Universiteit
Leiden
The Netherlands

# Selling cultural heritage?

Groot, B.M.

**Citation**
Groot, B. M. (2017, September 26). *Selling cultural heritage?*. Retrieved from https://hdl.handle.net/1887/57990

| | |
|---|---|
| Version: | Not Applicable (or Unknown) |
| License: | Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden |
| Downloaded from: | https://hdl.handle.net/1887/57990 |

**Note:** To cite this publication please use the final published version (if applicable).

Cover Page

Universiteit Leiden

The handle http://hdl.handle.net/1887/57990 holds various files of this Leiden University dissertation

**Author**: Groot, B.M.
**Title**: Selling cultural heritage?
**Issue Date**: 2017-09-26

# SELLING CULTURAL HERITAGE?

Brittany M. Groot

# Selling Cultural Heritage?

## Private-sector partnerships and the value of cultural heritage

Proefschrift
ter verkrijging van
de graad van Doctor aan de Universiteit Leiden
op gezag van de Rector Magnificus prof. mr. C.J.J.M. Stolker,
volgens besluit van het College voor Promoties
te verdedigen op dinsdag 26 september 2017
klokke 11:15 uur
door

Brittany Marguerite Groot

geboren te Wahroonga (Australia)
in 1985

**Promotor**

Prof. dr. J.C.A. Kolen

**Co- promotor**

Dr. M.H. van den Dries

**Promotiecommissie**

Prof. Dr. C.L. Hofman, decaan Faculteit der Archeologie (voorzitter)
Prof. Dr. M.E.R.G.N. Jansen (secretaris)
Prof. Dr. I. Lilley
Dr. S.W.J. Luning
Dr. L.R. Egberts

## Abstract

This thesis explores the value of cultural and archaeological heritage through a focus on multinational corporations (MNCs) across industries and their involvement with cultural heritage. By bringing forward cases from a broad range of sectors it contributes to the discussion of private-sector stakeholder engagement and responsibility, and to the theoretical and practical questions of cultural heritage and its value.

Research to date has focused mainly on industries where MNCs have a direct impact on cultural or archaeological heritage through their operations: for example, in the extractive and construction industries, and the tourism and financial sectors. A cross-industry survey is largely absent, therefore leaving a gap in the knowledge related to private-sector stakeholder engagement with cultural heritage beyond these industries. This research makes a first step to fill this gap by providing a global, cross-sectoral analysis of MNCs' involvement with cultural heritage.

The theoretical framework takes a network approach to MNCs, discussing *corporate social responsibility (CSR)* as well as its evolution to *brand social responsibility (BSR)*. The primary research presents a survey and analysis of MNC strategies related to cultural heritage. The research analyses fifty corporate sustainability reports, alongside a broad document analysis, interviews, and a selection of four case studies: Rio Tinto (mining), American Express (financial services), Unilever (consumer-goods), and Google (information technology).

The research brings forward two new findings for the field of cultural heritage management. First, it shows that extensive private-sector involvement with cultural heritage comes from a wider range of sectors than has been previously assumed (namely, the automobile, alcohol, consumer-electronics, and high technology sectors). Second, through case-studies it expands the understanding of the value of cultural heritage for MNCs as a proactive strategy - related for example to the marketing and brand value - rather than as a reactive strategy stemming directly from legal or ethical responsibilities.

The research is relevant especially for professionals in the field of archaeological and cultural heritage management working in the area of private-sector stakeholder engagement. More active engagement is needed by heritage experts to ensure that additional guidelines and regulations are being created for this broader range of sectors and activities. At the same time, there are several valuable partnership opportunities that come to light in this research, and that are not being leveraged today. As such, cultural heritage professionals may be able to use this research to find new solutions for creating shared value.

***Cultureel erfgoed in de verkoop? Samenwerking met de private sector en de waarde van cultureel erfgoed***


**Samenvatting**

Deze thesis is het resultaat van een onderzoek naar de waarde van cultureel en archeologisch erfgoed. Daarbij wordt gefocust op de betrokkenheid van multinational bedrijven binnen verschillende sectoren bij cultureel erfgoed. Er zijn cases bestudeerd in een breed aantal sectoren, waarmee een bijdrage wordt geleverd aan het debat over betrokkenheid en verantwoordelijkheid van stakeholders binnen de private sector. Daarnaast beantwoordt dit onderzoek wetenschappelijke en praktische vragen over (de waarde van) cultureel erfgoed.

Bestaand onderzoek richt zich met name op sectoren waarin multinationals met hun werkzaamheden een directe impact hebben op cultureel en archeologisch erfgoed. Voorbeelden hiervan zijn de mijnbouw, bouw-, toerisme- en financiële sector. Tot nu toe ontbreekt onderzoek waarin verschillende sectoren tegelijk worden bestudeerd. Dit leidt tot een hiaat in de kennis die gerelateerd is aan betrokkenheid bij cultureel erfgoed van stakeholders in de private sector en dat de genoemde afzonderlijke sectoren overstijgt. Dit onderzoek is een eerste stap in de richting dit gat te dichten met een wereldwijde, sectoroverstijgende analyse van de betrokkenheid van multinationals bij cultureel erfgoed.

Het theoretisch kader beschouwt multinationals vanuit een netwerkbenadering. *Corporate social responsibility (CSR)* vormt een centraal concept, waarbij ook de ontwikkeling naar *brand social responsibility (BSR)* wordt besproken. Het primaire onderzoek bestaat uit een vragenlijst over en analyse van de strategieën die multinationals hanteren in relatie tot cultureel erfgoed. Er zijn vijftig duurzaamheidsrapportages van multinationals geanalyseerd, aangevuld met een brede documentstudie en interviews. Ook zijn vier cases uit verschillende sectoren geselecteerd: Rio Tinto (mijnindustrie), American Express (financiële dienstverlening), Unilever (consumentengoederen), en Google (informatietechnologie).

Dit onderzoek brengt twee nieuwe bevindingen voor het vakgebied van cultureel erfgoed management aan het licht. Ten eerste blijkt dat meer private sectoren dan eerder werd aangenomen in hoge mate betrokken zijn bij cultureel erfgoed (namelijk automotive, alcohol, consumentenelektronica en high-tech). Ten tweede maken de case-studies inzichtelijk dat het zinvol is voor de culturele erfgoedsector (dat wil zeggen experts zoals archeologen die werkzaam zijn op het gebied van cultureel erfgoedmanagement) om een proactieve benadering te kiezen. Cultureel erfgoedmanagers en experts zouden meer en proactieve betrokkenheid moeten tonen bij dit onderzoeksdomein. Het is namelijk relevant voor hen om te onderzoeken of en op welke manier waarde gecreëerd kan worden.

Dit onderzoek is van toegevoegde waarde voor professionals die werkzaam zijn op het gebied van archeologie en cultureel erfgoedmanagement en die zich bezighouden met stakeholderbetrokkenheid binnen de private sector. Er is meer actieve betrokkenheid van erfgoedexperts nodig om ervoor te zorgen dat richtlijnen en regulering worden geformuleerd voor het hiervoor genoemde bredere palet aan sectoren en activiteiten. Tegelijkertijd laat dit onderzoek zien dat diverse waardevolle samenwerkingsmogelijkheden tot op heden niet worden benut. Cultureel erfgoedprofessionals kunnen dit onderzoek daarom mogelijk gebruiken om nieuwe oplossingen te vinden voor het creëren van gemeenschappelijke waarde.

## Table of Contents


Abstract (English/Dutch) 1
Table of Contents 3
List of Figures 6
Acknowledgments 7
List of acronyms 9

**Introduction 11**

**Part I 23**

**Chapter 1 The values of the past 25**
1.1 Globalization, and the digital, technological and consumer revolutions 26
1.2 Resource pressures, tourism, and the preservation dilemma 30
1.3 Authenticity and the "authorized heritage discourse" 31
1.4 Cultural heritage and the construction of identity: from MNCs to nation-states 32
1.5 Cultural Heritage in the Popular Media 37
1.6 Cultural Heritage and Economic Valuation 38
1.7 Development agendas and the World Bank 41
1.8 Heritagization in the Hashemite Kingdom of Jordan 43
1.9 Discussion 44

**Chapter 2 Cultural heritage in the corporate imagination 47**
2.1 Identity and heritage in the corporate vernacular 47
2.2 MNCs in the network perspective 49
2.3 The problem of "glocal" strategy 50
2.4 The Corporate (and Brand) Social Responsibility agenda 51
2.5 The limitations of CSR 54
2.6 Advertising, Marketing, and Relationship-Building 55
2.7 Discussion 56

**Part II 59**

**Chapter 3 Research Method 61**
3.1 Document analysis 61
3.2 Overall data collection and sample 62
3.3 CSR reports & Sample Selection 63
3.4 Broader survey of MNC examples 65
3.5 Selection of case studies 65
3.6 Selection of key UN instruments 66
3.7 Limitations 66

**Part III 67**

**Chapter 4 CSR Report Analysis: Top 50 Global Corporations for Reputation 69**
4.1 List of MNCs and data collection 70
4.2 Data coding using NVivo 73
4.3 Overview of key trends 74
4.4 Cultural heritage in the 'Top' Reports 77
4.4.1 Canon (consumer electronics) 77
4.4.2 BMW Group (automobiles) 82
4.2.3 Volkswagen Group (automobiles) 85
4.2.4 Microsoft (high-technology) 88
4.2.5 Google Inc. (high-technology) 90

4.3 Other MNCs involved with cultural heritage 91
4.4 Smart cities and urbanization as a new societal challenge? 92
4.5 Key guidelines and codes – the influence of the UN and MDG 93
4.6 Future reports: temporary trend or on-going strategy? 93
4.7 Discussion 94

