

# ATHENA: MANAGEMENT PLAN AND ANCIENT THEATRE NETWORK INSIDE MEDITERRANEAN BASIN

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**ABSTRACT:** *During Cairns's session held in 2000, UNESCO established the necessity, for the Sites inscribed to the World heritage List, to develop a Management Plan. This document has the aim to assure the efficiency of all the guardianship policies, the valorization, the proper usage of Cultural heritage and promote new connections between the heritage and its territory. The European project ATHENA was born to promote and develop these managerial practices in a new integrated way focused on the usage of the Classical Theatres. Those Ancient architectures are the most suitable typology for the sharing of a cultural, social and economic legacy at Euro-Mediterranean level: by means of common regulation both for usage and conservation.*

**KEYWORDS:** UNESCO sites, classic theatres, cultural heritage management, management plan, european project

## 1. INTRODUCTION

"ATHENA" was the ancient goddess of wisdom, craft and justice so as an effective acronym for a project (**Ancient Theatres for New Actualities**) focusing on the cooperation between different countries that share the common heritage of classical theatres: the ATHENA "mission" is the development of a common strategy at Euro-Mediterranean level for the management of these ancient places for spectacle that can be considered as the starting point for the achievement of social, cultural and economic conditions.

During the last ten years the theme of Cultural heritage management has become a priority for all the institutions involved in the process of conservation, research and planning of activities related to sites inscribed to the WHL (World heritage List): the need of coordination and harmonization of every bureaucratic and cultural aspect related to UNESCO sites and their territories was established during the twenty-fourth session of the WORLD heritage COMMITTEE held at Cairns in Australia (27 November – 2 December 2000). UNESCO didn't want to establish a rigid procedure to follow for drawing up the Management Plan, but simply intended to make aware all the twenty-one members of the World heritage Committee about the need to avoid, by means of this new "tool", the lack of bureaucratic coordination between the overlapping policies of different institutions operating in the same territory.

In general terms the Management Plan should not be considered as a report about a site or a new regulation to follow, but a flexible "manual" aimed to start an integrated process; not just a WHL site with its buffer zone, but a whole territory should be involved in this process of guardianship and improvement. The strengthening of the link between a population, his Cultural heritage (both material and immaterial) and his territory is the key for the reading of the IRP task inside the ATHENA project. As a matter of fact this EU action includes five nations of the Mediterranean Basin (Jordan, Tunisia, Algeria, Spain and Italy<sup>1</sup>) every one characterized by means of a different task; IRP has to develop a prototype of Management Plan for each one of the chosen theatres and related cultural cluster (territory with its traditions

and culture). The expected goal is to define a sustainable strategy fitting in with different socio-economical conditions present in each one of the sites of the partnership, so that the most advanced practices could be shared to achieve a better and more conscious usage of theatres.

## 2. RELATED WORKS

The classic theatre is one of the most studied typologies from the ancient age, moreover their contemporary usage for dramatic performances makes it an extraordinary example capable to highlight a common legacy for all the Mediterranean populations: theatre represents a symbol, a good omen, in the process of integration of cultures by means of art. Marcus Vitruvius Pollio, dedicates great part of the fifth book of his treatise (*De Architectura libri decem*) to the theatre: its parts, its design process, the acoustic problems, the ergonomic features of the bleaches, etc. Another author, Heron of Alexandria a Greek mathematician, wrote in its treatise *Stereometrica* the algorithms aimed to solve the problem of capacity of the theatres, giving further proof about the level of dissemination of the design process of theatres in the ancient age<sup>2</sup>. All things considered, it can be asserted that between ancient architectures the theatre is one of the best known, not just thanks to technical treatise, but also to other authors (*Virgilius, Livius, Pliny the Elder, Tacitus*, just to mention the most known) that hand down to us a plenty of information about the history, the development, the social significance of these buildings. From the second half of the 15<sup>th</sup> century, famous architects, scholars and artists have been trying to translate and disseminate Vitruvius' treatise and added many drawings to it with the aim to ease a formal-geometrical interpretation of the ancient writing.

