrate sensitivity</p>

	2005-2001	2011-2017	2016-2022
			to the historic city centre, the River Liffey and quays, considering the skyline of the inner city. (SC17)
Dublin Port /Dublin Bay	The section Dublin Port (6.11.0) mainly focuses on traffic and economic factors of port development, in particular the port tunnel.	In section 16.3 Principles for strategic development and regeneration areas, “SDRA 6 Docklands (Spencer Dock, Poolbeg, Grand Canal Dock)” is within the field of this study. Although there is no specific policy related to heritage in this part, the focus on sustainable development of the city shows concerns regarding conservation.	No specific chapters regarding Dublin Port, relevant policies are allocated to other sections of the development plan.
Urban Landscape/ Planning/ Land Use/ Community development		<p>Builds on the previous plan, this plan concludes that Docklands is one of the new quarters and clusters that has received considerable achievements in its development, and new civic spaces include Grand Canal Dock is said to be enhanced. (2.0 Introduction)</p> <p>In the urban form and architecture section (4.4.9), it is stated that “The policy places an emphasis on the imperative to develop and maintain communities in a sustainable manner through the protection of the built heritage, the adaptation and reuse of the existing building stock, the application of urban and landscape design, urban and building conservation and architectural quality criteria at every level in the planning process”.</p> <p>It is summarized that Dublin’s setting on the</p>	In terms of building sustainable communities and neighborhoods, there was a strong focus on the social and community aspect of regeneration in the Docklands strategic development zone (SDZ), with intensive community engagement during the preparation of the planning scheme, including ‘Street Conversations’ and the hosting of a ‘Docklands Regeneration Conference’ and a cultural audit, the ‘Docks Box’ to inform social infrastructure provision, with a commitment to also undertake a community audit and special educational needs review, which have been initiated to inform delivery of cultural, community and educational facilities in the Docklands Area” (12.2)

	2005-2001	2011-2017	2016-2022
		river Liffey, with the Dublin mountains to the south, Howth to the north, and also the amenities and wildlife of Dublin Bay – is a unique one, and it is critical to retain existing key landscapes and open spaces which offer so much to the city in terms of amenity and character. Landscapes and key open spaces can help give people a sense of identity and place. (6.4.2/GC12)	
Amenity	<p>Chapter 11 Recreational Amenity and open space.</p> <p>It is important to develop networks of open space lined by linear parks along river liffey and canal banks. (Objective RO2)</p> <p>Where development occurs on lands adjoining a river or canal bank the area immediately adjacent to the waterway should be retained as a linear park or walkway, which links into the wider open space network in the area and is accessible to the general public. (11.1.3)</p> <p>Coastline is specifically mentioned as a “valuable amenity with recreational potential”. (11.1.5/Policy R014)</p>	<p>In chapter 6 “greening the city”, infrastructure is said to be developed with heritage sources, including rivers, canals, banks, natural and semi-natural green spaces including coastal areas, archaeological and historic sites. (6.4.1/GCO2/GCO6) In particularly, 6.4.4 Rivers, Canals, and the Coastline section outlines the necessities to “sustainably designed and carefully sited” those natural heritage as amenities. (GC 20/21/22)</p>	<p>Port heritage is still important sources for green infrastructure, open space, and recreation of this city. “To develop a green infrastructure network through the city, thereby interconnecting strategic natural and semi-natural areas with other environmental features including green spaces, rivers, canals and other physical features in terrestrial (including coastal) and marine areas. (GL1). It is an objective of DCC to promote the city landscapes, including rivers, canals and bay, as a major resource for the city and forming core areas of green infrastructure network. (GLO7)</p> <p>Policies regarding rivers, canals and the coastline (10.5.4) will be developed with the DPC’s Masterplan</p>
Tourism/ Leisure/ Culture/ Arts	<p>In Chapter 9 Arts, culture and tourism, 9.2.0 culture section, 9.2.1 cultural infrastructure section, it is realized that Dublin’s rich culture</p>	<p>It is realized that “The historic core of the city is home to major tourist attractions. Protection and enhancement of the built heritage is essential,</p>	<p>Policies regarding tourism is under chapter 6 City Economy and enterprise. (6.5.3) With a focus on economic factor, no specific policy</p>

	2005-2001	2011-2017	2016-2022
	<p>“finds expression in a range of cultural buildings and amenities, including museums, art galleries, theatres, libraries and public buildings, as well as its architecture, built form and public realm. Besides the south city center, more cultural infrastructure in areas including the quays are developing.</p> <p>Linkages between heritage buildings can be developed as heritage clusters, in order to link into the wider public realm and connect major public spaces. (Policy act 10/11/15)</p>	<p>both for the cultural and economic success of the city.” (7.1.2). The importance of applying public art into urban landscape to develop Dublin as a “creative city” is also stated. It is the first time that Public art is written in development plan. Thus, the strategic approach is to improve the quality of the public realm to build on the character of the city’s built heritage and provide opportunities to bring culture into public spaces (7.1.3) , and to protect and enhance Dublin City’s Cultural Assets. North and South Docklands will be developed as emerging cultural clusters at the same time (7.1.4.3).</p> <p>It is the policy to “o promote awareness of our cultural heritage, promote safe and attractive streets and promote ease of legibility and connectivity between cultural spaces by encouraging and facilitating the provision of supporting cultural infrastructure in the public domain such as cultural signage, cultural information panels, a way-finding system and a high quality, integrated network of attractive streets in the city centre”. (FC23)</p>	<p>regarding heritage or port are given. However, heritage’s value in terms of attracting tourism have been mentioned in other chapters respectively, in particular in “Chapter 11 Cultural and heritage”.</p>

	2005-2001	2011-2017	2016-2022
Summary	<p>Compared with previous plans, the section regarding heritage or conservation has been significantly developed. Heritage is officially recognized as “a cultural, aesthetic and economic asset that is essential to the sustainable development of the city”.</p> <p>Challenges and policy measures of heritage conservation have been outlined. Specific policies are established for specific heritage objects, including port heritage.</p> <p>The focus of the development plan of Dublin has shifted from “physical development” to “a more holistic approach to incorporate an economic, social and cultural dimension”.</p> <p>The values of heritage have been extended from “artistic, architectural and historical” to “architectural, historical, archaeological, artistic, cultural, scientific, social and technical interest” (Policy H1).</p> <p>Amenity development has a new focus on improving the open space (also 11.1.4) and outdoor activities facilities (Policy R013) in the cities. Most of those open spaces or parks are along the river banks.</p>	<p>In terms of conservation, it has been recognized that, “balancing of the needs of a growing, dynamic city with the need to protect and conserve the elements that give the city its identity” is important.</p> <p>Department of Environment, Heritage and Local Government has started to play a more significant role in terms of conservation.</p> <p>Coastal heritage and open space are considered not only the amenities for people’s recreation, but also as important elements of cultural identity. The idea of “sustainable develop” is more clear than previous plans.</p>	<p>Formats and contents regarding heritage issues in Dublin are more coherent in the plan 2011-2017, plan 2016-2022. A section on “conservation, culture and heritage” (2.3.9) has been added to the vision and core strategy chapter. It shows a re-focus on culture and heritage issues, after emphasizing economic factors in the last plan. Natural and built heritages are listed together again as unique cultural assets regarding the city’s collective memory and identity. The term “collective memory” and heritage’s meaning for communities are clearly mentioned in the development plan for the first time.</p> <p>More attention is given to industrial heritage and maritime heritage. “A review of the DCIHR will be undertaken...together with the unique maritime heritage of the North and South Docklands, and the full DCIHR will be published online as soon as resources permit and within the period of this development plan”. (11.1.5.15)</p>




A Summary of the Dublin City Development Plans from 1980 onwards

From the comparison:


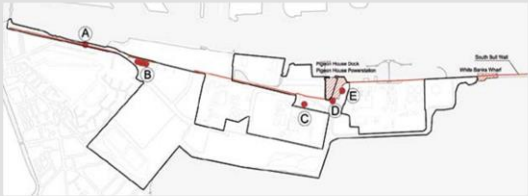

1. The authority's perceptions of the city's characters have shifted from emphasizing the medieval core and the Georgian buildings (plan 1980, draft 1987 and plan 1991); to embracing "new build, the height and setting of buildings, the quays, bridges and port area" (2005-2011) as characters; to considering both new and old built in docklands as achievements of "Dublin as a 'City of Character and Culture'" (2011-2017); then expresses the strong interest in the industrial and maritime heritage (2016-2022).¹⁶²⁹ **This indicates a more inclusive attitude towards cultural assets, but also implies a process from neglecting CHPC, to realizing the loss during development, then making efforts to preserve and reuse the remained elements.**
2. The approaches of conservation and heritage revalorization have evolved. While the 1980 plan focuses on developing **amenities** for local people, the 1987 draft adds an element of improving **tourism and leisure**. CHPC is considered a rich source of this, and can contribute to the socio-economic system of the society by providing more employment opportunities. The 1999 plan shows **a significant focus on culture and art than the previous plans**. Heritage is suggested to be revitalized for boosting **tourism and the arts industry**, while the authority is expected to further discover and fulfill the potential of heritage in **creating socio-economic opportunities**. In the plan 2005-2011, **the conservation section is replaced by a "heritage" section**, which implies that conserving is no longer enough. Heritage is officially recognized as "a cultural, aesthetic and economic asset that is essential to the sustainable development of the city". The focuses of the plan have shifted **from "physical development" to "a more holistic approach to incorporate an economic, social and cultural dimension"**, and the **values of heritage have been extended** from "artistic, architectural and historical" to "architectural, historical, archaeological, artistic, cultural, scientific, social and technical interest" (Policy H1). In plan 2011-2017, "heritage" becomes a sub-section of "fostering Dublin's character & culture", with the recognition of its importance in balancing "the needs of a growing, dynamic city with the need to protect and conserve the elements that **give the city its identity**". Till then, heritage as an integral component of sustainable development, is mainly expected to serve economic purposes. The plan 2016-2022 refocuses on culture and heritage issues, after emphasizing economic factors in the last plan. Natural and built heritages are listed together as unique cultural assets regarding the city's identity. The term "collective memory" and heritage's meaning for communities is clearly stated, while industrial and maritime heritage attracts more attention. This indicates a slight shift in using heritage **toward the socio-cultural aspects**.