**Chapter 5 Selling through cultural heritage? 97**
5.1 Frameworks for analyzing private-sector involvement 98
5.2 Proactive / Pull strategies 100
5.2.1 Core business and bottom-line interest 100
5.2.2 Internal marketing and creativity 101
5.2.3 Building Media value 102
5.2.4 Selling through local authenticity (national and historic associations) 103
5.2.5 Selling through global authenticity 110
5.3. Reactive / Push strategies 115
5.3.1 Legal compliance and industry standards 115
5.3.2 Social license to operate 116
5.3.3 Corporate green-washing 118
5.4 Discussion 118

**Chapter 6 Case studies: Rio Tinto, American Express, Unilever and Google 121**
6.1 Rio Tinto Group: social license and the mining industry 122
6.2 American Express: cause-marketing and historic preservation 127
6.3 Unilever and Cif: corporate creativity and the "Cleaning Monuments" campaign 134
6.4 Google: new technologies and the selection of heritage 142

**Chapter 7 Not yet a human right? UN instruments as a guide for corporate principles 149**
7.1 Heritage as a human right 150
7.2 From tangible to intangible heritage 152
7.3 UN Guiding Principles for Human Rights 154
7.4 The 2015 UN Millennium Goals & 2030 Sustainable Development Agenda 156
7.5 The UN Global Compact 158
7.6 Discussion 160

**Chapter 8 Conclusions 163**

**Notes 173**

**Bibliography 175**

**Appendices 193**
Appendix A: List of Corporate Responsibility Reports 195
Appendix B: List of interview participants by company/brand and industry 199
Appendix C: List of UN Global Compact "Participants" 200

## List of Figures

Fig. 1 Chart of Top 50 ranked companies by industry in the Global RepTrak™ List 2013 .....71
Fig. 2 List of Top 50 Ranked Companies Global RepTrak™ 2013 .....72
Fig. 3 Change in the Top 50 Ranked Companies Global RepTrak™ 2015 .....72
Fig. 4 CSR Report and Document Analysis: List of Concepts Coded .....73
Fig. 5 List of MNCs coded for cultural heritage / natural heritage / culture and the arts .....75
Fig. 6 Canon Key Activities.....80
Fig. 7 Canon Tsuzri project .....81
Fig. 8 Canon MREAL technologies.....82
Fig. 9 BMW Materiality Analysis .....84
Fig. 10 Volkswagen Exposition "The Place of Remembrance of Forced Labor" .....86
Fig. 11 Volkswagen Materiality Assessment (Volkswagen website).....88
Fig. 12 Classification of types of heritage interactions used by Fiona Starr 2013 .....99
Fig. 13 Framework for Proactive (Pull) and Reactive (Push) strategies.....99
Fig. 14 BMW's China Culture Journey 2014 .....105
Fig. 15 Mahou beer advertisement.....107
Fig. 16 Albert Heijn milk-cartons featuring Dutch Master paintings .....109
Fig. 17 Canon Facebook posts .....111
Fig. 18 Panasonic print advertisement with UNESCO .....112
Fig. 19 Panasonic Facebook post of LED lighting .....112
Fig. 20 Guinness "La Sape" documentary and advertisement.....114
Fig. 23 Rio Tinto Cultural Heritage resource guide .....124
Fig. 24 American Express digital advertisement "Passage.....132
Fig. 25 American Express advertisement re-posted on Pinterest .....133
Fig. 26 Cif Indonesia marketing materials.....139
Fig. 27 Cif Brazil marketing materials .....140
Fig. 28 Cif UK campaign and detail of the logo .....141
Fig. 29 Google Cultural Institute and Google Street Maps Hong Kong.....144
Fig. 30 Google Partners numerical distribution by country.....146
Fig. 31 Google Arts Project online heritage exhibition .....147
Fig. 32 Google World Wonders "Story of the Day" ..... 147

## Acknowledgments

This research would not have been realized without the support of the Faculty of Archaeology, Leiden for the access to and support from the university and graduate faculty as an external PhD candidate.

Above all, I would like to thank my supervisors, Dr. Monique Van den Dries, for her advice, support, and passion throughout the research; Prof. dr. Jan Kolen for his fresh perspective and insights in its later stages; and Prof. dr. Willem Willems, in memorandum, for the advice and inspiration that nurtured and supported the research from the very beginning.

I would also like to thank all those who agreed to take part in the research and interviews for their time and observations.

Finally, special thanks also go my parents and family, and to the many friends and colleagues who have contributed to editing, discussions, and conversations, including Alessandra Mattana, Camela Logan, Laura Osorio, Priya Swamy, Sjoerd Van der Linde, and Veronica Marconi.

## List of acronyms

| | |
|---|---|
| BSR | brand social responsibility |
| CSR | corporate social responsibility |
| CSV | corporate shared value |
| EIA | environmental impact assessment |
| ESIA | environmental and social impact assessment |
| FTSE | Financial Times Stock Exchange |
| ICCM | International Council on Mining and Minerals |
| IFC | International Finance Corporation |
| IGO | intergovernmental organizations |
| ISO (27000) | International Organization for Standardization (responsible for management standards) |
| IMF | International Monetary Fund |
| MDG | Millennium Development Goals (2015) |
| MNC | multinational corporation |
| OECD | Organization for Economic Cooperation and Development |
| NGO | non-governmental organizations |
| TNC | transnational corporation |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| UNHRC | United Nations Human Rights Commission |
| SDA | Sustainable Development Agenda (2030) |
| WEF | World Economic Forum |
| WAC | World Archaeological Congress |
| WB | World Bank |

# Introduction

Cultural heritage matters because it provides us with meaning and with a sense of belonging, and because it is a vehicle for cultural identity. At its most potent, heritage can become such a strong symbol of identity that people are willing to live, fight, and even to die for it. These struggles are not about a specific monument or individual narrative but about their symbolism and associated meaning and value in the creation of a perceived (shared) identity. Understanding it's universal value, many experts argue that access to cultural heritage is both a basic human need and an essential human right. However, the ever-widening definition of cultural heritage often comes into conflict with the reality of limited global resources and contested agendas. Communities, corporations, and nation-states are in a constant struggle over their rights to access, own, and use cultural heritage for the construction of their own narratives and identities. Despite the positive evolution in legislation to protect local communities' interests, there are still myriad occasions where cultural heritage rights are at risk or where stakeholders are involved with cultural heritage without local community inclusion. These cases involve a range of actors but this thesis focuses on the case of corporate private-sector involvement, and specifically looks at the role of multinational corporations (MNCs) in their global activities.

The objective of the research is to explore the value of cultural heritage, to understand why cultural heritage matters to multinational corporations, and to understand how this varies across industries. The thesis further aims to identify specific industries where there is the potential to consider partnerships for the creation of shared value, and likewise to highlight areas where more effective guidelines may be needed to ensure the protection of cultural heritage and local interests. In some industries it is rare to see private-sector stakeholders taking explicit steps to protect cultural heritage. Is cultural heritage being considered and deprioritized, or is it not even part of the discussion? What are the potential implications for professionals in the field of archaeological and cultural heritage management?

Understanding the different values of cultural heritage for MNCs is important because it informs the cultural heritage community about its potential uses and misuses and the strategic approach and reality that can be expected from the private-sector. By understanding why corporations are involved with cultural heritage and why they value cultural heritage, the cultural heritage field will be better able to respond to negative impacts. At the same time, it opens the horizons for new partnerships and opportunities to use private-sector resources whether this is to help raise awareness, or to develop and co-design new tools and databases for documentation, safeguarding, and sustainable preservation.

Multinational corporations are a focus stakeholder because of their global operations and their resultant wide impact. Globalization has arguably been fueled by MNCs and it has enabled the exponential growth of corporations often with no or limited regulations to protect against the negative externalities of their growth. As the "prime shapers" and "(ideological) protagonists" of globalization it is unsurprising that civil society increasing sees MNCs as being responsible for a wider range of social problems (Van Tulder and Van der Zwart 2006, 383). The expansion of MNCs worldwide has put direct pressures on cultural heritage resources and as a result local interests are increasingly coming into conflict with those of the private sector. States are intervening to protect cultural and natural heritage, and laws and regulations have evolved accordingly, for example in the recognition of indigenous communities' rights. Society has placed higher demands on the private-sector and is asking for human rights to be protected. Consumers have exercised their power through boycotting or criticism, and local communities have mobilized against negative impacts caused by corporate activities. In response, MNCs have embraced different strategies to establish themselves as responsible corporate citizens and to in parallel develop their corporate and brand image. Corporate social responsibility (CSR) standards and CSR reports have become almost a

mandatory activity to justify the MNCs right to exist. At the same time, globalization has also affected the networks and boundaries connecting peoples, things, places, and meanings, and this also impacts corporate and brand image and identity. In the competitive and dynamic global context many MNCs have turned to cultural heritage to provide a sense of inherent historicity or local authenticity that helps to differentiate the corporation and its brands. Through their marketing campaigns, many MNCs have appealed to cultural heritage not only for its societal value but also for its perceived story-telling value as a tool in the construction of identity.

These narratives range across a variety of sectors from cause-marketing campaigns to explicit associational narratives seeking an imaged shared meaning between the corporation and the wider public. From the ivory towers of corporate headquarters to the deepest reach of media advertising - across TV stations, Facebook, WhatsApp, YouTube - different portraits of identity are constantly being constructed by the MNC corporate unit and by brand units within it. In some cases, this is a very intentional and conscious selection to find the "best-selling" story to create consumer appeal. In other cases, it may be an opportunistic marketing idea that a brand manager or an agency creative brings to the table. This imagined community is leveraged by brand for its value to create a shared emotional bond and shared identity between the corporation and its intended consumers.