During the *Renaissance* it started a new interest for theatrical building (Figure 1) due to the reuse project of the Marcello Theatre in Rome promoted by the Savelli Family that commissioned *Baldassarre Peruzzi* to convert in a new palace the ancient mediaeval fortress built on a part of the ancient theatre. Peruzzi used the occasion to prove by means of new surveys whether the ancient ruins fitted or not with Vitruvius'

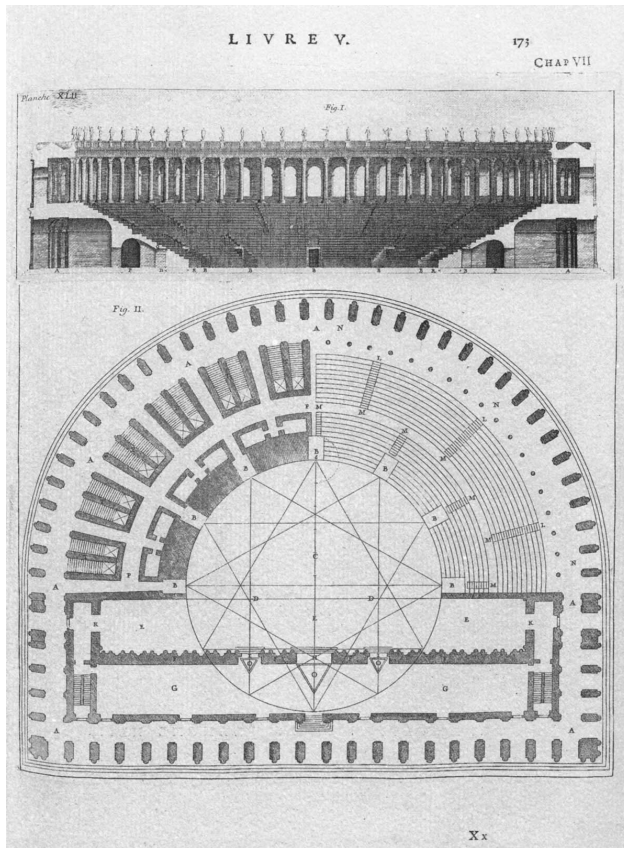


Figure 1. The Latin theatre construction scheme: starting from the Renaissance the study of Latin theatre geometry was one of the main themes of research for European architects (from P. Gros (editor), (1997), Vitruvio, De Architectura, Torino Einaudi, pag. 496)

geometrical prescriptions starting a new research field<sup>3</sup>. In more recent times scholars and researchers summarized great part of the knowledge about Greek and Roman Theatres in some fundamental books and journals, between them, can be mentioned the systematic census of all the known ancient theatres by *Ciancio Rossetti* and *Pisani Sartorio*<sup>4</sup> that supplied to the scientific community a reference of great relevance.

Recent studies by Gros<sup>5</sup> and Sear<sup>6</sup> sometimes focused on the architectural design, or with a much wider and general scope, testimony the continuity of interest about ancient theatres and the resulting importance of disseminating in the proper way the outcomes of those researches<sup>7</sup>.

ATHENA project has many aims, between them, is the one of spreading between the partners not just the *state of art* about the theatre typology in general terms, but also a more detailed and specific knowledge about every one of the chosen buildings of this Mediterranean Basin partnership.

ATHENA IRP team (AIT) started a bibliographic study about classical theatres of Spain, focusing many different themes: from the restoration protocols, to the new archaeological discoveries, so as managerial practices in use.

The archaeological interest for theatres is proved by conferences, papers and books that, starting from the '80, followed the excavation and restoration process of many Spanish sites; between them, the symposium "*El teatro en la España Romana*", held at Mérida during November 1980, and organized by Extremadura institutions, can be considered the starting point of a dissemination process aimed to share the results of every single study on theatrical buildings of Spain<sup>8</sup>.

On the other hand AIT gathered information about the problem of archaeological sites management, in this regard started two complementary investigation lines: one referred to UNESCO sites in general, the other referred to the usage of ancient places for spectacle.