¹⁶²⁹ Dublin Corporation DC, Dublin City Development Plan 1980 (: , 1982); Dublin city development plan 1987 (Draft), (: , 1987); Dublin Corporation DC, Dublin city development plan 1991 (: , 1991); Dublin Corporation DC, Dublin City development plan 1999 (Dublin Dublin Corporation, 1999); Dublin City Council DCC, Dublin City Development Plan 2005-2011, (2005); Dublin City Council DCC, Dublin city development plan 2011–2017, (2011); Dublin City Council DCC, Dublin City Development Plan 2016-2022, (2016).

Appendix 8 The Analysis & Comparison of Docklands Development Plan

	Custom House Docks (CHD) Development Authority Planning Scheme 1994	Grand Canal Dock Planning Scheme 2000, Amended Planning Scheme 2006	Docklands North Lotts Area Planning Scheme (2002), Amending Planning Scheme(2006)	Dublin Docklands Masterplan 2003
Selected Cultural Heritage Elements in the planning area	<ul style="list-style-type: none"> Sites that are surveyed, analyzed, and aimed to be preserved: Stack A, Dock Offices, Stack B, George's Dock, Inner Dock, Lock entrance to the River Liffey, Arch stone gateway, Existing materials and artefacts, Central Sorting Office, Connolly Station, Quayside area, Queen's Excise Store, Buildings fronting North Wall Quay... The visual and historical value of certain road pattern, materials and particular buildings are considered "worth conserving for future generations". 	<p>Heritage elements mentioned:</p> <ul style="list-style-type: none"> A large brick Chimney (in area 2) A protected structure, a warehouse, some protected structures between the current Green street and Hanover Quay(in area 5) A collection of mill and storage buildings as protected structures around the current Barrow street of the Grand Canal Dock (in area 7) Pearse Square with fine grain housing (outside the area) 	<ul style="list-style-type: none"> Heritage elements to be conserved in this plan are mainly the Conservation areas and protected structures listed in the Dublin City Development Plan 1999, within the docklands area. Protected structures specifically mentioned in this plan (orange dots below) include two swing bridges, CIE goods depot, Woolstore, Former British Rail Hotel, The Point, Dublin General Warehousing Ltd,...in the North Wall Quay; as well as other elements in Sheriff Street Upper, Spencer Dock... 	<ul style="list-style-type: none"> Architectural & Archaeological heritage: DDDA suggests deleting elements including the Hailing Station, Dublin General Warehousing Ltd, No.47 North Wall Quay, former gasworks, several elements including a crane on Sir John Rogerson's Quay from the RPS, and adding Forbes Street on the list of the City Development Plan, and a further appraisal of the Pigeon House Power Station. (Conservation areas are shown in red) Intangible cultural heritage are mentioned (1.4.3), such as the literary associations; sportsmen; strong seafaring traditions; boat building and repair and "a strong community spirit". 
Conservation	<ul style="list-style-type: none"> The conservation section (6.04) is within the 6.0 "overall design including maximum height and external finishes". It states that the "particular character and atmosphere" provided by the conserved buildings and site features is important for the "commercial and environmental success" of the new extended CHD area. One of the key element of the plan is "the conservation of the best of the old and the very highest standards of design in the new". Preservation of many elements listed above is considered the Authority's objective, but a rigid preservationist approach is stated to be inappropriate, as many elements "have been adulterated". 	<ul style="list-style-type: none"> The conservation areas within this plan are specifically related to the inner and outer docks, the Liffey and the Dodder, and "the immediate areas fronting the rivers and the docks. 	<ul style="list-style-type: none"> The significance of industrial heritage is highlighted, and the preservation tends to retain/reuse elements that "have defined the character of the Area". The Conservation in this plan is mainly guided by Dublin Development Plan 1999. 	<ul style="list-style-type: none"> The conservation section is under section 6 "Civic Design Framework", while heritage elements are barely mentioned in other part of this section, such as the open space and amenity. Besides the heritage sites, the original orthogonal road layout characteristics and the open aspect of the river quays are highlighted to be preserved in the policies. Consider the settings of protected structure in assessing development; seek for other opportunities while development vs. conservation.

	Custom House Docks (CHD) Development Authority Planning Scheme 1994	Grand Canal Dock Planning Scheme 2000, Amended Planning Scheme 2006	Docklands North Lotts Area Planning Scheme (2002), Amending Planning Scheme(2006)	Dublin Docklands Masterplan 2003
Policies/Strategies/recommendations/ Uses of cultural heritage elements	<ul style="list-style-type: none"> • A major visitor attraction for Stack A was proposed for conservation and attracting more visitors. • Maximize waterside character for public amenity and emerging urban fabric. • Stack A is considered suitable for exhibition, retail and other developments, but preferably to be a cultural and public presence. • Industrial and warehousing of the North Wall Quay frontage, which inherits the traditional use of the area, is considered. 	<ul style="list-style-type: none"> • Three distinctive character areas are identified in this plan within the urban analysis section, indicating the uses of heritage elements for the urban fabric. • The potentials of developing nautical heritage features, such as providing employment opportunities, are discussed. • Policy 7 in 6.12 suggests investigating the possible development of “a Maritime Heritage Centre adjacent to the former graving docks”. 	<ul style="list-style-type: none"> • Among the 23 policies in section 6 Development of Amenities, conservation of architectural heritage and other features, the importance of using heritage elements and the character of this area for public realm, public urban spaces is highlighted. (e.g. policy 1,2, 5, 6,8,16, 17, 18, 19, 20, 22) • Heritage is also suggested to be used for urban amenity and recreation. (e.g. policy 3, 7) • Restoration of elements around Spencer Dock is encouraged (e.g. policy 4,9) • Conservation and reuses of heritage elements are required to respect the maritime and industrial past of the area. (e.g. policy 13, 14) • Locally occurring materials such as limestone, granite setts, bricks and so on are encouraged to be used in new construction. 	<ul style="list-style-type: none"> • Rehabilitation, renovation and reuse of built heritage in the docklands area is encouraged when it coincides with the strategic objective on sustainability. (Policy 7) • The use of “fiscal incentives” is considered as a way to achieve conservation and environmental objectives. (Policy 11) • One of the goals of conservation is to preserved elements for “local character/community identity”.
Summary	<ul style="list-style-type: none"> • Not much attention is given to cultural heritage. The term heritage is not used in this plan, but there is a section of conservation. • The future use of stack A is the focus of discussion regarding cultural heritage in this plan. • Strategies in this plan indicate a trend of using heritage for cultural and public proposes, but aims at a commercial and environmental success. • The 1998 Amendment of this planning scheme has no content related to cultural heritage issue. 	<ul style="list-style-type: none"> • Strategies related to conservation is not the focus of this plan, while suggestions regarding reusing heritage are limited. • In the Amended Planning Scheme 2006, more content regarding “3.3 Development of amenities including conservation of heritage” is added. According to that, the campshires will be preserved, the quay walls and remnant features of the Britain Quay waterfront will be restored, traditional streets surfaces and features will be retained/reused... but the protected Hailing Station will be removed. 	<ul style="list-style-type: none"> • Cultural heritage is encouraged to be used in creating new public urban space, while conservation requires authenticity and respect to the past. • Principals regarding the development of the Point Depot is added in the Amending Planning Scheme (2006), such as continuing beneficial use of its protected structure and its contribution to the urban form of the surrounding area; balancing commercial demands and the needs of the protected structure; providing appropriate presentation of the Liffey, etc. 	<ul style="list-style-type: none"> • The consideration of using and preserving heritage elements in this plan is more development originated than the previous plans. • Cultural heritage elements are put in a more holistic picture in terms of planning and regenerating the whole docklands area. • The intangible aspects of cultural heritage of this area are specifically mentioned. • Abstract conservation goals, such as sustainability and community identity, are clearly stated in this plan.