For example, the protection of cultural heritage is an explicit and conscious strategy in the case of Rio Tinto in the mining industry. The MNC has even worked with the academic field to create a resource guide on *Why Cultural Heritage Matters,* outlining the processes for successful cultural heritage safeguarding (Rio Tinto 2011). Likewise, the American Express foundation has been a long-term sponsor of the Statue of Liberty and other heritage sites, and conservation has been a key message in brand campaigns. The campaigns make an emotional appeal for support to conserve the Statue of Liberty calling on its symbolic value tied to the immigration narrative and the shared imaging of the "American Dream".

In many cases the storytelling and narrative-building mechanisms show a strong appeal to local authenticity and a geographical and historical association. The front image of the Canon Sustainability Report from 2014 shows a picture of Canon technologies being used to preserve Japanese cultural heritage, part of a specific initiative by Canon to develop new imaging technologies to allow the sharing of cultural heritage materials to the public. In others examples the use of cultural heritage may be much less conscious as a process of selection, but still towards the end goal of a shared identity and cultural meaning. In Peru, Cusqueña beer brand has promoted the material heritage of the Inca civilization through the symbolic meaning of the Machu Picchu site in Peru, instead of a focus on the modern brand identity and history. And likewise for the "Inca Cola" soft-drink brand in Peru, the Mahou beer brand in Madrid, and many others.

Yet, despite all of these examples, there has been very little research on the MNC interaction with cultural heritage across industries especially through the lens of activities in branding and marketing. And vice versa, there has also been limited or no consideration cultural heritage within the field either of business ethics. Is it possible that cultural heritage is so deconstructed from daily business strategy and ethics that it can be used and decontextualized without any awareness by corporations and brands of the local impacts of these actions? Is there a missing connection in the triangulated relationship between heritage experts, local communities and multinational corporations?

From the field of cultural heritage management there is in-depth research available about a few limited private-sector players, especially from those industries where the private-sector impact on cultural heritage and local interests is direct and explicitly related to their operating activities. Rich literature exists for example the extractive industries (energy and mining and minerals projects and their impacts); construction and engineering (large-scale rural and urban development and infrastructure affecting land usage and traditions or urban sites); the tourism industry (over-tourism and tourism sites and World

Heritage List and its management); and the banking and financial sectors (financial support-models and sponsorship). However, we know very little about private-sector stakeholders across a whole range of other industries.

What is the involvement of the private-sector in the fields of agriculture, alternative energy, automobiles, beauty, consumer goods, commodities, consumer-electronics, the creative industries, entertainment, fashion, media, music, high-technology, retail, textiles, transport, telecommunications, and others? Does cultural heritage matter for these industries as well? How is it possible that MNCs, as some of the world's largest economic forces are not being asked to consider their impact on cultural heritage across their operations, and especially their marketing and advertising activities? So many stories concerning MNCs and their interaction with cultural heritage remain untold, undiscovered, and maybe even unconsidered.

Indeed, until recently, the archaeological and cultural heritage community has been hesitant to engage with the private-sector because of the conflicting ethics of such interactions. The professional community has traditionally taken a principle-based approach that often results in non-engagement. It is common for any compromise or loss of value to be seen as non-acceptable, thus resulting in the absence of cultural heritage represented in key geo-political and economic forums and discussions. In contrast, in the past decade there has been a somewhat more conciliatory approach towards the private-sector, with some researchers and professionals arguing that there is a need to manage and engage with the private-sector, even if this means the acceptance of some trade-offs (Soderland and Lilley 2015, Wait and Altschul 2014, Willems 2014). This research is in strong support of this pro-engagement approach.

This discussion brings us to the beginning of this research and its conceptual framework, focused on the value of cultural heritage and specifically the value of cultural heritage and its use in the construction of identities. Heritage is an explicit process of ascribing value through selection (Tunbridge and Ashworth 1996) and it is powerful because of the symbolic meaning with which is it imbued. Sites (and even entire landscapes), traditions, and oral histories become designated as heritage because of the value that is ascribed to them and these values are inevitably flexibly and changing (Willems 2014). This concerns a wide network of stakeholders interacting across a web of interactions. The resulting consumption of culture and of cultural heritage is part of a multi-dimensional process where meanings are exchanged, constructed and qualified across a complex and interconnected network (Foster 2008). Cultural heritage is therefore understood as changing and subject to plural interpretations, meanings and symbolism. This flexibility, among many other characteristics, make cultural heritage a very useful tool in the construction of national identities, but also for MNCs in the constructions of brand and corporate identities.

There is a wide literature on the political value of cultural heritage, and especially on the usage of cultural heritage in the construction of identities and as a tool for the mobilization of communities. Cultural heritage has had a highly relevant role in the expression and empowerment of both majority and minority identities (Appadurai 2010, Azaryahu and Kooks 2002, Graham 2000, Labadi and Long 2010, Pollock and Bernbeck 2005, Skeates 2000, Steele 2005). Likewise, is a tool that has been used by corporations in the construction of brand and corporate identity (Rajak 2011, Starr 2013), although the research on this latter stakeholder is more limited.

The economic value of cultural heritage is likewise a critical topic due to the boom of tourism as part of a development agenda, and to questions of private- and public-sector management of cultural and social goods. Economic value is often seen to be in conflict with other values and this trade-off and overview of costs and benefits has been a key focus in research to date. Whilst economic value might be visible and even measurable, there are many other cultural values that risk being lost through this economic framing, such as the symbolic, scientific, historical and aesthetic dimensions (Benhamou 2013, Klamer 2014, Mason 2002), or additional authenticity and location values (Throsby 2010 in Goto 2013, 567). Various researches have addressed the related problems of market measurements and of putting a price-tag on

heritage related to the antiquities market, contract archaeology, tourism, ticketing, and so forth (Brodie, Doole and Watson 2000, Comer 2012, Hutchings and La Salle 2015, Klamer 2013, Politis 2002, Stark and Griffin 2004). Economic value has also been an especially important theme within the discussion of sustainability agendas looking for example at re-using sites (Coben 2014); within development agendas such as "archaeology-as-aid" (Cernea 2001, Willems 2014, Williams and Van der Linde 2006); and within the role of the World Bank lending (Arazi 2011, MacEachern 2010). A further macro-economic approach has also looked at the benefits and costs of tourism revenues, spillover effects and externalities, and the competitive dynamics of World Heritage Site nominations (Frey, Pamini, and Steiner 2011, Lane 2009).

The value of cultural heritage for MNCs can be linked to both political and economic agendas, but it starts with the fundamental question of MNCs and their role in society. The renowned economist Milton Friedman famously said that the "business of business is business" and this indeed has been the mantra of MNCs since their establishment and rise in the terms of the first industrial revolution. However, the dynamics of globalization and its complex array of networks have driven a shift in this strategic logic. Corporations are concerned with business, but the key goal is also corporate sustainability (meaning the financial health and longevity of the corporation). This depends not only on maximizing short-term sales, but also on the opportunity for long-term value creation to ensure future continuity. As a result, corporate and brand value and reputation have become increasingly and more explicitly important within general business management. Societal values have irrefutably become part of the corporate sustainability equation. Corporations are being judged by their actions, and they can lose out if they fail to demonstrate "genuine" social responsibility.

Corporate social responsibility (CSR) strategies have boomed in the past two to three decades and CSR is therefore a key focus for this research. The theoretical approach taken in this research moves away from the traditional *stakeholder model* of CSR towards a focus on the more recent *communication view* of CSR (Schultz, Castello and Morsing 2013). Whilst both approaches emphasize the societal perceptions of corporations, the communication view is centered in a network approach to MNCs and puts more emphasis on the lack of control of the corporation within the network. However, as already introduced in the examples above, MNC involvement with cultural heritage is not limited to societal responsibility. The corporate role within this network approach also places a strong emphasis on the impact of corporate communications including advertising and marketing messages, as well as on the impact of corporate products within the network. Indeed, as described by Arjun Appadurai, these are instruments that have contributed to many of the homogenizing messages of globalization.

> "Globalization involves the use of a variety of instruments of homogenization (armaments, advertising techniques, language hegemonies, and clothing styles) that are absorbed into local political and cultural economies, only to be repatriated as heterogeneous dialogues of national sovereignty, free enterprise, and fundamentalism…" (Appadurai 2010, 42).

Corporate products, including modern cultural goods, corporate industrial sites, and corporate advertising and communication materials are all inextricably intertwined in multi-directional exchanges and the re-appropriation of meaning and value. The corporate stakeholder plays a key role in the construction and dissemination of these messages, and their impact on the construction of identities, meaning, and value. The role of multinationals therefore needs to be seen not only in terms of responsibility and direct commercial operations, but also in terms of explicit branding and marketing activities and their impacts across the local and global network of stakeholders.

In addition, corporations find themselves operating in a competitive and highly dynamic context, especially due to the wider networks and relationships that are made possible by mass electronic media, and particularly the boom of social media. In the past, corporations could choose what they said to whom and to a large extent they could directly influence the dynamics of the corporate image. In contrast the

transmission of communications today into the network is beyond the control of any one stakeholder, no matter their size. The dynamics of power have shifted accordingly. The result is that corporations and brands are more consciously choosing their narratives and constructing their identities to appeal to the perceived values of the global and local consumer network. Cultural heritage is especially important across these complex interactions as a means of creating a shared imagined identity between the brand or corporation and the potential customer and public.

What does this mean when it comes to the understanding of MNCs across different industries? There are several researches within archaeology and cultural heritage that have investigated the impacts of commercial operations and reputation management linked to direct commercial operations. Research has looked at the ethical impacts of MNC interactions in the extractive industries (MacEachern 2010, Rio Tinto 2011, Soderland and Lilley 2015, Willems 2014); in the context of tourism as part of a development agenda (Bowitz and Ibenholt 2009, Coben 2014, Comer 2012, Comer and Willems 2011, Dodd 2007, Evans 2004, Starke and Griffin 2004); and in the wider financial industries (Starr 2013). Yet, there has been limited expansion of the sample beyond these directly disruptive industries.