To the first category belong a great number of recent studies, most of them developed during the last ten years. Italy in particular was one of the more responsive nations in the implementation of UNESCO directives about the "Management Plan tool"; the reason can be considered the great number of Italian sites inscribed at the WHL and the need of coordination between different institutions that in many cases have overlapping competences on the same sites: PhD thesis<sup>9</sup>, conferences proceedings<sup>10</sup> and web sites<sup>11</sup> provide a large amount of information that proof the interest of different institutions in disseminating the new integrated approach promoted by UNESCO after the Cairns conference and The Budapest Declaration adopted by the World heritage Committee in 2002 during its 26th Session<sup>12</sup>.

In compliance with UNESCO's requests concerning management plans, the Italian Ministry responsible for cultural heritage, the MiBAC (*Ministero per i Beni e le Attività Culturali*), founded a special office in 2004 for the implementation of the *Convention for the Protection of the World Cultural and Natural heritage*; after one year of research it was published the "*Progetto di definizione di un modello per la realizzazione dei Piani di Gestione dei siti UNESCO*", a vast manual supplied by lots of examples developed by means of the collaboration of many Italian institutions and Ernst & Young Financial Business Advisor S.p.A., one of the most important global professional services firm. On the other hand AIT developed a study on the theme of usage and conservation of ancient theatres.

The "*Siracusa Charter for the conservation, fruition and management of the ancient theatrical architectures*" is one of the most updated documents on the theme of theatres; it was promoted by the Sicilian Regional Councilor's office for Environment, Cultural heritage and Education and the Regional Centre for Planning and Restoration as the final result of an international conference held at Syracuse between the 13<sup>th</sup> and the 17<sup>th</sup> of October 2004 called "*La materia e i segni della storia*"<sup>13</sup>.

The international meeting objective was to put in evidence and develop planning practices, sustainable usage and conservation of the ancient theatrical buildings of the Mediterranean Basin. Another aim of the conference was the sharing of the first results of a wider national project called "*Carta del Rischio*": it was presented the "*pilot project*" carried on by the Regional Centre for Planning and Restoration on the ancient theatrical system in Sicily and in particular on the Greek-Roman Theatre in Taormina<sup>14</sup>.

Others related documents and studies about the usage of theatres and, more in general, places of performance are: the Segesta Declaration and the Verona Carter. The Segesta Declaration was subscribed at the end of a colloquium organized by the Council of Europe in September 1995 and concerns the protection and proper use of ancient places of performance, including theaters, amphitheatres, stadia, hippodromes, and arenas with origins in the Greek and Roman ages.

Verona Carter on the Use of Ancient Places of Spectacle was adopted at the International Colloquy on New Technologies and Enhancement of Ancient Places of Performance, held in Verona during august 1997 and it is the result of co-operation between the Council of Europe, the European Union and Unesco.

The charter is the product of experts who met in the framework of MINOTEC Project, launched with the support of European Union in association with various institutions of France, Greece, Italy and Spain<sup>15</sup>. New technologies and management can be considered as a "common denominators" of all the recent studies on theatres: by a side 3D Laser Scanner technologies can achieve an accurate and easy to update survey of archaeological remains suited for the development of restorations and maintenance, but in the last years, new software solutions permitted to the researchers a deeper investigation of acoustic aspects of ancient theatres.

Projects such as the already mentioned MINOTEC, CHARISMA, ERATO, THEATRON and the ATHLAS put in evidence the acoustic properties of the ancient theatre design and have launched a new interdisciplinary research field that has to do with analyses of acoustic behavior by numerical simulation<sup>16</sup>, in order to support the improvement of knowledge about theatres (hypotheses, virtual reconstruction, etc.).

### 3. PURPOSES

ATHENA project deals with a complex “scenario” formed of various categories of opportunities and problems that have to be organized and solved with the aim to create a sustainable development for the sites belonging to the project partnership: archaeological investigation, restoration, legal frame of the managerial practices, dissemination, cultural and economic development.

Inside this project, the IRP task is the one of developing a managerial tool aimed to improve the general condition of a site in accord with the concepts established by the more recent prescription by UNESCO, by Verona and Syracuse Charters and Segesta Declaration. Each one of these last three documents underlines the need of integration between different countries by means of a theatre network in order to share common usage regulations and policies of conservation. In this sense, one of the final ATHENA goals has to do with a more general scope related to international co-operation policies because through the activities needed for the development of a Management Plan it will be possible to deepen cultural relations and encourage political and economic reforms.