	Dublin Docklands Masterplan 2008	Draft Poolbeg Planning Scheme (2008)	North Lotts and Grand Canal Dock SDZ Planning Scheme (2014), Public Realm Masterplan
<p>Selected Cultural Heritage Elements in the planning area</p>	<ul style="list-style-type: none"> Cultural heritage elements highlighted in this plan include numerous features with local and national level value (e.g. Custom House; CHQ). Other buildings/features discussed include elements from the Dublin City Council's RPS. (black dots in the map) Water bodies are also heritage elements as they provided "a sense of place and heritage". Former Lockkeeper's Cottage at Britain Quay and the Twill building at North Wall Quay are suggested to be deleted from RPS. 	<ul style="list-style-type: none"> Heritage elements in this plan are discussed in two categories: Natural Environment (Special Protection Areas/Natural Heritage Areas/Special Area of Conservation...) and Historic Environment (RPS, Conservation Areas, Zone of Archaeological Interests). Elements (marked with letters below) such as the Pigeon House Dock, Former Pigeon House Power Station, Pigeon House Hotel, Great South Wall and Pigeon House Fort are frequently discussed. 	<ul style="list-style-type: none"> Industrial heritage elements are highlighted in the SDZ. Some artifacts not on the RPS are mapped, referencing the Dublin City Industrial Heritage Record (DCIHR). In particular, 62 sites (including Custom House just outside SDZ boundary) are listed in the "Docklands SDZ: Archaeology and Historical Public Realm Survey". The map below is from page 87 of the SDZ scheme. It displays selected heritage elements in the area. Music heritage, festival and events and water bodies of the area are specifically discussed with their potential uses. 
<p>Conservation</p>	<ul style="list-style-type: none"> Conservation for the historic identity of Docklands, and natural heritage are part of the aims of the urban design framework. Conservation and "sensitive management" of the built, archaeological and natural heritage in a vibrant manner for the sustainable development of the area is central to the city development plan 2005. Sustainability is an important conservation principle in this plan, as the "cultural and social value" of the historic buildings are emphasized. The rising water levels are considered a major issue for conservation, while several possible approaches to solve the flooding problem are provided. 	<ul style="list-style-type: none"> Conservation is encouraged with appropriate interpretation and reuse of cultural heritage. Interpretation of the Great South Wall and Pigeon House Fort are highlighted. In particular, interpretation and reinterpretation of historic materials have been mentioned several times in this plan, as it is considered "part of the process of conservation". Conservation of natural heritage, and enhancing ecological and biodiversity are important aspects of this plan. 	<ul style="list-style-type: none"> Conservation issues are mainly discussed under the umbrella of "Achieving the Vision and High Level Themes". There is as specific "Heritage" section in the "Public Realm Masterplan" Area-based or even site-specific conservation guidelines are set. (e.g. campshires and quays, Spencer Dock, The Point Village, Grand Canal Dock, Britain Quay, Boland's Mills, etc) Visual context and landscape setting are said to be conserved for the sustainable regeneration of the area.

	Dublin Docklands Masterplan 2008	Draft Poolbeg Planning Scheme (2008)	North Lotts and Grand Canal Dock SDZ Planning Scheme (2014), Public Realm Masterplan
Policies/Strategies/recommendations/ Uses of cultural heritage elements	<ul style="list-style-type: none"> An appropriate balance between historical character and the needs of contemporary life is required for new interventions or uses of cultural heritage. The authority will “retain and strengthen the continuous civic amenity and the linear aspect of the Liffey Quays”. The appropriateness of uses, interventions and additions to heritage element is highlighted, and it refers to not only the physical appearance, but also the “historical use” and the “cultural value” of the structures. 	<ul style="list-style-type: none"> The area around the Pigeon House Dock is expected to be “a focal point for heritage, arts, culture and media uses” with a residential and commercial mix. The power station and the hotel will be refurbished with new functions. Certain natural heritage elements will be developed as public recreational resources. A heritage route with multiple elements is expected to provide ‘interpretive information’. 	<ul style="list-style-type: none"> The transition “in scale and character” between the existing buildings including heritage and new development is required for “good integration”. Meanwhile, new uses of historic buildings are considered tools to connect with the new residents. Heritage is used for community development (e.g. City Block 19) or as recreational resource (e.g. graving docks). Built heritage is stated to be “a finite resource” to support tourism in this area. It is recommended that archeological findings of this area can be use for dissemination to “promote greater understanding” of archaeology. The potential of using campshires as public space for events and art works is discussed.
Summary	<ul style="list-style-type: none"> One of the goals for conservation is to create a sustainable environment and community, which aims to benefit the new comers and promotions for developers. The “intangible” aspects of tangible heritage are pointed out to be considered for conserving, reusing and extending heritage element. The impacts of climate change on cultural heritage in the Docklands area is clearly stated in this plan, as it tries to address the potential risk of flooding in conservation strategies. This, together with the policies regarding natural heritage specifically indicates that more attention is paid to the human-nature relationship in this plan. 	<ul style="list-style-type: none"> The mixed uses of heritage elements and other contemporary functions, the old and the new as well as the cultural and the natural features of specific historic areas are suggested. Conservation, restoration, interpretation, accessibility and “economically viable reuse” are considered approaches to achieve sustainability of cultural heritage. 	<ul style="list-style-type: none"> Built heritage is encouraged to be used for old-new integration and inclusion. Balancing conservation and development and uses of water bodies are still major challenges. Uses of intangible heritage (music, festivals) are considered, especially for engaging with young culture and public arts. This indicates the intention to attract a wider target audience, especially the younger population. Also, a more diverse and mixed approach of using heritage, together with other culture and art elements, is preferred. Public awareness of the “rich industrial and maritime heritage” of the area is featured in the plan.

A Summary of the Docklands Development Plans

(Note: the table above is made with PowerPoint due to the maps involved.)

1. Although each plan (except the masterplans of 2003 and 2008) focuses on different development zone of the time, and the allocation of heritage elements in those areas are different, **more elements** (from certain buildings to including natural heritage, water bodies and intangible heritage) **are recognized and discussed as plans evolved.**
2. Simultaneously, some **sites were suggested to be removed from RPS, and they were finally demolished for development.** For instance, in the Masterplan 2003, despite highlighting the significance of intangible elements like literary associations, sports and sea-related traditional skills and activities (1.4.3), certain historically important structures including the Hailing Station and a protected crane were dismantled.
3. As for conservation and heritage reuses, relevant strategies have evolved from using heritage for cultural and public proposes, but aims at a commercial and environmental success;¹⁶³⁰ to creating new urban space¹⁶³¹ and balancing commercial demands and the needs of preservation (e.g., Point Depot);¹⁶³² then putting heritage in a more holistic picture of planning and regenerating the whole area with abstract conservation goals like sustainability and community identity in the early 2000s.¹⁶³³ Later, in the recession, the 2008 plan states

“The creation of a more sustainable built environment and community, in harmony with natural and built heritage, will prove beneficial to the new population of Docklands and also add value for developers to promote the area.”¹⁶³⁴

¹⁶³⁰ Custom House Docks Development Authority Planning Scheme, 1994, (1994).

¹⁶³¹ Dublin Docklands Development Authority, "Docklands North Lotts Area Planning Scheme," (2002).

¹⁶³² Dublin Docklands Development Authority, Grand Canal Dock Amended Planning Scheme, 2006, (2006).

¹⁶³³ Dublin Docklands Development Authority, "Dublin Docklands Area Masterplan 2003," (2003).

¹⁶³⁴ Dublin Docklands Development Authority, "Dublin Docklands Area Masterplan 2008," (2008).

Hence, an intention of enhancing social inclusion with heritage is shown. This plan also considers conserving and reusing “intangible” aspects of tangible heritage in the extended urban context (section 7), while the impacts of climate change on heritage, especially the potential risks of flooding, are mentioned.¹⁶³⁵ The draft of Poolbeg Planning Scheme in the same year summarizes several approaches to achieve sustainability of “the historic and architectural quality of existing features”.¹⁶³⁶ However, while the “interpretation” approach is explained as communicating information regarding “the nature, importance and purpose of historical sites”¹⁶³⁷, the audiences of such communication are unknown. In the latest plan, **balancing conservation and development and uses of water bodies are still major challenges**.¹⁶³⁸ Uses of intangible heritage (music, festivals) are considered, especially for engaging with young culture and public art. Thus, the intention to **attract a wider audience** is clear, especially the younger population. Also, a more diverse and mixed approach of using heritage and other cultural elements, is preferred. Furthermore, increasing public awareness of the “rich industrial and maritime heritage” of the area is emphasized for the first time, which somehow implies either the heritage value of this area was underappreciated before, or, some elements have disappeared, therefore requiring active approaches to raise that awareness.