The fields of anthropology and the social sciences have provided in-depth knowledge around the questions of value and the role of MNCs looking across a much wider range of sectors (retail, consumer-goods and commodities, and so forth) and with a strong focus on the local-global problematic that defines MNC activities and operations. Researches have looked specifically at corporate social responsibility and the dynamics of power and dependency inherent to corporate sponsorship (Rajak 2011); and at the complex relationship between the producer and consumer and their impact on the construction of cultural meaning and identity (Foster 2008). These researches provide critical concepts used to understand multinational corporations and their activities and they highlight many ethical concerns related to the protection of local communities and local interests. However, they do not specifically inform on the cross-industry context related to cultural heritage.

Two recent researches from the field of cultural heritage management and from cultural economics do stand out for their cross-industry approach. The first, from the field of cultural heritage management, is a publication by Fiona Starr on *Corporate Responsibility for Cultural Heritage: Conservation, Sustainable Development, and Corporate Reputation (2013).* Starr's work provides a case-study of the American Express corporation from the financial industry, alongside a broad overview of heritage examples framed in an ethical assessment of "good, bad, and ugly" sponsorships or partnership. Her research is notable as the first broad survey of its type. However, it focuses mainly on the ethical assessment and classification of different types of activity and makes limited conclusions related to the strategic drivers for MNCs. The ethical approach requires a focus on individual cases and although Starr includes examples from across industries, the work does not build any conclusions about specific sectors in the broader industry context.

The second is a collection of articles in the *Handbook on the Economics of Cultural Heritage* edited by Ilde Rizzo and Anna Mignosa (2013). The publication discusses heritage from a cultural economics approach and three key articles look specifically at the private sector role (Part II "Private Actors"). Most notable is the contribution by Bruce Seaman on "The role of the private sector in cultural heritage". Seaman analyses private-sector interactions across industries with a focus on the private-sector contribution and argues that private-sector support is necessary to complement gaps from the public-sector activities. In the article Seaman suggests that this interaction with cultural heritage can be expected to continue (both through financial sponsorships and through more involved in-kind partnerships). However, the article remains limited in its depth and it does not extend this to consider the implications for cultural heritage management.

**Research Questions**

This thesis builds from the existent literature to present a cross-sector analysis of multinational corporations and their involvement with cultural heritage. It looks specifically at the following questions.

1. What values matter for MNCs? Why do MNCs care about cultural heritage?
2. How are MNCs involved with cultural heritage across industries? What examples exist from wider industries (beyond the extractive, construction, tourism and financial sectors)? What is the strategic rationale for this involvement?
3. What are the implications for private-sector engagement, partnership, and management? What are the challenges and opportunities?

The research does not present an ethnography of the firm or of its individual employees because an ethnographic design would not allow for a broad analysis covering multiple industries. Furthermore, to facilitate the cross-industry comparison in this research the MNC is treated as a "unit" of analysis. The research recognizes that this is a fictive approach as the MNC is a concept used to describe a community of individuals with differing collective and individual identities. However, to ensure its validity the research is designed with a focus on the publicly-communicated message of the "MNC" (for example, through its official global documents, reporting, media, its social reputation, and so forth). This ensures the accessibility to a large selection of MNCs for comparison, which is critical given the research questions. It also enables the expansion of the research in the future through longitudinal case-studies to see the changes in MNC strategy and approached.

Moreover, the research does not intend to make any ethical or normative assessment regarding MNC activities and their 'good' or 'bad' impact on local interests and communities. Whilst I do not wish to understate the importance of these ethical considerations, these questions are not answerable in the present broad context. For readers interested in this discussion, see Starr's work (2013) which provides a valuable discussion of these issues, as due several researches from the field of anthropology (see for example Benson and Kirsch 2010, Foster 2008, Hertz 2001, Rajak 2011).

The key intended audience is for researchers and professionals from the field of archaeological- and cultural- heritage management who are involved in questions of private-sector interaction and regulation, corporate social responsibility, and private-sector sponsorship and partnership. It is likewise intended for experts working in the field of cultural heritage consulting and in the fields of monitoring and regulation, especially as relates to social, cultural, and environmental impact assessments. Long-term this thesis aims to increase the policies and opportunities for sustainable private-sector partnerships for cultural heritage. As a result, the discussions may also be relevant for professionals and researchers in the field of strategic management looking at topics related to business ethics and corporate responsibility, as well as professionals in this field.

**Research Design and Findings**

As a field that is in its infancy, the main primary research takes a wide design that seeks to provide a diversity of global cases for cross-comparison and analysis. The grounded theory approach is used to analyze qualitative data through document analysis, and the primary research is separated into three sections according to the type of data used.

The first section of primary research (Chapter Four) is focused on an analysis of fifty corporate social responsibility or corporate citizenship reports that have been selected using the RepTrak 2013 List of the Top Ranked Corporations for Reputation. The RepTrak 2013 list is a global ranking of the world's most "reputable" companies as part of a publicly available ranking published annually. It is one of the most

commonly referenced reputation rankings within the field of strategic management and it allowed for a logical and objective selection of corporations from different industries. The most significant industries signaled in this analysis are the consumer-electronics industry (Canon, Siemens, Philips, and Panasonic); the high-technology industry (Google, Microsoft, HP, and IBM); and the automobile industry (Volkswagen, BMW, Mercedes-Benz, and Honda). However, this section also discusses the relative absence of cultural heritage within corporate social responsibility reporting overall.

The second section (Chapter Five) provides a survey and analysis of MNC involvement taken from a wider selection of documents including corporate reports, broader broadcasting reports, informal interviews, marketing materials, media and newspaper articles, press releases, secondary literature, and social media sites. This further document analysis highlights specific brand examples from the agriculture, alcohol, and consumer-goods industries. The examples of MNC involvement are understood through a framework of push (reactive) and pull (proactive) strategies which allows for an empirical discussion of how MNCs are involved and their strategic rationale. This framework is compared with the previous models used in the cultural heritage field.

The third section (Chapter Six) presents a selection of four cases-studies of Rio Tinto (mining); American Express (financial products); Unilever (food and consumer products); and Google (high-technology). These cases were selected as contrasting examples of corporate involvement defined by different industry guidelines and different approaches to cultural heritage and its value. The cases are analyzed together to present a comparative analysis of the corporate strategic rationale across these four diverse sectors. The former two cases are already established in the field of cultural heritage, whilst the cases of Unilever and Google are more cases that have not been highlighted in prior research. These cases raise important questions about the processes of heritage selection and the potential restrictions or guidelines that are needed to ensure the protection of local interests, especially in the context of advertising, brand-building, and cause-marketing.

The final chapter (Chapter Seven) provides an analysis of key regulations, guiding principles and other instruments being used by MNCs to provide hypotheses about how MNCs can be influenced to recognize their duty to respect and safe-guard cultural heritage. The presumption is that the tools being proactively mentioned and discussed by MNCs are the most likely tools or guidelines that can be used to influence corporate behavior. The chapter therefore focuses on three key guidelines that are mentioned extensively by MNCs in their corporate documents and CSR reports, these being the Sustainable Development Goals, the UN Guiding Principles, and the UN Global Compact. The goal is the provide practical recommendations for heritage experts and professionals seeking to influence MNC behaviors, whether through partnerships or through other forms of engagement.

In addition to this focus on MNCs and industries that have so far not been included in studies on the value of heritage, the research also brings an important focus on the value of cultural heritage for brands. Specifically, the research looks at brand activities and at the importance of brand social responsibility (BSR) as an additional concept to corporate social responsibility (CSR). Like corporations, brands use cultural heritage to build their image and to build brand "love" and authenticity through the construction of shared values and meanings. The research contributes to the field through the presentation of cases that also highlight the relativist-universalist problematic in the approach to cultural heritage used in different brand and marketing campaigns. Across the chapters there are several examples including the representation of communities in marketing activities by Guinness beer brand (owned by Diageo); a "cleaning cultural heritage" campaign by the Cif brand for household-cleaning products (owned by Unilever); and a long-established cause-marketing campaign by American Express credit cards.

**Definitions**

*Culture, cultural identity, and cultural community*: these definitions are taken directly from the Fribourg Declaration as follows: …"The term "*culture*" covers those values, beliefs, convictions, languages, knowledge and the arts, traditions, institutions and ways of life through which a person or a group expresses their humanity and the meanings that they give to their existence and to their development"; "the expression "*cultural identity*" is understood as the sum of all cultural references through which a person, alone or in community with others, defines or constitutes oneself, communicates and wishes to be recognized in one's dignity"; and "the resultant concept of "*cultural community*" connotes a group of persons who share references that constitute a common cultural identity that they intend to preserve and develop" (Fribourg Declaration 2007).

The definition of cultural heritage used in this research emphasizes the understanding of cultural heritage as a social construct. Per the UNESCO definition, cultural heritage is encompassed by several different categories of tangible and intangible cultural heritage, including: movable cultural heritage (paintings, sculptures, coins, manuscripts); immovable cultural heritage (monuments, archaeological sites); underwater cultural heritage (shipwrecks, underwater ruins and cities); and intangible cultural heritage (oral traditions, performing arts, and rituals). However, from the MNC perspective taken in this thesis it is necessary to extend the understanding of cultural heritage beyond this instrumental and static boundary. The dynamics of the industrial revolution and the change of digital transformation has changed the pace of inheritance in and of itself, meaning that inheritance can occur within one's own generation. This can be true not only in the dynamism of changing traditions but also in the visible preservation of material artefacts:

> "Rapid political, technological, and social change has led to a situation in which generations coexist with material artefacts that they have used but are already confined to museums" (Amestoy 2013, 102).