This is the reason why ATHENA Management Plan has different aims, grouped together using different priorities:

#### Harmonizing the existing planning

This one is the most important goal of this action, because every protection and policy, at local and national level, referred to the chosen theatres and archeological areas has to be coordinated and planned with the aim to avoid overlapping competences and conflicting urban

planning protections. Moreover it will be possible to define common standards at Euro Mediterranean level, through the sharing of reports produced by every partner, focused on the theme of theatres usage and conservation.

#### Knowledge

Archaeological areas of great significance can be considered the most desirable subjects of investigation, but sometimes, the general knowledge about a site suffers of a lack of coordination and planning between of each department and institution involved in a study. As in case of overlapping policies, it is important to develop an integrated strategy capable of managing all the research activities without forgetting the results obtained by former studies: the objective is to fill up the “voids” in behalf of a general advance of knowledge on theatres and cultural clusters by means of the possibilities offered by new technologies for dissemination and storage.

Excavation, surveys, analytical and archeological studies are aimed at an improvement of the general knowledge both at horizontal and vertical level, taking in consideration local traditions and dissemination quality of the visits in a common strategy of overall valorization of a site (Figure. 2).

#### Economic/Cultural Development

ATHENA project foster the implementation of a Management Plan aimed at rationalization and planning of every kind of economic activities regarding the theatre and the archaeological site. Income and expenditure has to be planned by means of proper policies that take in consideration both local and national institutions so as private investors that can supply money or human resources aimed at the development of the site and its population.

A common quality standard of cultural activities inside ATHENA network can be considered a priority, for the achievement of a better level of dissemination of the ancient theatres (scientific level of guided tours); as a matter of fact the presence of a “network standard” will reflect its positive effect on local economy by means of a proper planning that will avoid overcrowding of areas, congestion, lack of coordination between visits, theatrical performances, archeological excavations.

By the other side, the effectiveness of a rational management of cultural heritage cannot be simply reduced to comfort, safety level and quality of the services supplied, but has to take in consideration immaterial aspects of local culture that have to be integrated in the specific purposes of the Management Plan.

#### Conservation

The usage of the ancient theatrical structures represents an opportunity for local economy and a way to keep “alive” the ancient classical tradition of dramatic art, but at the same time the absence of a planned monitoring activity so as the lack of standardized and shared restoration protocols can accelerate the process of deterioration of the theatre. The inappropriate usage can cause dangerous threats for the “delicate health” of ancient structures; consequently ATHENA has the aim to share between partners proper and updated procedures capable of surveying and detecting problems concerning incorrect restorations and the integrity level of structures.

### 4. METHODOLOGY

The ATHENA general methodology splits the general action in 5 different tasks called Work Packages, that have to ensure the effectiveness of each working step by means of clear milestones and products that will be developed and shared during the project duration. Every Work Package has to provide a certain amount of deliverables

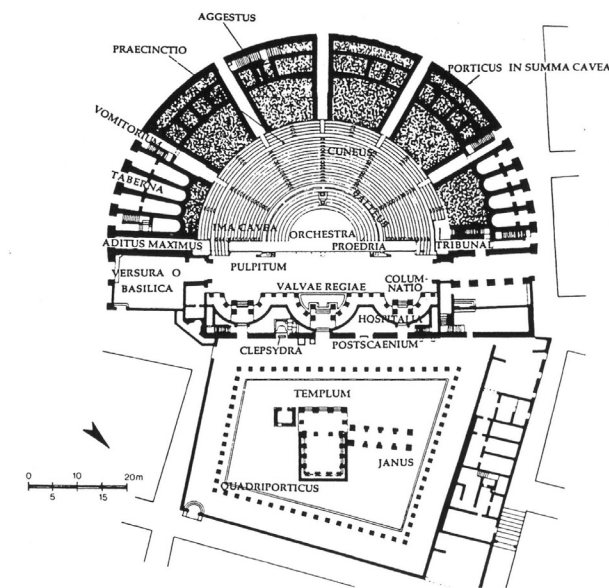


Figure. 2. The Leptis Magna's theatre and its Porticus Post Scaenam: ATHENA wants to develop the level of knowledge obtainable during the visit of an archaeological site by encouraging and promoting common standards of dissemination (from P. Gros, L'Architettura Romana, dagli inizi del III secolo a.C. alla fine dell'Alto Impero, Milano Longanesi, 2001. pag. 327)

that will be shared with the other partners and, at the same time, will remain on each site as products of the project.