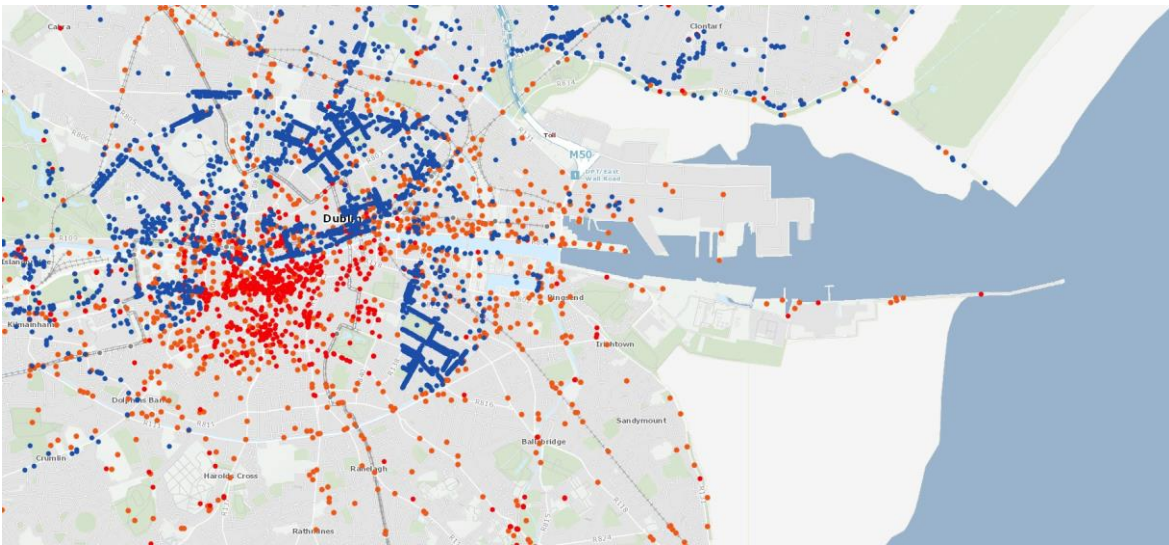
¹⁶³⁵ DDDA, "Dublin Docklands Area Masterplan 2008."

¹⁶³⁶ Dublin Docklands Development Authority, "Draft Poolbeg Planning Scheme," (2008).

¹⁶³⁷ DDDA, "Draft Poolbeg Planning Scheme."

¹⁶³⁸ Dublin City Council DCC, North Lotts and Grand Canal Dock SDZ Planning Scheme, (2014).

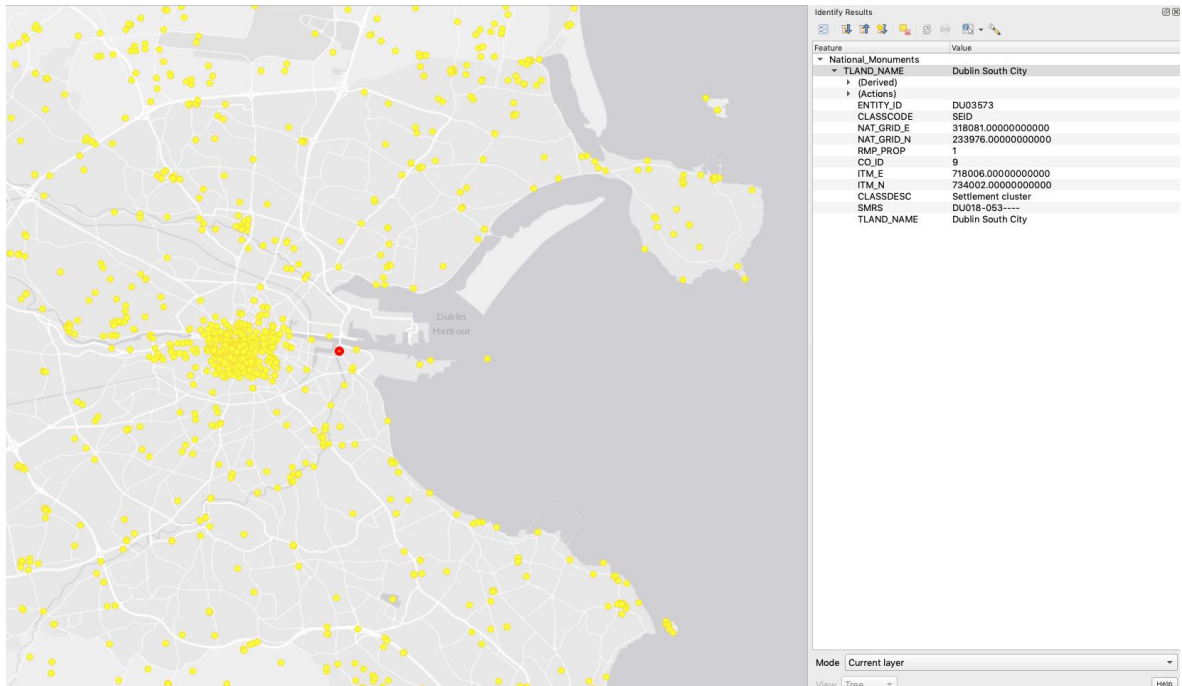
Appendix 9 Dublin City Industrial Heritage Records On Heritage Map



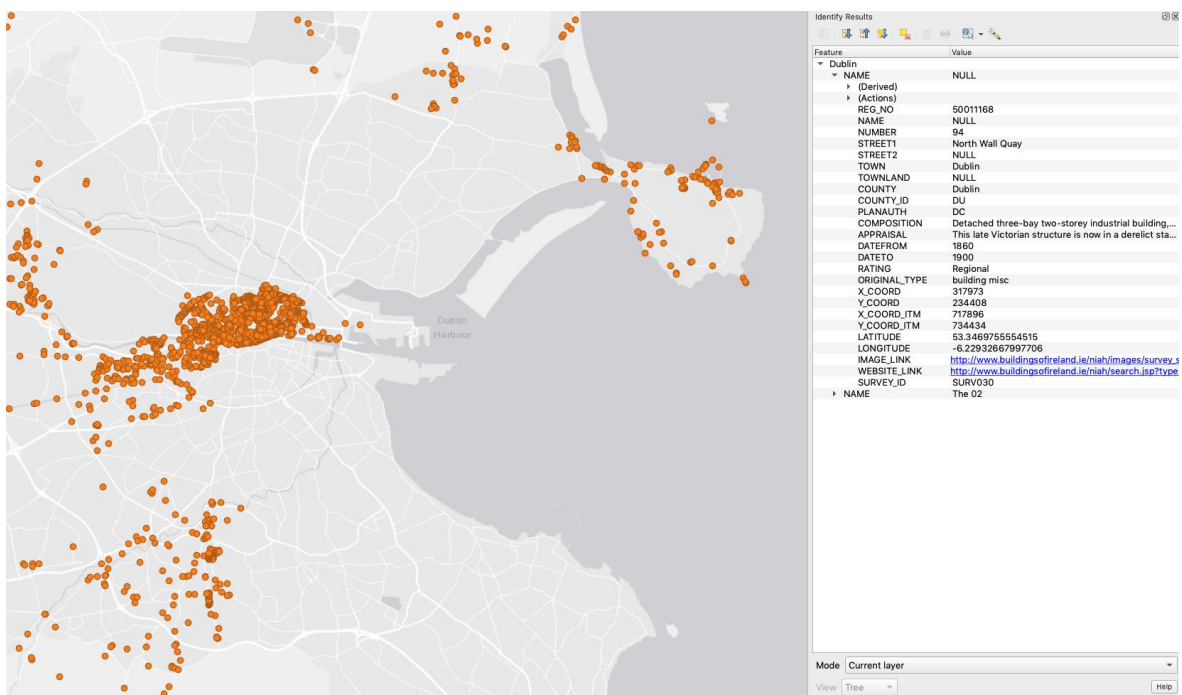
Source: Data from the Sites recorded by the Archaeological Survey of Ireland (NMS), Dublin City Industrial Heritage Records (DCIHR) and National Inventory of Architectural Heritage (NIAH) accessed through the Heritage Maps Viewer at www.heritagemaps.ie, 15 Feb, 2021.

The red dots represent records from NMS, blue dots from NIAH and orange dots from DCIHR. Notably, there is slight difference in the NIAH records presented here than the metadata provided by the NIAH website.