The definition of cultural heritage taken in this thesis therefore encompasses this dynamism, and sees heritage as a fluid social construct with malleable, flexible boundaries (Gfeller 2015, Logan 2007, Smith 2006). Note, this broad scope has been critiqued for its vague approach, especially from an anthropological perspective (Nielsen 2011, 277) but it is precisely this vagueness which enables and enforces the concept of inclusiveness and multi-vocality that is so critical to the understanding of heritage as a human right.

*Cultural Heritage* is therefore defined in this research as the places, traditions, histories, rituals, music, objects, artefacts and cultural goods within the natural and cultural environment that we as societies think are so important that we will fight to protect and preserve them: cultural heritage is what we want to pass on to generations to come (Logan 2007, 35). Important to this definition is the idea that heritage covers an increasingly broad scope that includes potential industrial heritage sites, landscapes, seascapes, dream landscapes of storytelling, modern storytelling, and even modern cultural goods including commodities and iconic advertising campaigns. Note that this definition of heritage differs from the understanding of heritage from the organization sciences, where heritage is used to refer to the roots of the firm and the direct corporate history. These definitions from the MNC perspective are treated to a further discussion in chapter two.

*Value* is defined from a heritage conservation perspective as the "set of positive characteristics of qualities perceived in cultural objects or sites by certain individuals or groups" (de la Torre and Mason 2002, 4). This thesis takes this definition as its basis but expands the scope to include a broader definition of cultural heritage, as defined above.

*Multinational Corporations (MNCs)* are defined as private-sector, for-profit corporations that have their facilities and assets located in more than one country.

*Corporate Social Responsibility (CSR)* is defined as the corporate initiative to assess and take responsibility for the corporations' effects on social, economic, and environmental value and well-being. In the last thirty years the theoretical perspective of CSR has moved from an instrumental focus assuming managerial leadership to a broader conception of CSR used to manage network relationships (Van Tulder and Van der Zwart 2006). The generic term 'CSR reports' is used to refer to any corporate documents used to record the businesses' CSR practices.

*Brand social responsibility (BSR)* is a newer term that has also been posited as a separate concept from CSR because consumers might not know the corporation; instead they may associate with the brand or product as the key level of analysis and the key relationship. From this approach, brands or product are seen as delineated entities from the company which offers it. Social responsibility may therefore be more meaningful on this level (Grohmann and Bodur 2014, 376).

*Marketing* is defined as a tool to transfer corporate or brand identity to a desired corporate or brand image and in such it concerns the perception of the brand in the mind of consumers. Marketing uses social values to create an intangible value for the physical offering (Kotler and Keller 2009, 29).

*Authenticity* in this research is usually presented in this thesis from a marketing perspective, where authenticity relates to the brand construction of value through the appeal to "real" or "genuine" experiences and shared meaning (Gilmore and Pine II 2007). The 'past' is often used by brands to create this image and perception of authenticity. On the other hand, authenticity in the field of cultural heritage management refers to heritage "expertise" and the authorized heritage discourse (Smith 2006) or to "staged authenticity" in the context of tourism (Leite and Graburn 2009). In the research both meanings are used, but their definition can be easily identified in the context of the discussion. Note, this differentiation and a look at authenticity and the authorized heritage discourse is presented and is expanded upon in Chapter One.

Overall, MNC interactions with cultural heritage may therefore include a wide scope of activities including operations and commercial activities, marketing activities, and broader communications and CSR activities. As a brief classification of these, CSR activities may include philanthropic investments, employee volunteering, corporate social marketing and PR, cause-marketing, partnerships and sponsoring, and overall responsible business behaviors (Kotler and Lee 2005). *(Cause-)marketing* is a specific marketing mechanism involving the cooperation of for-profit and non-profit organizations for a common benefit. *Sponsorships* refer to an activity that is non-recurring and usually as a pure funding mechanism. It is often for prestige or advertising goals rather than commitment to a vision. *Partnerships* in contrast suggest not only funding but also other resources and a common cause (Seaman 2013).

**Thematic Structure**

The thesis is split into three parts: Part One provides the conceptual framework and theoretical chapters, Part Two outlines the research method, and Part Three presents the main research findings and discussions.

**Part One** establishes the conceptual framework through a secondary literature review discussing the entwined political, economic, social values of cultural heritage. Chapter One focuses on the use of heritage in the construction of identity, and presents a case study of the Hashemite Kingdom of Jordan where tribal heritages have been used to build the (national) narrative. Chapter Two presents a discussion of MNCs from a network approach, looking at the dynamics of global and local interactions. It also

provides a theoretical background of corporate social responsibility (CSR), understood from a communication view.

**Part Two** (Chapter Three) presents the research method, the selection of documents and case-studies, and a discussion of associated research limitations and challenges.

**Part Three** presents the main body of the research and its findings, as discussed briefly already above. The key findings are split into four chapters based on the type of data being analyzed. Chapter Four presents the analysis of corporate social responsibility reports. Chapter Five presents the extended document analysis and the framework of proactive and reactive strategies. Chapter Six presents the four cases studies of Rio Tinto, American Express, Unilever, and Google. And finally, Chapter Seven presents the analysis of key codes and guidelines being used by MNCs in their report. The thesis closes with the final conclusions and discussion of future research (Chapter Eight).

***

On a personal note, my own professional background has also been both of benefit and a challenge as I approached the research and its design. My inter-disciplinary experience combines an academic background in archaeology and cultural heritage management followed by further studies in business and strategic management. These are strange bedfellows blending the worlds of sustainability and social value alongside contested problems of the market and profit and I have benefitted from experiences on both "sides" of these fields. On one hand, I have worked in the field of cultural heritage management with projects at International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), at the International Council on Monuments and Sites (ICOMOS) and the Faculty of Archaeology at the University of Leiden, the Netherlands. On the other hand, I have also gained a very different stakeholder insight working on the corporate "side" in the field of marketing and global brand strategy at Procter and Gamble (one of the world's largest MNCs for consumer-goods) where I have also been employed during the majority of the research. This has of course influenced the investigation providing an immersive "insider" perspective to how MNCs work and to the assumptions, expectations and motivations of MNC employees; but it also created multiple research challenges and limitations. For example, I was limited in the research design and the choice of corporations because I could not engage in interviews with several MNCs due to corporate legal restrictions concerning intellectual knowledge sharing and potential conflicts of interest. In addition, the discussions in this thesis will certainly reflect some aspirational bias because my position as a researcher is directly impacted by my position and my personal desires as an employee. As an employee I want cultural heritage rights to be recognized by corporations, and this aspirational appeal has undoubtedly shaped the discussion and opinions in this work.

That said, the pro-engagement approach reflected through this thesis does not intent to promote new marketing strategies or to encourage opportunistic marketing campaigns, or to build new technologies simply to build profits for the corporate stakeholder. To the contrary, the hope and aim of this research is to kick-start a discussion about the possibility of private-sector partnerships that serve to improve the accessibility to cultural heritage and the recognition of cultural heritage as a human right.

As a final note, it interesting that this theme of research has met with increased enthusiasm from peers within the field of cultural heritage management when discussing it in now in 2016 as opposed to initial discussions held just a few years prior. This increased openness, even as a small ripple within my own academic community, is itself significant. It suggests that now more than ever there is a need for new knowledge and tools to help cultural heritage managers both from the academic arena and for professionals in the field as they deal with the challenges of private-sector engagement and to ensure that engagement is designed to created added value, not just 'selling out'. There are many industries that could

contribute as key partners to help solve some of the dilemmas facing cultural heritage managers today when it comes to questions of cultural heritage preservation, interpretation, and selection. A broader and more open approach by the cultural heritage community will be critical to realize these new tools, relationships, and capacities for the sustainable safeguarding of cultural heritage.

# Part I

# Chapter 1
# The values of the past

*"Any creation of heritage from the past disinherits someone completely or partially, actively or potentially" (Tunbridge and Ashworth 1996, 21).*

This chapter presents an overview of the political and economic value of cultural heritage and the MNC perspective of cultural heritage and its value. This is a critical theoretical framework that runs through the entire work to assess the question of the value of cultural heritage for different stakeholders. It serves to set the theoretical context, looking at the values of the past within and beyond the MNC. A case-study of the Bedouinization of Jordan in the 1970s-1980s is presented in the end of the chapter to emphasize the intertwined relationship between political and economic value and the construction of identities.

Cultural heritage experts argue that access to cultural heritage is a basic human need and a human right. Given this importance we would expect the public-sector to protect cultural heritage through necessary legislation and sponsorship. However, a multitude of economic priorities, a decade of difficult economic crises, and an ever-widening definition of cultural heritage all contribute to a lack of resources and funding: cultural heritage managers today cannot secure the resources they need for the protection of heritage, whether financial or otherwise. Cultural heritage is rarely (and potentially never) the first priority within the public sector budget where cultural funds are being increasingly cut and shifted to private-sector alternatives. Despite the loud cries of cultural heritage as a basic need, it still is not a recognized human right.

Realizing cultural heritage as a human right within the UN agenda or within corporate codes of conduct and industry standards may be an impossible endpoint due to the issue of the exclusivity. Cultural heritage is a powerful tool in the hands of many stakeholders in the construction of identity and the creation of meaning and belonging and as a "vehicle" for cultural identity. At its most potent, heritage becomes such a strong symbol of identity that people are willing to live for it, to fight for it, to die for it (Frerks, Goldewijk and Van der Plas, 2011). These struggles are not about a specific monument or narrative, they are about the symbolism: what a song can signify, what a monument can signal, and the perceived shared identity. Cultural heritage, encoded with symbolic and semiotic messages can be a means of communicating a specific identity. But as a specific identity it is also an excluded identity: "any creation of heritage from the past disinherits someone completely or partially, actively or potentially" (Tunbridge and Ashworth 1996, 21). This divisionism by definition disinherits other groups-social, ethnic, regional, racial, or other-who may be marginalized, discounted, or outright ignored by the construction of a chosen narrative (Tunbridge and Ashworth 1996, 29).