The organization of this complex structure depends on a Project Manager that has the responsibility for the running of the project, ensuring the respect of the schedule and the economic aspect. In general terms the partnership “*does all things together*”<sup>17</sup>, following the timetable, but at the same time every Work Package is led by a responsible partner given that his scientific skill and cultural identity is related to that particular task that has to be developed in collaboration with other partners. At established time ATHENA Consortium will meet to evaluate the status of the action, discussing operating modalities with other partners and organizing seminars with the aim to spread the project to populations, stakeholders, local institutions.

IRP is the Work Package 4 leader: its task is focused on the design of a Management Plan for the sustainable usage of theatres and development of local economy and traditions inside the so called “Cultural Cluster”; the reference area of the archaeological site that can include a vast territory forming the “scenario” of different cultural identities that should be preserved and developed.

AIT, by means of a number of periodic meetings held at the *Instituto de Restauración del Patrimonio*, started the design process of a proper methodology capable of gathering multi-scale and heterogeneous information from every sites and then capable of managing these large amounts of data with the aim to develop proper action plans including the Ancient Theatre Usage Manual and the Guidelines for compatible utilization. AIT is formed by researchers and specialists in architecture, conservation science, laws, economy and history, among others.

In addition to the project staff, an IRP Quality Control Commission (QCC) formed by relevant researchers in the IRP was formed, which monitors and internally supervises the quality of the work performed by the AIT and the researchers directly involved in the project. Due to the interdisciplinary nature of ATHENA Project, AIT established the necessity to extend the preparatory activities of Work Package 4 to a number of UNESCO sites’ managers including ancient theatres.

By means of the results obtained during Work Package 1 (Setting up the common scientific and cultural frame<sup>18</sup>) AIT identified different archaeological sites of Spain characterized by the usage of ancient theatres for contemporary dramatic performance. Spanish approach to conservation and usage of ancient theatres can be considered one of the most updated inside the whole Mediterranean Basin since in the last twenty years many projects were developed following different needs.

Sometimes prevailed the request of reutilization as happened at Sagunto where the reconstruction of great part of *cavea* and *Scaenae Frons* by Giorgio Grassi and Manuel Portaceli caused great sensation: supporters and opponents since the first constructive phases animated a public and scientific debate that generated the so called “Sagunto Effect”. A so intense intervention (great part of it is not reversible) led to a more wary approach to the theme of ancient places of performance; the main example of this new intervention criteria, opposite to the one used at Sagunto, is offered by Cartagena where Rafael Moneo developed an integrated project (museum-theatre) in which a partial *anastylosis* of the *Scaenae Frons* is functional to didactics and the usage for performances is considered not compatible with conservation instances. In consequence of a deep and extended census on the theme of managerial practices of Ancient Theatres of Spain, AIT selected the most relevant national interventions by means of four different criteria: state of conservation, current usage, presence of a managerial practices, and relation with the urban context.

By means of this comparison it was chosen the archaeological site of Segobriga (Cabeza de Griego, Saelices, Cuenca Province, Castilla-La Mancha) identified as the more suitable example for ATHENA Management Plan objective.

AIT methodology is based on various assumptions, all aimed at providing to all the ATHENA partners an “open” and “flexible” Management Plan structure capable of fitting with different identities, both cultural and economic, of the ATHENA Consortium; this is the reason why it was decided to “merge” the IRP task (Work Package 4) with the manual developed by MiBAC for the Italian sites inscribed to the WHL (World heritage Sites).

The “*Modello per la realizzazione dei Piani di gestione*” approach is considered a performing and very comprehensive methodology for the development of the Management Plan, but on the other hand it is suited for the Italian sites, with their specificity (juridical frame and policies, economic and cultural development). ATHENA has to do with a wider and complex “scenario” regarding all the classical theatres of the Mediterranean Basin; therefore AIT considered as quite difficult the possibility to find all the economic and human resources needed for the development of a so complex and sophisticated methodology. The risks of a failure due to a too heavy preparatory phase that require the bureaucratic implementation at all the institutional levels in the cases of ATHENA project would probably delay the implementation of the needed Action Plans concerning the usage and conservation of the sites.