Appendix 10 Information for an Individual Heritage Element in NMS/NIAH Record Displayed in QGIS



Information for an individual heritage element in NMS record displayed in QGIS



Information for an individual heritage element in NIAH record displayed in QGIS

The base map of both figures is ESRI Light Gray Canvas (Sources: Esri, HERE, Garmin, FAO, NOAA, USGS, © OpenStreetMap contributors, and the GIS User Community)

Appendix 11 Samples of Information used in Word Cloud Analysis

COMPOSITION	APPRAISAL
<p>Corner-sited end-of-terrace two-bay four-storey house, built c.1840, having shopfront to ground floor. Pitched slate roof, hipped to southwest corner, with shared red brick chimneystacks to north and east party walls behind parapet wall having granite coping. Red brick walls laid in Flemish bond with red brick engaged pilaster to north of west elevation, having rounded finial on square plinth to top. Diminishing gauged brick segmental-headed window openings with masonry sills, chamfered reveals and single-pane timber sliding sash windows. Two-tier shopfront to south and west elevations, comprising timber pilasters on plinth bases having pedimented capitals, flanking timber fascia and moulded cornice over replacement uPVC windows to first floor. Recent shopfront to ground floor with square-profile pilasters supporting fascia over square-headed glazed openings.</p>	<p>Prominently sited at the junction of Talbot Street and Marlborough Street, this substantial building forms part of a pair of houses, now incorporated into a single site. The structure maintains the parapet height and some of the fenestration rhythm of its neighbours and, although the first floor glazing is a significant departure from this patter, the building makes a positive contribution to the streetscape. Segmental-headed window openings and timber sash windows add further interest to the simple facade.</p>
<p>Terraced two-bay four-storey house, built c.1840, now in commercial use. M-profile pitched slate roof with red brick chimneystacks and terracotta chimneypots, projecting to west party wall. Raised parapet wall having moulded masonry coping. Red brick walls laid in Flemish bond, painted to front (north) elevation, with rendered eaves course and channelled quoin bands, and masonry string course forming continuous sill course over shopfront. Rendered wall to east elevation. Gauged brick square-headed window openings to front having patent rendered reveals, masonry sills and timber sliding sash windows, single-pane to first and third floors, six-over-six pane to second floor. Recent shopfront to ground floor comprising panelled timber engaged pilasters on plinth bases, supporting fascia over square-headed glazed window and door openings behind steel rolling shutters.</p>	<p>This simple former Georgian townhouse was adapted for commercial use in 1913. It constitutes one of the few Georgian buildings remaining on the south side of Talbot street, much of the terrace having been redeveloped in recent years. This building retains much of its original form and fabric, including timber sash windows throughout and pleasant render details.</p>
<p>Terraced two-bay four-storey brick house, built c.1780, with shopfront inserted to ground floor. Double-pile slate roof, pitched to front with pair of gabled projections set perpendicular to rear. Roof hidden behind rebuilt red brick parapet wall with granite coping and replacement hopper and downpipe breaking through to north. Tall stepped rendered chimneystacks to north party wall. Red brick wall laid in Flemish bond, rebuilt to top floor with rendered walls to rear and to both gables. Gauged brick flat-arched window openings with granite sills and replacement timber sash windows. First and second floor windows have exposed sash boxes, six-over-six pane and three-over-three pane to top floor with brick reveals. Square-headed window openings to rear elevation with timber sash windows. Replacement shopfront to ground floor with Victorian cornice over and square-headed door opening to south with replacement timber door and four-pane overlight.</p>	<p>This late eighteenth-century townhouse rises above the remainder of the terrace and despite the altered shopfront, retains its <i>façade</i> composition to the upper floors complete with flush sash windows and exposed sash boxes. As one of a handful of eighteenth-century buildings on the street, this rare survivor is of particular importance to this historic streetscape and the wider area.</p>
<p>Terraced three-bay four-storey house over raised basement, built c.1800, now in use by Department of Education. Double-pile slate roof, with pair of hipped projections to rear. Roof hidden behind parapet wall with granite coping and rendered chimneystack with clay pots rising from north gable. Further chimneystack rising from rear elevation with clay pots. Red brick walls laid in Flemish bond on chamfered granite plinth course over rendered basement walls. Walls rebuilt to top two floors. Ruled-and-lined cement rendered walls to north gable and return having stone cornice to parapet and cast-iron rainwater goods. Gauged brick flat-arched window openings with rendered reveals, granite sills and replacement timber sash windows throughout. Tripartite window openings to north elevation of return at each level with granite mullions on granite sills with mouldings to plain granite frieze and cornice. Wrought-iron grilles to basement windows. Round-headed door opening with decorative coved surround and painted masonry lonic doorcase. Replacement timber panelled door flanked by engaged Ionic columns on plinth blocks supported fluted stepped lintel cornice with decorative webbed leaded fanlight over. Coved surround with series of panels embellished with festoons, paterae and margents to reveals. Door opens onto granite platform and three nosed granite steps bridging basement. Platform and basement enclosed by wrought-iron railings and cast-iron corner posts on moulded granite plinth wall with matching steel gates to platform. North gable abutted by gate lodge to Department of Education complex and rear abutted by another Department building.</p>	<p>This elegant Georgian townhouse now forms part of the Department of Education complex and has been recently restored to a high standard. The standard Georgian <i>façade</i> is enlivened by a remarkably decorative doorcase with the tripartite windows to the return adding further interest. Terminating the north end of a short terrace, this building adds Georgian domestic grandeur to the streetscape.</p>
<p>Attached square-plan single-bay single-storey gate lodge, built c.1838. Flat roof behind granite parapet wall, replacement rainwater goods to rear (east) elevation. Granite walls having plinth course and projecting square-plan granite quoins to front elevation, with moulded cornice throughout. Pair of Doric columns to front of square-headed glazed panel to north elevation. Ruled-and-lined rendered wall to rear. Square-headed door opening to front with granite surround, single-leaf cast-iron gate, with glazed panel behind. Granite step to entrance. Square-headed door opening to rear having granite lintel and replacement uPVC door. Adjoining gateway to north comprising square-plan granite piers with moulded granite cornices and capping, flanking double-leaf</p>	<p>This gate lodge forms part of a pair that flank the railings in front of the Department of Education buildings, and was probably designed by Jacob Owen in the 1830s. Although it has been recently refurbished, it retains much of its original form, and the simplicity and regularity of its design is articulated by the subtle grandeur of granite detailing to the Doric columns and quoins flanking the <i>façade</i>. The railings were made by Richard Turner.</p>

Information distilled from the “COMPSITION” and “APPRAISAL” features of the 2,019 entries of Dublin city in the NIAH records.

Word	Frequency
Offices	162
House	63
Flats	59
Public	43
Shop	36
Apartment	35
Centre	30
Commercial	25
Flat	25
Office	23
School	23
Clinic	22
Hostel	22
Hotel	21
Restaurant	21
Guest	20
Guesthouse	20
Museum	15
Retail	15
Accommodation	13
Artificial	12
Community	12
Building	10
Healthcare	8
Hospital	8
Housing	8
College	7
Educational	7
Health	7
Outlet	7

The top 30 most frequent words in the word cloud while analysing three words after “in use as”

Word	Frequency
Offices	173
House	67
Flats	60
Public	45
Shop	39
Apartments	38
Flat	33
School	27
Shopfront	27
Commercial	26
Clinic	23
Hostel	23
Office	23
Restaurant	23
Hotel	21
Guest	20
Guesthouse	20
Accommodation	19
Building	19
Retail	19
Museum	17
Community	14
Terrace	11
Outlet	10
Home	9
Hospital	9
Residence	9
Educational	8
Flat	8
Health	8

The top 30 most frequent words in the word cloud while analysing six words after “in use as”

Appendix 12 Heritage Management Framework of Gothenburg

Details of the heritage management framework regarding the case study of Gothenburg

Administrative Levels	Departments/ Authorities/ Organizations/Stakeholders & Description of Certain Roles and Responsibilities Examples of Management Approaches
National	<ul style="list-style-type: none"> - Parliament (Riksdagen) is the decision-maker and legislator of the national budget, policies and provisions for government agencies, including some cultural institutions. - Other actors include the Swedish Arts Council (SAC); the National Archives (Riksarkivet); the Swedish Agency for Cultural Analysis (Myndigheten for kulturanalys); the Royal Library (Kungliga biblioteket);the Sami Parliament, and etc.¹⁶³⁹ - The National Heritage Board (NHB, Riksantikvarieambetet) is the central administrative agency and the national coordinating body in the cultural heritage field. Note: the SAC and NHB are contact points for EU-wide cultural programs. - Other central governmental authorities involved in heritage issues include the Environmental Protection Agency, the National Board of Housing, Building and Planning, the Swedish Agency for Marine and Water Management, the Swedish Forestry Agency, the National Board of Agriculture, the National Property Board, the Swedish Transport Administration...¹⁶⁴⁰ - The Church of Sweden, although not being a state church after 2000, still receives significant funds and maintains many state's listed cultural heritage buildings.¹⁶⁴¹ - The Museum of World Culture in Gothenburg is governed centrally by the National Museums of World Culture¹⁶⁴²
Regional	<ul style="list-style-type: none"> - The County Administrative Boards (CABs, Länsstyrelse) are

¹⁶³⁹ Tobias Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*, ed. Council of Europe, *Compendium – Cultural Policy and Trends in Europe*, (2016).

¹⁶⁴⁰ "Country profile: Sweden National Policy Report," 2019, <https://www.coe.int/en/web/herein-system/sweden>.

¹⁶⁴¹ Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*; Widhe, "Country profile: Sweden National Policy Report."

¹⁶⁴² Pasi Saukkonen, "Multiculturalism and cultural policy in northern Europe," *Nordisk kulturpolitisk tidsskrift* 16, no. 02 (2013).