Moreover, as we continually broaden the definitions of 'heritage' to ensure that we do not deny any stakeholders of their inherent right human right to heritage, so we also blur the boundaries between the past and present. New technologies have created a shift in global communication abilities making it possible to imagine a world of limitless connectivity embedded in hyper-complex cosmopolitan networks (even if this is not yet a global reality). There is therefore a need to consider identities across a much more complex network of interactions. Likewise, the scope and definition of cultural heritage is also being stretched: in today's environment certain mass market cultural goods, brands, and other cultural products

are already becoming definitive cultural products for the Generation X, Generation Y, and Generation Z. Modern cultural goods may become a critical part of the cultural heritage being chosen to be passed down to subsequent generations. Moreover, these goods have a life-cycle that is far beyond the initial relationship of producer and consumer, being constantly re-appropriated by different stakeholders. This research therefore defends on an epistemological change where heritage is no longer considered to be absolute, but contextual, its values not intrinsic but ascribed.

This chapter begins with a contextual framework discussing of the present context of the Fourth Industrial Revolution looking at emerging technologies and their impact on the question of the value of cultural heritage. It then presents a theoretical framework looking at the political value and the economic value of cultural heritage, framing this in the lens of cultural heritage used as a tool in the construction of identity. The research focuses on the terminology or classifications of "political" and "economic" value but it also stresses that cultural heritage is a social good and is important for humanity and for society. The theoretical framework will therefore also discuss the *social value* of visiting and experiencing heritage with others; the *societal value*, of consciousness and contribution to identity; the *cultural valu*e, aesthetic, artistic or spiritual, and the *personal value* linked to personal goals and aspirations (Klamer 2013, 426) as well as its literal *political values* (for a socio-political agenda), and its *economic values* (financial values). The final chapter presents a case study of heritagization and Bedouinization within the construction of identity in Jordan, focusing on the usage of Petra and of tribal identity in the creation a national narrative.

### 1.1 Globalization, and the digital, technological and consumer revolutions

Globalization is characterized for MNCs by its opportunities for competition, rapid technological advance and open markets. The boom of neo-liberalism created a new era of democratization, trade and loan agreements, and partnerships that fueled economic growth and development, and MNCs have risen to power as the pioneers of this neo-liberal global expansion. Accordingly, in the past three decades the world political arena has been marked by the constant shifting of game rules, from neo-liberalism to sustainability, to the decline of the nation-state (Anderson 1991, 2010, Bhaba 1991, Pollock and Bernbeck 2005, Van Tulder and Van der Zwart 2006). The flexible shifting of borders and changes in demographics have come with an unprecedented era of cultural exchange: both digitally, led by new technologies, and physically, led by the boom of tourism, urbanization and migration pressures, and the clustering of innovation in city-centers.

*The Fourth Industrial Revolution*

These changes have come hand in hand with a change in the total theoretical framework of communication, leading Klauss Schwab, founder of the World Economic Forum, to propose that humanity is in the term of a Fourth Industrial Revolution. This Fourth Industrial Revolution is described as a technological revolution which follows from the previous digital revolution. It is defined by the velocity, breadth, and depth of change in the modes of communication, led by the transformation of communication networks through digitalization and mass electronic media (Schwab 2014). Relevant to this research, this new age of digital communication has the potential to empower different stakeholders within the complex networks of corporate and community interactions. The broadening of different communication channels has almost completely annihilated the possibility for information censorship and the role of the state as a controlling institution is slowly shifting to a more multi-vocal empowerment of communities. As states lose their monopoly over the idea of nation" (Appadurai 2010, 156) all other sorts of groups may tend to re-capture some of these logics of the nation. A quarter of a century ago, the cultural theorist Homi Bhabha argued that cultures and identities were being produced more and more from the perspective of disenfranchised minorities (Bhabha 1991, 6) and arguably this is truer than ever in the present term of the Fourth Industrial Revolution.

> "The Fourth Industrial Revolution has the potential to empower individuals and communities, as it creates new opportunities for economic, social, and personal development. But it also could lead to the marginalization of some groups, exacerbate inequality, create new security risks, and undermine human relationships" (Schwab 2016)

Due to the technological changes, there is an opportunity for increased cultural mobilization across increasingly connected peoples and the potential for the formation of an exponential number of shared imagination landscapes due to the opportunities of hyper-connectivity. At the same time, we need to always remember that hyper-connectivity does not mean limitless connectivity: it is not equally distributed, it is not fully transparent, and the opportunity of this new technology does not reach everyone, everywhere. Following the work of Manuel Castells (cf. Shepherd and Haber 2011, 99) it is necessary to consider the 'black holes' that paradoxically also come as part of the information society. And the same cautionary warning can also be made regarding Schwab's proposed term of Fourth Industrial Revolution that humanity faces today.

However, the prolific expansion of electronic mass media is nonetheless an important change that is directly affecting all types of organizations and their relationships with their stakeholders. Local interests may be better protected due to the potential for mass electronic protest, and local stakeholders may be able to mobilize communities beyond the local geographic boundaries through technology platforms, to circumvent media-controls put in place in local networks or to surpass digital firewalls, to spread cognitive dissonance in support of protests and ideas. For example, the 2014 "Umbrella Movement" in Hong Kong and the 2014 "January 25th Revolution" in Egypt are notorious examples of social media role used to mobilize local and global support (using technologies like Facebook, FireChat, Periscope, Twitter, WhatsApp, and so forth). In a discussion of engagement and new technologies within the archaeological community, Nick Shepherd and Alejandro Haber also emphasize this movement of "accelerated global interconnectivity" discussing its impact on the World Archaeological Congress (WAC) and noting its ability to connect scholars and practitioners and to fuel the growth of the Indigenous Movement:

> "Partly in response to these developments, the same period has seen the growth of the Indigenous Movement, and more generally of social movements who organize and mobilize around archaeological sites and cultural heritage, as a route to protecting territory and gaining access to resources, rights, representation, and restitution" (Shepherd and Haber 2011, 100)

Beyond the dimension of political mobilization, this age of new technologies also has an important value and impact for corporations especially related to their relationship among the public, and the changing demands of the 'digital' age. According to research in 2011 nearly three quarters of millennials use social media to engage about (social) issues that they care about (Cone Communications 2011). The power dynamic or control of communication has potential shifted away from monolithic institutes like the state and the corporation, to the wider network where consumers are empowered to voice their dislike or rejection of brands and to disseminate this through the network (See Hertz 2001).

One of the results is that corporations and brand are starting to respond with more socially conscious communication, including many communication angles with a strong appeal to cultural heritage. Cultural heritage can be useful for corporations and brands as a means of establishing authenticity and emotional relevance (Gilmore and Pine II 2007) whether linked to a national identity or a historic identity or to a social cause.

Companies that support a cause or transmit a well-matched purpose can trigger brand loyalty and drive purchase intent (Carole, Cone, Feldman, and DaSilva 2003, Kotler and Lee 2005). For example, "when quality and price are equal, social purpose ranks as the most important factor in selecting a brand" (Edelman Trust Barometer Survey 2014). Unsurprisingly then, there has been a parallel shift in brand

communication models to include social responsibility communications either as part of a corporate social responsibility agenda, or as a marketing and cause-related marketing agenda increasingly focused on meaningful impact (Cone Communications 2011). Note, a more detailed implications of corporate social responsibility initiatives and of marketing will also be discussed in more detail in Chapter two.

*Debating consumer-citizenship*

A closely related phenomenon is around the so-called consumer revolution or consumer citizenship, referring to the 'new' power of consumers due to changes in spending power and the technological and communication shifts which have affected the phenomenon of autonomous consumer choice (Johnston 2008, 242). Along this line of thought consumers arguably can "vote" by "shopping" (Hertz 2001, Van Tulder and Van der Zwart 2006, 6), signaling the emergence of a new governance style affecting corporations, states, and consumers as intertwined stakeholders. As described by anthropologist Robert Foster in *Coca-Globalization* (a study of the Coca-Cola organization), "consumers use their market role to act as citizens, and corporations use resources to act like states" (Foster 2008, intro xix).

At the same time there has been a rise of anti-consumption (political consumerism), culture jamming, and ethical consumerism, all contributing to the notion of consumer-citizenship: consumers arguably can 'vote' for their values through their purchase choices (Foster 2008, Johnston 2008, Hertz 2001, Klein 2010, Starr 2000).

That said, there is an inherent incompatibility of citizenship (which refers to collective responsibility and the commons), and consumerism (which is inherently related to individual self-interest) (Johnston 2008, 233). Thus, the idea of consumer citizenship and the age of the consumer needs to be treated with some caution. Anthropologist Arjun Appadurai also critiques the notion of consumer empowerment in this context, calling it the "fetishism of the consumer" (2010, 41). He argues that through advertising and marketing the consumer may be perceived as a social agent, but arguably this is only in the moment of choice between already existent options: "the real seat of agency…is not the consumer but the producer and the many forces that constitute production" (Appadurai 2010, 42). Global advertising is a critical vehicle for this communication of consumer agency, but it should not be confused as genuine agency (ibid).