ATHENA approach is quite different: by a side MiBAC model can be defined “*top-down*” because offers an overview of a complex system formed by three phases (Preparatory Analysis, heritage territorial resources, Territorial Socio-economic Frame) that later should be specified, but in any case the model details subsystems strategy by means of specific action plans fitting with a distinctive feature of a site.

By the other side ATHENA offers a “*bottom-up*” strategy because the starting assumption is that the real usage of an ancient theatre can be considered the “engine” for the overall enhancement of a site, moreover the diffusion of this architectural type in a vast area that covers three continents offers the opportunity to share the results of the better valorization practices inside a network, even greater than ATHENA Consortium.

## 5. RESULTS

The model of Management Plan developed during the first year of ATHENA Project is the main output produced by AIT along with two questionnaires made with the aim to share both the Work Package 4 methodology and the proper way to collect and organize the huge amount of data required for the theatre and Cultural Cluster Management.

A first step in the developing of a managerial tool suited for Athena’s aims was a series of questionnaires carried out by Maria Jose Viñals and Alicia Llorca and theirs research teams. The wide range of topics requested in this first phase has to do with the gathering of information about:

### Managerial Documents

Questionnaire about Managerial practices and their level of implementation in the built heritage of the Cultural Cluster.

### Built heritage

State of conservation of the theatre and its integration with the other built heritage, risk and threats of ancient structures.

### Activities

Level of development of activities such as guided visits or performances held in the theatre and Cultural Cluster.

### Facilities

Facilities, divided in three main categories: recreational facilities, special events facilities and scientific facilities.

## Services

Services provided in the Cultural Cluster.

### Visitor profile

Questionnaire aimed to determine the quantity of visitors, their expectations and satisfaction level.

### Local economy

Questionnaire about productive activities, job market and professional training inside Cultural Cluster.

### Stakeholders

Institutions and organizations for public or private ownership oriented to the dissemination of local culture and theater in particular so as the responsible institutions aimed at preservation of historical and artistic heritage.

These questionnaires are aimed at a first analysis about the chosen sites (Petra, Tipasa, Cartago, Siracusa, and Merida). The role of these documents was to establish the level of development of all the sectors related to the Management Plan and its implementation, evaluate the general conditions and compatibility with the ATHENA Project.

Great part of this first survey was focused on collecting data about the presence or not of protection policies, planned activities (maintenance, performances), and the development of local economy in relation with tourism.

The second step of AIT was how to give a hierarchy, a scale of priorities to the information gathered and moreover to deepen by means of a second questionnaire the technical aspects of the built heritage.

MiBAC's "*Modello per la realizzazione dei Piani di gestione*" has been defined as a "*top-down*" approach to the problem solving of managing complex systems such archaeological sites; opposite to it, ATHENA gave Work Package 4 a very clear structure (as approved by European Commission). This task was split in five different parts, mainly focused on the theme of theatre compatible usage and conservation:

-Technical Aspects

-Economic Aspects

-Intangible Aspects

-Juridical Aspects

-Put the theory into practice

In addition IRP has to develop for each site under study an "Ancient Theatre Usage Manual" and "The Guidelines for compatible utilization". AIT established a relation between the two different approaches because of the huge quantity of heterogeneous data to organize and in consideration of the relevance of MiBAC's model, also appreciated by UNESCO for its completeness. The AIT proposal was to organize as following the ATHENA Management Plan (Figure. 3).

### Preliminary activities

The objective of this first task is the development of integration and dialogue between all the institutions (at every institutional level) involved in the management process of the site and related Cultural Cluster.

Between them it should be established a formal way (as a draft agreement) aimed to identify and describe the relative roles: once the Management Plan will be implemented it will be possible to achieve and regulate the legal relationship between institutions.