	<p>state authorities with regional responsibility regarding cultural heritage management.</p> <ul style="list-style-type: none"> - The CAB for the Gothenburg case is Länsstyrelsen Västra Götaland. It is in charge of 49 municipalities including Gothenburg. - CABs are lead by a state-appointed representative (landshövding) and have professional cultural heritage officers in their departments of environment or other similar units.¹⁶⁴³ - CABs are also the facilitators of the communication and negotiation between developers and contract archaeologists. - There is at least one regional museum in every county, taking the roles as the promoter of conservation, the recorder of heritage-related knowledge, the organizer of accessibilities regarding cultural heritage and executor of relevant preservation projects, with locally governed state grants.¹⁶⁴⁴ - The Museum of Natural History (in Gothenburg), established in 1833, has been owned by Länsstyrelsen Västra Götaland since 1999 and included in Västarvet (the regional administration of the natural and cultural heritage in the Länsstyrelsen Västra Götaland) since 2003.
Local	<ul style="list-style-type: none"> - City municipalities in Sweden have the overall responsibilities to preserve and develop the cultural heritage in the planning process, in accordance with the Planning and Building Act as the general principle.¹⁶⁴⁵ - Planning and building proposals have to be permitted by the city planning office and building permission committee.¹⁶⁴⁶ - In Gothenburg, the cultural administration run by the culture committee operates in three sectors: libraries, museums, and the independent arts and culture. - Generally, based on the scale and other specific conditions of a

¹⁶⁴³ Elene Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden," *Urban Studies* 43, no. 10 (2006); Bengt OH Johansson, "The Conservation of the Built Environment in Sweden," in *The Construction of Built Heritage* (Routledge, 2017); Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

¹⁶⁴⁴ Widhe, "Country profile: Sweden National Policy Report."; O Woltil, "Planning in the Preservation of Swedish Heritage: from European consensus planning to municipal advocacy planning" (Master thesis in planning. University of Groningen, 2010).

¹⁶⁴⁵ Negussie, "Implications of neo-liberalism for built heritage management: Institutional and ownership structures in Ireland and Sweden."; PC Guzmán, AR Pereira Roders, and BJJ Colenbrander, "Measuring links between cultural heritage management and sustainable urban development: An overview of global monitoring tools," *Cities* 60 (2017).

¹⁶⁴⁶ Knut Strömberg, "Urban design and development in the Swedish tradition," (2008).

	<p>planning project, there are other departments or stakeholders involved.</p> <ul style="list-style-type: none"> - Gothenburg City Museum (GCM), as the cultural history sub-sector, plays a crucial role in Gothenburg’s heritage issues, and its key missions include collections, urban development, exhibitions and the aquarium, public meetings.¹⁶⁴⁷ ★ <u>Examples</u> of GCM management and outreaching approaches: For projects involving interviews with residents in local districts, statistics documents in larger perspective are referred to decide the percentage of gender, age, cultural background and so on in the selected samples, to ensure every group is presented, and those people are approached through fieldworks, festivals and also selected media. - GCM has an urban development unit, which works specifically on heritage concerns in the city planning process. Criteria for evaluating cultural and historic values of selected areas include uniqueness, representativeness of its own time and public interest are considered. The communications and consultations can happen at different administrative levels in many different stages of planning.¹⁶⁴⁸ - Experts in the unit evaluate planning projects and provide their opinions regarding cultural and historic values of the relevant areas based on research or existing references, such as the three-volume Gothenburg's conservation program. - Other local stakeholders and organizations include the tourist board, NGOs or voluntary cultural organizations, the clubs of the Swedish Local Heritage Federation (Sveriges hembygdsförbund), contractors, property owners, the interested public and more.¹⁶⁴⁹
<p>Port Authority</p>	<ul style="list-style-type: none"> - Gothenburg Port Authority, is one of the city companies. - Due to the fact that properties in the previous harbor areas are owned by many different companies and also the city, the influence of the port authority on heritage issues is not visibly

¹⁶⁴⁷ Original text: samlingar, stadsutveckling, Utställningar och akvariet, Publika möten, from Göteborgs Stad, "Organisation Och Ledning I Kulturförvaltningen,"

¹⁶⁴⁸ G6, "Interview with G6 for the case study of Gothenburg on 8 October, 2019," interview by Zhen Yang, 2019.

¹⁶⁴⁹ G1, "Interview with G1 regarding the case study of Gothenburg on 3 October, 2019," interview by Zhen Yang, 2019; G5, "Interview with G5 for the case study of Gothenburg on 8 October, 2019," interview by Zhen Yang, 2019; Harding, *Compendium – Cultural Policy and Trends in Europe, Country Profile: Sweden*.

	<p>significant.</p> <ul style="list-style-type: none"> - Port Authority is interested in telling its own stories. They have documents and platforms for the relevant heritage, but do not take any formal roles in issues related to cultural heritage. - According to interviewee G2, the port authority “cannot decide what we (the museums they cooperate with) say, but provide us with information which we process and make it understandable for different target groups”.¹⁶⁵⁰ - The union of the port is also a strong power that “decides to make their own heritage” with their own website to collect pictures and tell stories.¹⁶⁵¹
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Table 1 Authorities and Stakeholders involved in issues related to cultural heritage in the case of Gothenburg

Explanation of the Excavation, Management and Planning system of Gothenburg

Activities	Descriptions and Examples
Excavation	<p>The three-step process from the archaeological survey (arkeologisk utredning), to archaeological pre-investigation (arkeologisk förundersökning), to archaeological investigation (arkeologisk undersökning) can be further explained below:</p> <ul style="list-style-type: none"> - To start with, archaeologists are employed to conduct archaeological surveys, including archival studies of maps, FMIS and archaeological reports, site visits and trial trenches, but without excavation.¹⁶⁵² - If ancient remains will be affected, archaeological pre-investigations should be conducted to obtain intensified, site-specific knowledge and collect possible artifacts.¹⁶⁵³ - When the remains are decided to be moved, archaeological investigations are implemented for further documentation, artifact collection and mediation of the results. - The newly found knowledge is suggested to be recorded in a cultural-historical context that can further benefit authorities, researchers and the public.¹⁶⁵⁴ - In Sweden, archaeological finds usually go to the museum that closest

¹⁶⁵⁰ G2, Interview.

¹⁶⁵¹ G3, Interview.

¹⁶⁵² KRFS, Riksantikvarieämbetets föreskrifter och allmänna råd om uppdragsarkeologi, (Stockholm 2017).

¹⁶⁵³ Linda Wigert, "The Swedish system of Contract Archaeology," (2018).

¹⁶⁵⁴ Wigert, "The Swedish system of Contract Archaeology."; KRFS, Riksantikvarieämbetets föreskrifter och allmänna råd om uppdragsarkeologi.

	<p>to where they are found. Thus, for Gothenburg, the finds usually go to Gothenburg City Museum.</p> <p>Note: This process may be delayed if the landowner does not agree with the developers' plan, especially their interferes with the ancient remains of the sites. The only exception is when the project has valid public values.¹⁶⁵⁵</p> <p>The museum has its own guidelines to accommodate archaeological finds, and they only accept materials that are conserved with required information and reports.¹⁶⁵⁶</p>
Management	<ul style="list-style-type: none"> - The museum collection is displayed in the following categories: archaeology, cultural history, industrial history, theatre and school. - The Gothenburg Museum (established in 1861) and relocated to the East India House later. It was divided into the Museum of Archaeology, the Museum of Ethnography and the History Museum in 1946, and when the museum was rebuilt in the 1990s, these three units were merged into GCM with the Industrial Museum, the School Museum and the Museum of Theatre History.¹⁶⁵⁷ Since the objects from these older museums were not consistently categorized in the same way, GCM keeps its tradition while improving collection management.
Planning	<ul style="list-style-type: none"> - Generally, the areas of national interest must be protected from potential threats to “the values that constitute that very national interest” in planning, a municipality monopoly, with only limited state interference in some cases.¹⁶⁵⁸ - Buildings and areas of significant cultural values should be preserved, and planning permission that involves the removal of such may be detained.¹⁶⁵⁹ - The listing status is the main criteria for preservation. More values are taken into consideration, such as authenticity, maintenance conditions, location, representativeness of the time, uniqueness and more¹⁶⁶⁰. In Sweden, the defined values for measuring the cultural historical significance of elements are: the “cultural values”; the

¹⁶⁵⁵ Wigert, "The Swedish system of Contract Archaeology."; Riksantikvariämbetet, Vägledning till samråd och tillståndsprövning inför arbetsföretag (Guidance for consultation and permit testing for work companies), (Stockholm 2012).

¹⁶⁵⁶ G7, "Interview with G7 for the case study of Gothenburg on 9 October, 2019," interview by Zhen Yang, 2019.

¹⁶⁵⁷ "Göteborgs stadsmuseum," 2019, <https://goteborgsstadsmuseum.se/en>.

¹⁶⁵⁸ Johansson, "The Conservation of the Built Environment in Sweden," 40.

¹⁶⁵⁹ Building and Planning The National Board of Housing, The Planning and Building Act SFS 2010:900, up to SFS 2019: 949, (2019).

¹⁶⁶⁰ G6, interview.