A further critique of this theory of consumer-citizenship is that it pivots on the transparency of information. At the time of making a purchase, consumers consider not only the perceived corporate or brand value, but also many other elements. This leaves little room for genuine consumer-citizenship or true agency in the moment of purchase itself (Johnston 2008). In other words, when information is not equal, and when consumers' purchases are affected by so many other factors, it is very hard if not impossible to determine the value and impact of the brand or corporate image. And it is even more complex to signal or validate the impact of a social cause or socially-responsible activity and its impact on this overall image by the consumer and its impact at the moment of a purchase decision.

*Crowd participation as a fourth sector?*

The development of electronic media and the age of new technologies may also mark the emergence of a "fourth sector" for consideration, referring here to systems of *crowd-funding* (sponsorship by crowds) as well as new platforms for *crowd-sourcing* and *co-creation* (communication ideas or project decisions being sourced from crowds directly). One illustration of crowd-sourcing in the cultural heritage sector can be seen in the example of the Westfries Museum in The Netherlands, where the community have solicited funding through crowd-funding to create a virtual reality re-enactment of the city of Hoorn in the twentieth century (Voordekunst 2015). This community involvement can also be seen in grants by the American Express Foundation. For example, the Partners in Preservation program includes a consumer

voting element for the consumer selection of sites that they would most like to receive funding (Kanani 2007). This are many such cases, and it is a clear shift of opportunity with museums, cultural heritage organizations, communities, or even individuals being able to source sponsorship from the general public. It may also provide a new method of stakeholder value assessment, as in this method there is a direct selection and direct 'vote' by stakeholder. In other words, through their direct contribution stakeholders also signal the validation and selection of projects that have social value for them.

Similar tools are also being used by the private-sector and again in some cases this involves projects for heritage selection and preservation. One example is crowd-selection platform that was initiated by the automobile company Honda as part of a marketing campaign to "Save the Drive in". The campaign asked users to select drive-in cinemas in the United States that they wanted to vote for to be protected and digitalized. This process of digitalization would be funded by Honda as part of a social-marketing campaign to protect the Drive-In as an iconic heritage and symbol of the "American" culture. The crowd, limited to specific regional stakeholders (located in the U.S.A but open to customers of Honda as well as non-customers) could enroll on the platform and select their local drive-ins to petition for their protection. Awareness for the campaign was built using social media platforms, and after a few weeks a winning selection was announced. In this way Honda served as the sponsoring platform to allow for awareness, heritage selection, and a program for protection. Of course, this is not for altruistic motives. The campaign helps to drive Honda's brand awareness and to establish an emotional connection to the brand, as driving authenticity through an appeal to nostalgia for this emblematic heritage icon-despite Honda's own Japanese heritage that has little to do with this shared "national" American identity.

*Communication approaches in a global network*

These examples emphasize an important change in the relationship and flow of information between corporations and other stakeholders, but especially emphasizing the changing role of the consumer as a stakeholder within the network. From the 1950s to 1970s consumers were connected to corporations in a one-way dialogue (for example, with the first radio and TV adverts producers would talk at the consumer to convince them of the brand or product value). In the years since, this has changed to a more participatory and consumer-influenced dialogue and network (Moon 2012). Brand culture is in flux, and messages are no longer controlled or controllable (Banet-Weiser and Lapansky 2008). Take for example Coca-Cola, where since 2014 an average of eighty-five percent of the corporation's communication content has been generated by consumers (Clarke 2014). At its core this type of viral marketing approach is arguably about appropriation and cycles of re-appropriation. Foster argues that at its essence, it is attempt by marketers to encourage the consumer to develop a message and meaning, which the corporation or brand can then re-use and seek to own (Foster 2008, 30).

However, even if consumers apply meaning, and even if corporations then appropriate this meaning, the control of the meaning is changing and in flux and continually being shared along the network. The attempted appropriation and control of meaning is arguably lost the moment that the brand pushes its communication message out into the network (See for example the case of Tahoe's marketing campaign, discussed in Banet-Weiser and Lapansky 2008).

New media channels and technologies therefore promise both opportunities and challenges for cultural heritage. On one hand, new channels for dissemination and awareness will enable cultural mobilization across geographical boundaries. Whilst connectivity is not limitless, it is closer to a multi-stakeholder inclusion than ever before and has even given rise to an emerging fourth-sector of crowd-funding, crowd-sourcing, and overall platforms for broader stakeholder inclusivity. There is an argument for consumer citizenship, which may gain more support in coming years, but currently it cannot be seen as a viable model of citizenship due to the many other factors affecting a consumer at the moment of a purchasing decision. The consumer agency is only the agency of choice.

At the same time, new media brings the risk of decontextualisation, with cultural heritage being removed from its original cultural context. It also presents many challenges for the protection of intellectual rights to intangible cultural heritage, such as folklore, which by law is part of the public domain and accessible to everyone therefore making it difficult to protect indigenous rights to ownership (Brown 2005, 45).

### 1.2 Resource pressures, tourism, and the preservation dilemma

Beyond this element of new technologies there are several important global shifts in human migration, urbanization, and economic development, which all impact the value of cultural heritage for different stakeholders. Current migration and Diaspora demographics have changed the borders of identities and post-modern national identity cannot be restrained within the geographical borders of the nation-state (Rowlands 2004, 483). This is hardly a new dynamic in itself, but it is new in relationship to the high velocity, breadth, and variation of communication and the highly complex network of communication that now accompanies these migrations. This new regimen where "moving images meet deterritorialized viewers" questions the power and the salience of the nation-state, and confounds the traditional idea of the nation-state as the key driver of identity (Appadurai 2010, 4).

Another important trend that has come with the digital revolution and the shifts in industrial production is that of urbanization. A huge percentage of the world population has moved into urban centers, and social theory increasingly predicts an increased tendency for employment and for innovation clustered in global city-centers. Within only one generation the number of urban dwellers in developing countries is predicted to increase by 2.5 billion, a number equal to the current urban population of the entire world (Ratcliffe and Krawczyk 2011, 642). At the same time the last decade has been marked by significant world development challenges with several periods of global economic crisis and with dramatic changes in the global macro-economic dynamics, including development agendas around global poverty. To this end, the number of poor has fallen in the past half-decade due to the growth of emerging countries, and this creates new resource pressures and a change in power dynamics. One implication is that it generates a new classes of consumer-citizens putting potential pressure on corporations regarding their societal roles and responsibilities.

Another implication is that as world development standards improve it provides more room for 'secondary' human rights, such as the right to cultural heritage, to mark their place in today's sustainability and development agendas. In the past, cultural heritage rights have struggled to gain such recognition due to the prioritization of other basic human needs, and the lack of the universal recognition of cultural heritage as a basic need. In a world where millions are starving or without basic sanitation and health care the *relative* importance and value of cultural heritage can be harder to prioritize within a development agenda, despite its intrinsic cultural value.

Another resource pressure that affects cultural heritage is the acceleration of infrastructure development such as civil engineering projects, which often place high risk on the diversity of natural landscapes in addition to sometimes infringing on cultural landscapes. Reduced availability of land and natural resources means that cultural and natural heritages are increasingly threatened by contested ownership between governments, communities, and corporations. There are many examples of the exploitation of land and resources affecting archaeological sites, indigenous peoples, and sacred landscapes (Gould and Burtenshaw 2014).

Tourism, the "cultural component of globalization" (Evans 2003, 418) likewise deserves its own discussion and is especially important for this theoretical framework because tourism can provide an anchoring for identity within an increasingly de-centralized world (ibid). Again, the breadth and scope of change has been dramatic in the past decades with tourism increasing from 25 million international

tourism arrivals in 1950 to an estimated 806 million international arrivals in 2005 (Evans 2004). Due to the high potential economic inflows that accompany tourism, and due to the importance of cultural heritage within tourism agendas, there is a recognized economic value and political value stemming from heritage tourism and its impact on national development agendas (Gould and Burtenshaw 2014). On an urban level there is a related phenomenon of urban rivalry between cities vying for economic inflows and competing for tourism awareness. This also plays out for cultural heritage in the arena of World Heritage Listings both within nations and universally within the global development agenda and ethical questions of bias and balance. For example, Frey, Pamini, and Steiner, 2011, look at the unequal global balance of World Heritage Sites across developed and less developed markets, and the value and competition for economic resources that this can create.

These diverse pressures have affected cultural heritage managers in their role as 'preservers' of the past. On one hand, the desire to protect all potential valuable landscape has stimulated an increasingly broad definition of sites, landscapes, and intangible heritages for preservation. However, the negative impact of this blanket-approach to preservation is that it creates a resource and budget challenge of its own. Heritage managers today either need to find more resources to handle the increasing number of sites, landscapes, and heritages for protection; or they may need to consider alternatives models of management: for example, through delisting of heritage sites, searching alternative sponsorships or patronages, or even encouraging tourism and merchandising as a means of self-subsistence (Benhamou 1996, 123).

Tourism, and its commodification through advertising, films and novels, popular media, marketing, postcards, social media, and so forth all also affect cultural heritage in terms of the conceptions of authenticity and the issue of (de)contextualization. The branding of tourism sites has become almost a mandatory but in this process of "selling" it also risks the creation of a specific "place" myth and narrative re-enforcing an isolated and potentially marginalizing concept of authenticity or of "reconstructed ethnicity". In other words, showing the impression and narrative of what is expected, even if this is a "staged" representation and lifestyle (Leite and Graburn 2009, 44-47).

### 1.3 Authenticity and the "authorized heritage discourse"

Authenticity is not a new discussion in the theme of archaeological and cultural heritage management, as experts in the field have argued that the historical colonial and 'Western' concept of cultural value has dominated the heritage discourse and has created unbalanced power relations affecting what constitutes heritage and value (and especially in a tourism context). In this explicit context of heritage and the heritage discourse, authenticity can be seen through three understandings: *objectivist or museum authenticity* (relying on an 'expert'); *constructivist authenticity*, where it is a socially constructed label and *existential (*focused on the feelings of tourists) (cf. Wang 1999 in Leite and Graburn 2009, 43). These understandings all directly contribute to the (economic) value of tourism sites and the process of their ready and more easy consumption and exploitation: "everywhere, authentic culture is put on display" (Leite and Graburn 2009, 44).