Figure 4. Picture of the Segobriga's ancient Roman Theatre during a spectacle: the theme of the correct and sustainable usage is one of the main aim of ATHENA Management Plan (Photo: Filippo Fantini)

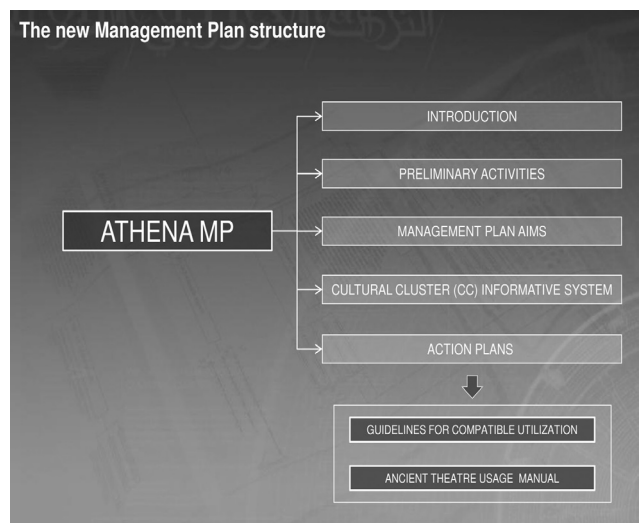


Figure 3. A scheme highlighting the basic structure developed by IRP for the "prototype of Management Plan" that will be shared between partners

Management plan aims<sup>19</sup>

All the rules, laws, and regulations produced by offices responsible for the management process has to be revised with the aim to harmonize different policies. The same should happen in the field of research with the aim to avoid overlapping studies and encouraging the completion of the general knowledge about a site (from built heritage to the immaterial culture).

Another expected result of ATHENA Management Plan is the economic and cultural development of the population that lives in the Cultural Cluster by means of an integrated strategy that starts out with theatre valorization without avoiding the compatible usage of ancient and “fragile” structures (Figure. 4).

Cultural cluster informative system

Site managers and their offices have to develop, implement and update all kind of information related to the theatre, the site and the Cultural Cluster.

They have to spread the questionnaires at fixed time between the population, the site visitors, the stakeholders, and the research

centers so as other offices involved in the planning activities. AIT established a possible subdivision of thematic areas to fill up with homogeneous information in accord to IRP original five tasks<sup>20</sup>:

1. Technical Aspects

Historical knowledge on the theatre

State of conservation of the theatre and CC

Risk and threats

2. Economic Aspects

Associations and foundations

Ordinary and special resources for theatre and CC

Services suppliers for theatre and CC

Stakeholders investors and sponsors of the CC

Local Economy of the CC



Figure. 5. The Petra Theatre: between the task of ATHENA IRP team there is the one of defining “guidelines for compatible utilization” and “Ancient theatre usage manual” for the network of ancient theatres belonging to the partnership and characterized by different problems and opportunities (Photo: Francisco Juan Vidal)

Accessibility and infrastructures

### 3. Intangible Aspects

The ancient festivals held in the theatre

Contemporary scientific studies about local traditions

Description of the traditional activity

Training centers for the development of traditional activities

### 4. Juridical Aspects

Property Regime of theatre and CC

System of protections and urban planning inside the CC

Safety standards for performance building at local and national level

Action plans

This last phase can be considered the development of the original fifth IRP task of the ATHENA Project “*Put the theory into practice*”; it consist in a series of specific measures able to achieve the Management Plan Aims:

1. Updating and development of knowledge
2. Conservation and maintenance
3. Usage regulation
4. Guidelines for compatible utilization
5. Ancient theatre usage manual
6. Economic strategy
7. Training

## 6. CONCLUSIONS AND FUTURE WORK

This paper briefly summarizes the first results of a complex interdisciplinary preparatory phase to IRP leadership of the Work Package 4.

The theoretic nature of this work is the product of a “work breakdown” that can be considered the output of a comparison process: by a side the evaluation of opportunities and the limits of the most updated managerial methodologies, by the other side the general purposes of an integrated action that has the aim to share and encourage the dialogue between institutions and populations of the Mediterranean Basin.

AIT tried to produce a methodology for the development of a Management Plan “open” and “flexible” characterized by a series of priorities and not of prescriptions or strict rules, because the improvement of local economy and culture cannot be achieved without the internal dialogue between institutions and population involved in the process of management.