	<p>functional, economic, social and political “exchange values”; and the “emotional values” which include identity.¹⁶⁶¹</p> <p>- The sets of values used in archaeology are also referential to cultural environment. They are “knowledge value” for documenting history, “experience value” for events and identification, “use value” as cultural, social, economic and environmental resources, and “existence value” for presenting it.¹⁶⁶²</p> <p>☆ <u>Example</u>: In the “A Thriving Rosenlund” project, with an initial vision of building an attractive living area with high-rise buildings, fewer floors were allowed to be added than what the real estate owners proposed, due to considerations of the negative impacts on the aesthetic and cultural heritage values of the architecture nearby and the remains of the fortifications.¹⁶⁶³</p>
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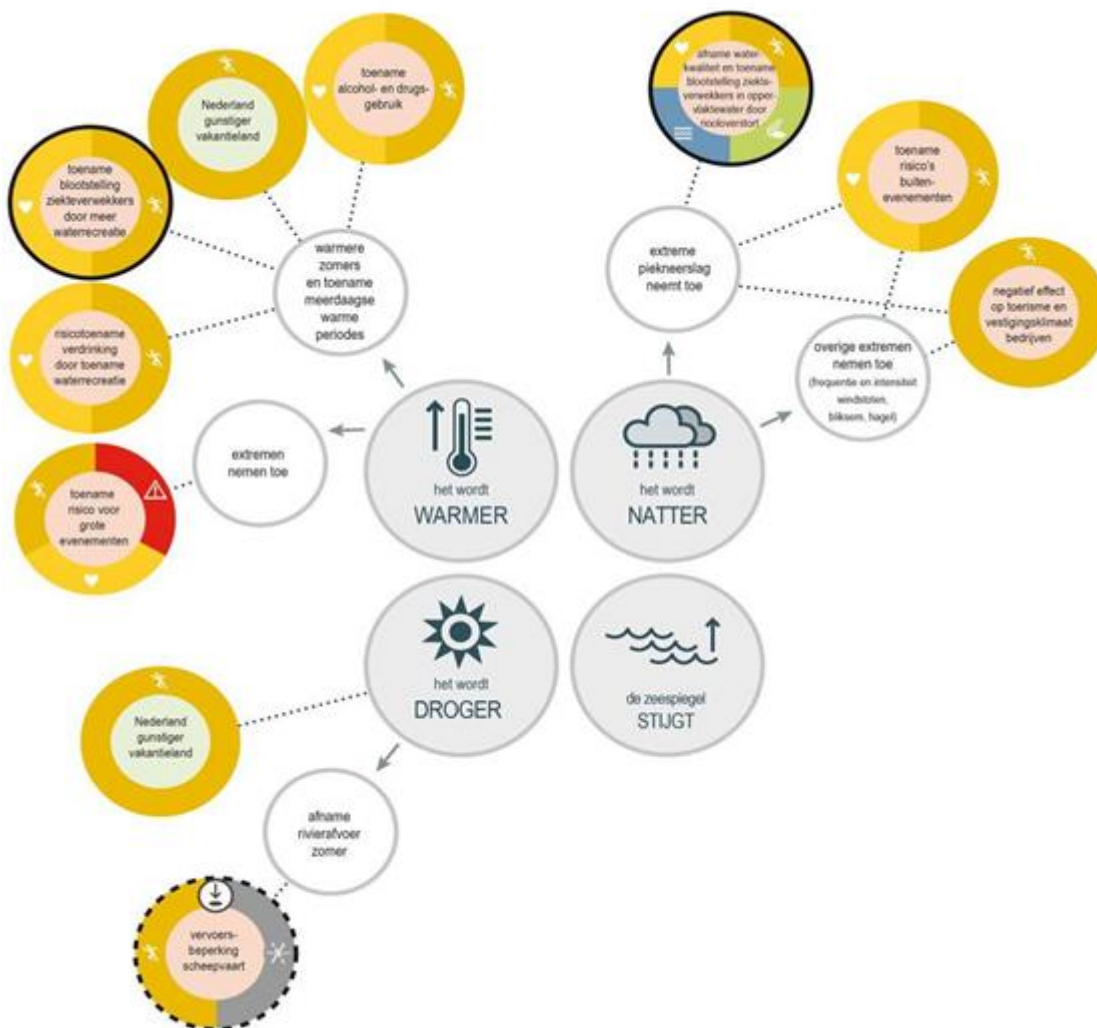
Table 2 Explanation of the Excavation, Management and Planning system of Gothenburg

¹⁶⁶¹ Sanja Peter, "Spatial narratives of the industrial past–material city as a stage for social narratives," *RADICAL SPACE IN BETWEEN DISCIPLINES RCS 2015*.

¹⁶⁶² Kulturmiljöutredningen, Kulturmiljöarbete i en ny tid (Cultural environment work in a new age)(SOU 2012:37), (2012). In “2.2.2 Kulturmiljöns värden,” 78.

¹⁶⁶³ Michael Landzelius and Charlotta Thodelius, *Gothenburg Case Study: Processes and Partnerships for Safety and Security in Urban Places*, COST Action TU1203 (2017).

Appendix 13 The Diagram of Climate Change-Induced Impacts on Sectors Related to Heritage Produced on the Earlier Version of the NAS Platform



Source: klimaatadaptatiestrategie, "Nas Adaptation Tool".

Here is the diagram created on the earlier version of the NAS platform. As shown, the heritage sector is not specified in this tool. The most relevant sector is “recreation and tourism”, which surprisingly is not affected by SLR, but is mostly impacted by the warmer weather both negatively (e.g., risks at leisure events) and positively (e.g., The Netherlands becoming a more favorable holiday destination). Compared with this version, the current diagram (figure 8-2) is significantly more complicated, as a built environment sector is added, and it is the closest to heritage. Furthermore, the connections between consequences of warmer weather, wetter weather and drier weather are displayed. These all indicate that projections and analyses of climate-change-induced impacts are all developed and changed rapidly.

Appendix 14 Comparison of the four cases regarding natural and anthropogenic risks on cultural heritage

	Dublin	Lisbon	Rotterdam	Gothenburg
Geographic and geological features	<ul style="list-style-type: none"> •A port city and the Capital of Ireland, the Island nation in the North Atlantic •Three main rivers (the Liffey, the Tolka and the Dodder) and numerous small rivers run through the city •Population and number of households are growing significantly 	<ul style="list-style-type: none"> •Located in the Tagus Estuary •Mild weather and sufficient natural resources •Vulnerable to seismic hazards •Sensitive and vulnerable to water-related impacts come with climate change •Land composed of alluvium and landfill 	<ul style="list-style-type: none"> •Located in the Rhine and Meuse delta •40km inland, so not directly affect by the sea • Largely below sea level (up to 20 ft.), but protected by dikes, dams, barriers, gates and so on. 	<ul style="list-style-type: none"> • Göta River flows through the city • Mild maritime climate • The city was built on mud
Natural threats	<ul style="list-style-type: none"> •Sea Level rise •Flooding •More frequent and intense storms •More widespread coastal erosion • “Long duration, high intensity” rain patterns •Increasing average temperature •Decreasing numbers of frost days 	<ul style="list-style-type: none"> •Earthquake •Flooding •Tsunami •Sea level rise /Tides/ Sea erosion (the south bank, considering the greater Lisbon area) •Undulation •Wind and storm 	<ul style="list-style-type: none"> • Sea level rise • Flooding •Heavier rainfall •Longer period of heat •Longer period of drought •Groundwater salinization and volatility ... 	<ul style="list-style-type: none"> •”Too much water”: sea level rise, flood, increasing rainfall, moisture problems... • Landslide • Groundwater level change •Prolonged periods of drought and heat •Temperature may fluctuate

	<ul style="list-style-type: none"> •Longer growing seasons •Higher sea-surface temperatures •Salt water intrusion, increased groundwater, high waves and tides... 	<ul style="list-style-type: none"> •Landslide 		<ul style="list-style-type: none"> • Storm tides/ strong winds/ ice storm • Coastal erosion • Salt water intrusion • Less snow
Examples of anthropogenic threats	<ul style="list-style-type: none"> •Increasing urbanization and development • Increasing flows into old drainage system •Infrastructure and dam issues on flooding •Urban activities and built-up areas contribute to heat island effect •Chemical and pharmaceutical industries, increasing population and docklands rejuvenation worsen coastal vulnerability •Port activities •Tourism... 	<ul style="list-style-type: none"> •Urban fire •Deposits causing sedimentation •Serious traffic accidents/accidents involved hazardous substances or liquid fuel facilities/damages to tunnels, bridges and other infrastructure/accidents in fireworks and similar industries, serious damage to structures... • tourism •Increasing population and intervention on the waterfront ... 	<ul style="list-style-type: none"> •Growing population •Economic development •Autonomous urbanization •Energy infrastructure//greenhouse gas emissions/transportation/bicycles/“quantity and quality of residential and work locations and landscape” •Overproduction •Port activities: chemicals/oil/ fire/water pollution and high noise levels ... 	<ul style="list-style-type: none"> •Urban fire •Port related construction and activities •Oil and chemicals from modern shipwrecks •Inappropriate reuses of cultural heritage •Gentrification and urban development ...
Selected records of historical catastrophes	<ul style="list-style-type: none"> •Wind storm: 1588, 1688, 1674, 1703, 1839, 1997, 2014, 2017, 2018... •Flooding: 1993, 1995, 2002, 	<ul style="list-style-type: none"> •Earthquakes in 1755 with tsunami and fire, and also in 1344, 1356, 1531, 1551, 1597, 1909 and 1969... 	<ul style="list-style-type: none"> •Flooding in 1953, the Great North Sea flood, and also in 1993, 1995, 1998 	<ul style="list-style-type: none"> •Storm: “Gudrun” in January 2005; storms of the same strength in 1902 and 1969 •Extreme snowy weather: 1968,