The next step concerning IRP leadership of ATHENA will be the development of ACTION PLANS suited for the problem solving and planning of activities of the chosen sites also including Guidelines for compatible utilization and Ancient theatre usage manual (Figure. 5).

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## NOTES

1 The ATHENA Consortium is formed by: The Hashemite Kingdom of Jordan Ministry of Tourism & Antiquities, Department of Antiquities (Jordan), Dipartimento di Rilievo, Analisi, Disegno dell'Ambiente e dell'Architettura (RADAAR) - “La Sapienza” Università di Roma (Italy), Instituto de Restauración del Patrimonio (IRP) - Universidad Politécnica de Valencia (Spain), Laboratoire Batu dans l'Environnement - Université Hoauri Boumediene (USTHB - Alger), Institut Préparatoire Aux Etudes Littéraires et Sciences Humaines (Tunis).

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12 The final documents of the 26th session of the Committee Decisions can be downloaded at the following address: <http://whc.unesco.org/en/sessions/26COM> (december 2010).

13 More information can be gathered at the following link: [http://www.regione.sicilia.it/beniculturali/dirbenicult/dvd\\_regione/centrorestauro/news/convegno\\_siracusa\\_13-17\\_10\\_2004/II\\_circolare\\_aggiornamento1.htm](http://www.regione.sicilia.it/beniculturali/dirbenicult/dvd_regione/centrorestauro/news/convegno_siracusa_13-17_10_2004/II_circolare_aggiornamento1.htm) (december 2010).

14 Object of the researches were experimental surveys and monitoring campaigns all aimed at a deeper knowledge of the main risks to which the theatre is exposed.

15 <https://wcd.coe.int/wcd/ViewDoc.jsp?id=573591&Site=COE> (december 2010).

16 On the acoustics of ancient theatres see: F. Guglielmetti, F. Bisegna, (2008), 6.1. *Studio Acustico*, in *Il teatro greco di Taormina, studio tematico della Carta del Rischio del Patrimonio Culturale ed Ambientale della Regione Sicilia*, Parte II, Editore Regione Sicilia, Palermo. Pag. 257-271.

17 From ATHENA Grant Application Form, page 23.

18 Work Package leader: Institut Préparatoire aux Etudes Littéraires et de Sciences Humaines de Tunis.

19 *Supra* paragraph 3.purposes.

20 *Supra*.

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Versión española

## TITULO: *Athena: management plan y red de teatros antiguos en la Cuenca del Mediterráneo*

RESUMEN: *La fortificación abaluartada tardía se presenta en España como un patrimonio raramente estudiado por haber integrado, en la mayoría de los casos, parte de las infraestructuras de acceso restringido del Ejército. Cuando a raíz del plan META de 1994 el Ministerio de Defensa desafecta una porción de este patrimonio, queda abandonado o cae en manos privadas sometido a todo tipo de intervenciones desafortunadas. La realidad actual del patrimonio abaluartado tardío es la de un patrimonio poco conocido que requiere de una puesta en valor rigurosa, aplicando una metodología acorde con el objeto a examinar y activadora de aquellos parámetros exclusivos que atesora este patrimonio singular, como son los vínculos con el territorio y su dimensión global, la trascendencia de la medida y sus trazados geométricos o la pervivencia de las técnicas constructivas tradicionales conviviendo con la última tecnología.*

*En un afán de fijar una metodología de estudio histórico arquitectónico— inspirada en trabajos precedentes acometidos por el Grupo Loggia en el caso de los fuertes abaluartados del siglo XVIII Cartageno, bajo la dirección de Juan Francisco Noguera—el autor de este artículo centra su atención en las fortificaciones abaluartadas tardías, que conviven con la fortificación contemporánea. Se verifica de este modo la validez de una metodología centrada en el estudio histórico-documental del monumento, el estudio "in situ" del mismo y, especialmente, el análisis compositivo.*

*Se escoge como objeto de estudio una pieza singular como es el Fuerte de San Julián de Cartagena, obteniendo así un doble objetivo: la comprobación de la citada metodología de análisis patrimonial y la puesta en valor de este hito abandonado del patrimonio cartageno.*

PALABRAS CLAVE: *sitios UNESCO, antiguos teatros romanos, gestión del Patrimonio, management plan, proyecto europeo*