	2015...	<ul style="list-style-type: none"> • Fire in historic Chiado district in 1988 • Plagues: 1569, influenced by the “Atlantic plague” 		<ul style="list-style-type: none"> • 1995; snow with strong wind in 1996 • “Ice bar storm”: 1921 • Flood: 2006 • the Surte slide in 1950
Examples of natural and anthropogenic impacts on cultural heritage	<ul style="list-style-type: none"> • Storm in 1703 caused the collapse of part of Dublin city wall • “The Night of the big Wind” in January 1839 damaged almost 25% of houses in Dublin • Tourism will shift North/ lengthen tourist season/diversify tourist activities/ more tourists from countries with severe temperature • SLR, tidal range and storm threaten port heritage • River flow changes affect historic navigational structures • Water level and water supply may change in canals • Flooding can damage museum collections and archival materials 	<ul style="list-style-type: none"> • With an elevation point at 4.5m regarding flooding, 107 public art elements including some cultural heritage sites can be damaged, which influence the city’s imaginary. 	<ul style="list-style-type: none"> • The quality of landscape and water can be influenced • Flooding due to rainfall may damage cellars and ground floor of buildings • Ground water raise can shape the foundation of buildings thereby leading to prolapse and collapse • Heat and air quality may contribute to degradation of buildings and infrastructure 	<ul style="list-style-type: none"> • The slow consequences such as mold, vegetation and pests on built heritage. • The Älvsborg Bridge needs to be closed when wind speed reach 25m/s • Flooding, rain leaks and biological attacks may affect museum collections, archives, etc.

	...			
Directions, features and examples of policies, strategies, adaptation and solutions	<ul style="list-style-type: none"> •Focus on flooding •Cross-sectoral collaboration and communication, for instance, between the port sector and the environmental sector, among Built & Archaeological Heritage, Biodiversity, Flood Risk Management and transport sector,... •Encourage public participation and raise public awareness as key solution •Realize and make good use of opportunities come with climate change, such as the exposure of previous hidden archaeological heritage, provide creative green products for tourists •Bridging Integrated Coastal Zone Management with climate adaptation and coastal cultural heritage management 	<ul style="list-style-type: none"> •Many policies and strategies are based on reflections and studies of historical catastrophes. •Climate change adaptation objectives at national level: developing knowledge, implementing adaptation, sectoral integration for adaptation. • At city level, policies focus on flooding risk. •More creative and cross-sectoral /interdisciplinary approaches integrating urban design, architecture, and building technologies are needed. ... 	<ul style="list-style-type: none"> •Embrace the notion of resilience •Take the opportunities come with climate change •Use cultural heritage to build climate change resilience •Adapting cross sectoral approaches •Join and lead international networks with similar climate change induced challenges. 	<ul style="list-style-type: none"> •A specific risk assessment of climate change impacts on cultural heritage has been done by the County Västergötland government •Public participation is encouraged •Collaboration at all levels: Nordic wide, nationwide, countywide, between counties, inter-municipalities and cross-sectoral •Resources integration •Develop and exchange knowledge • Development in Free Port area considering SLR: retreat, defend and attack • “Climate smart city” and “Climate-proof city” ...

<p>Selected issues</p>	<ul style="list-style-type: none"> • More effective resource management approaches and stronger central leadership are required • Public awareness and in-depth research are essential • The potential problems caused by adaptation, intervention and protection, as well as the indirect climate change-induced impacts, and the influences on the less visible cultural heritage deserve more attention • The integration of climate adaptation policies with heritage and tourism is a double-edged sword. 	<ul style="list-style-type: none"> • Financial consideration and budgeting influencing the scope and depth of relevant research • Protection vs. aesthetic and economic values and the authenticity • The lack of concern by national authorities • Policies and strategies based on research should pay more attention to the potential scenarios in the future • Cultural heritage and marine-related resources are taken for granted. ... 	<ul style="list-style-type: none"> • The lack of awareness of the threats and vulnerabilities of the city • Overly emphasizes economy • Policies can be too abstract • All the issues above contribute to the lack of public participation in both climate adaptation actions and cultural heritage preservation. ... 	<ul style="list-style-type: none"> • The consequences of climate change, especially sea-level rise, are not fully aware by the public, including heritage practitioners. • Heritage data not sufficiently digitalized for further research with GIS technique. • Finance issue • Administrative issue ...
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Appendix 15 The Comparison of the Uses of CHPC in the four Cities

		Dublin	Lisbon	Rotterdam	Gothenburg
The Economic, Social & Environmental Pillars	<i>Housing & Commercial uses</i>	<ul style="list-style-type: none"> - Commercial uses/mixed use with commercial values - Tried to address housing - The improved built environment contributed to higher house prices 	<ul style="list-style-type: none"> - For tourism rather than housing -Deteriorate the housing situation 	<ul style="list-style-type: none"> - Direct and indirect uses of CHPC - Integrally considered housing and conservation in urban spaces 	<ul style="list-style-type: none"> - Emphasizes sustainable uses of heritage buildings - Highlighted intrinsic and cultural-historical values of heritage -Circular economy
	<i>Public Space</i>	<ul style="list-style-type: none"> - Privatized public spaces before - Creates public space for social inclusion 	<ul style="list-style-type: none"> - Has a continuous awareness of turning previous port land into public space 	<ul style="list-style-type: none"> - CHPC and the “Rotterdam themes” in public space to boost the city’s competitiveness in the global market 	<ul style="list-style-type: none"> - Culture, arts and creativities as an integral part in public space
	<i>Cultural Tourism</i>	<ul style="list-style-type: none"> - Has switched from sustainable tourism to cultural tourism - Communities welcome tourism development - CHPC not fully integrated in cultural tourism 	<ul style="list-style-type: none"> - The most celebrated and visited destinations of the four cases - Tourism is a big part of the cultural heritage discourse 	<ul style="list-style-type: none"> - Lacking infrastructure - Port areas were challenges for tourism - Majority consumers from domestic market 	<ul style="list-style-type: none"> - Develop as a tourism destination

	<i>Reconnecting the port and the city</i>	<ul style="list-style-type: none"> - An important component of the DPC strategies for port-city integration 	<ul style="list-style-type: none"> -PCR improved in bits and pieces rather than a whole Improved the once polluted environment 	<ul style="list-style-type: none"> - Improved the once polluted environment - Both municipality and PA work on fixing the PCR 	<ul style="list-style-type: none"> - Fewer attempts of fixing PCR
The Cultural Dimension	<i>Providing Cultural Experiences (e.g., Presentation of Migration History)</i>	<ul style="list-style-type: none"> - (EPIC Museum) converted from a former warehouse - Accompany with mixed-use spaces targets the neighbourhood, the city and its visitors - Encourages sharing stories and objects - Intends to tell a universal story, provide emotional experiences and make connections - Promotes national pride 	<ul style="list-style-type: none"> - Different demographic change pattern comparing with the other cases - No specific museum for migration history 	<ul style="list-style-type: none"> - (The FENIX Museum of Migration) converted from former warehouse - Accompany with mixed-use spaces - targets the neighbourhood, the city and its visitors - Encourages sharing stories and objects - Intends to tell a universal story, provide emotional experiences and make connections 	<ul style="list-style-type: none"> - (Emigranternas Hus) as a traditional themed museum - Tells historical stories through artifacts, photos and models...
	<i>CHPC as a vehicle of the multiple identities of port cities</i>	<ul style="list-style-type: none"> - Limited discussion regarding the port perspectives in heritage sector - An absence of CHPC Seeking “new maritime 	<ul style="list-style-type: none"> - No typical port city image - Port stories are neglected - Limited discussion regarding the port perspectives in heritage sector 	<ul style="list-style-type: none"> - Port city culture is often discussed - Significant investment in memorizing Rotterdam’s maritime identity and recreating harbor feelings 	<ul style="list-style-type: none"> - Limited discussion regarding the port perspectives in heritage sector - Inherited the connection with the world

		identity”. - Hopes to reconnect with previous Dockland communities		CHPC	- Highlighted the merchant and industrial narratives
For Political Purposes	<i>A Tool of Democracy (Domestically)</i>	- A missed opportunity - Lack of systematic use of CHPC in this way	- Some levels of local actions - Local policies complement national strategies	- Local authorities actively approached the “marginal groups” in citizen participation - Public opinions can affect decision-making	- Sophisticated tool and policies to facilitate democratic dialogues Heritage as an integral part of the social pillar
	<i>Promote the City Internationally</i>	- Joining EEC, adjusting self-positioning and reflecting itself in a wider global context. - Initiated heritage projects for European Capital of Culture	- Joining EU, showcasing cultural and economic potentials, and the visual, cultural and spiritual connection with the other EU members. - Initiated heritage projects for European Capital of Culture	- Initiated heritage projects for European Capital of Culture	- Run for the European Capital of Smart Tourism