Closely related to this is the problem of what constitutes heritage, and heritage according to whom. Whereas not so long ago archaeologists and heritage experts assigned themselves the job of both managing and interpreting the archaeological heritage, this has been challenged by an influx of diverse interest groups seeking their own interpretations and towards their own agendas and leading towards increased stakeholder inclusion and rights (Skeates 2000, Cleere 2000, Meskell 2004, Hodder 2004). This has come hand in hand with the development of a discourse of unity and diversity emphasizing post-processual multi-vocality and the active promotion of minority groups instead of simply allowing their inclusion (Ucko 1994, 257). Thus, the political "right" to heritage has increasingly shifted towards a multi-vocal and multi-stakeholder conceptualization that challenges the notion of "expert" authority.

The questions of authenticity from a heritage perspective can especially be seen in the process of World Heritage site selection and tourism, whereby state- and international-bodies adopt an 'expert' power to make decisions related to heritage preservation. As described by archaeologist Laura Jane Smith, "the authorized heritage discourse (AHD) focuses attention on aesthetically pleasing material objects, sites, places and/or landscapes that current generations 'must' care for, protect and revere so that they may be passed to nebulous future generations for their 'education', and to forge a sense of common identity based on the past" (Smith 2006, 29).

This has a direct impact on the use of cultural heritage and the questions of preservation, as it affects the question of *who* has the right to determine what to preserve or to be involved in the process of meaning-making. Especially in the case of the selection of World Heritage sites, the 'authorized' discourse is problematically focused on a Eurocentric discourse emphasizing the physical and aesthetic (Smith 2006, Gfeller 2015). Moreover, it tends to enforce the role of a "national" identity above all others due to the singular character of the discourse:

> "The heritage discourse, in providing a sense of national community, must, by definition, ignore a diversity of sub-national cultural and social experiences. Ultimately, the discourse draws on too narrow a sense of experience of what heritage is and what it may mean to readily incorporate sub-national identities" (Smith 2006, 30).

*Authenticity from the MNC perspective*

It is necessary to also contrast this with the understanding of authenticity from the MNC's brand or corporate perspective, which is also a prominent usage in this research. Authenticity for brands is preoccupied with the consumer and identification with the consumers "self-image" to create a perceived real or genuine experience. Gilmore and Pine II (2007) propose a theory of six key forms of authenticity from this brand perspective. The first to commodities, appealing to that which has not been touched by human hands and which is natural (*natural authenticity)*; to goods, appealing to being the first of its design or type and recognized for their design value (*original authenticity* and *authenticity of design*); to services, referring to those done exceptionally well (*exceptional authenticity*); to experiences, referring often to the past or some form of historical authenticity, (*referential authenticity*) and transformations, relating to higher purpose or goals (*influential authenticity)* (Gilmore and Pine II 2007, 49-51).

All of these may draw on the 'past' but the most relevant is the case *referential authenticity*, such as in the example of the authentic "Chinese tea ceremony" (2007, 50). This type of *referential association* can be used whether in the heritage industry (staged authenticity related to tourism) or in broader industries such as in the marketing campaign for a tea brand or the use of the tea ceremony to build a narrative associated with and appealing to the Chinese gastronomic heritage. It is particularly through such examples of referential authenticity that brands are able to use cultural heritage for the construction of identity. Cultural heritage therefore can become an important tool due to its utility in the process of authenticity-making and as a vehicle for the ascription of value to a brand or corporate narrative.

### 1.4 Cultural heritage and the construction of identity: from MNCs to nation-states

The usage of heritage as a tool in the construction of identity it not unique to any one stakeholder, and this section discusses the construction of identity as used by corporations, by nation-states and political agents, and by other communities. There are several characteristics of heritage, both intangible and tangible, which have made it particularly suitable to codification and symbolism that can be ascribed to identity (Appadurai 2010, Azaryahu and Kooks 2002, Bernbeck and Pollock 1996, Ucko 1994). First heritage is often perceived as a historic resource that is 'located' in the past. The temporal space between past and present provides room for ambiguity in interpretation and possible to readjust the ascending or

descending anachronisms to create cultural continuity between otherwise anachronous events (Bernbeck and Pollock 1996, S140). This is seen often in historical examples: it is common practice of the political elite to isolate the remote past from the more recent past in order to highlight a desired historical moment or cultural period (Ucko 1994, 238). Reference to cyclical histories or analogies to past events is another benefit of this temporal gap, and can be used to enforce the sense of cultural continuity. Not all stories are equally convincing and so some tales will be more useful than others (Kohl and Fawcett 1995, 6).

For tangible heritage, its materiality sets it apart from history, anthropology, or other disciplines seeking to codify national identity (Meskell 2002, 293). Intangible heritage is particularly effective as a tool in the construction of identity because of its materiality: it is physical and often visually impressive making it evocative and particularly effective as a symbolic marker; it is ambiguous and versatile therefore allowing different interpretations; and it is old and durable therefore credible (Skeates 2000, 93).

Intangible heritage stands in explicit contrast to this emphasis on materiality, but this can also be an advantage. For example, it benefits from the absence of a fixed resource endowment and this provides greater possibility for codification, symbolization and identity building due to a greater selection of symbols and stories to choose from (Kohl and Fawcett 1995, 6; Tunbridge and Ashworth 1996, 9). The lack of materiality also allows for easier transfer between communities, and to even evolve as a reflection of the communities who have selected it:

> "In fact, such a heritage has the intrinsic capacity to modify and shape its own characteristics in parallel to the cultural evolution of the communities concerned, and is therefore capable of representing their living heritage at any moment" (Lenzerini 2011, 118).

Unsurprisingly then, in many cases heritage management deals with contested ownership of intangible heritages. For example, Egberts, 2015, discusses the identities of Nijmegen and Arnhem in The Netherlands competing with two narratives: one of the green, creative city of the future, and the other of the war-time past. Munasighe 2005, analyses how Vilnius in Lithuania has used the line of royalty to disassociate from its Soviet history and to conceptualize the nation along the lines of a liberal and free-market identity. Rao, 1994, and Bernbeck and Pollock, 1996, show the usage of heritage to create ascending and descending anachronisms to support ownership claims in the conflict of Ajodhya mosque, India.

For cultural heritage managers there is a further conflict in the question of safeguarding heritage and the dilemma of preservation as a process for heritage protection. "What counts as heritage is changing all the time" (Lowenthal 2011, 31) and cultural heritage managers face the ethical dilemma of what to preserve, and what not to preserve, and importantly, who decides? (Mignosa 2005). For example, Chinua Achebe describes how the Nigerian conceptualization of cultural heritage and its protection is focused in renewal, and not in preservation: "when the product is preserved and venerated, the impulse to repeat the process is compromised" (Lowenthal 2011, 31). A similar approach has been recognized in the Japanese approach to heritage conversation that has a focus on intermediate transfer of skills (Goto 2013). In the approach to living treasure the process of training is valued so that the 'holders' of skills can pass these to the next generations:

> "[..] the national living treasure does not own skills as intangible heritage properties, but holds them. A national living treasure inherited the skills from the past and transmits them to the future generation" (Goto 2013, 574).

This type of approach to intangible heritage protection is of course in explicit juxtaposition to the concept of preservation in-situ. Indeed, preservation in-situ has been increasingly being challenged in recent years due to the potential over-emphasis on the scientific agenda above over values (Willems 2012, 2014). Whilst there are many risks of heritage abuse and exploitation, there is also the reverse risks of complete dissonance: for example, preserving pre-historic sites that nobody even knows exist (Willems 2014, 106);

or overloading museums with so many artefacts that their collections live in storage rooms without being shown to the public (Lowenthal 2011, 31).

*The construction of (national) identity*

Nation-states and governments have long been concerned with heritage selection and interpretation, often using heritage as a tool in the construction of (national) identity (Steele 2005, 5, Silberman 1995, 25). This can be seen historically for example with the reference to the "census, map and museum" forming the three main institutions through which the colonial state imagined and thereby controlled its dominion (Anderson 2006, 163). Indeed, the emergence of cultural heritage management and its codification through the first excavations, museums, and protection laws, is also rooted in many countries to a colonial background linked to the legitimation of power (Anderson 2006, 178-85, Hodder 1998, 125). Moreover, Anderson's focus on 'print capitalism' can today be updated to the fourth industrial revolution concept of electronic capitalism and electronic mass mediation. Like print capitalism, this new method of 'electronic capitalism' can be shared collectively with an even more powerful effect as it works a network and imagination landscape beyond the limited frame of the nation-state (Appadurai 2010,8).

The mobilizing power of heritage has likewise been seen time and again, whether to uproot colonialism, re-enforce and realize minority rights, raise ethnic awareness, combat slavery and racism, foster legitimate national pride, provide communal solidarity, and develop group security (Kohl and Fawcett 1995, 5, Meskell 2004, Pollock et al. 2000, 578, Silberman 1995, 250-251, Steele 2005, 58, Trigger 1995, 277-279). In the post-colonial era new stakeholders have taken control of heritage symbols and their interpretation, often "replacing master narratives" in favor of oral or other histories (Skeates 2000, 95). In many cases the social elites of the independence movements adopted many of the same tools to re-assert a new anti-colonial national identity (Norton 1989, 144-145) or to appeal to (often Western) notions of conservation, sometimes disassociating from traditional know-how, skills, and processes, as part of the movement away from a colonial label of backwardness (Evans 2003, 2004, Pollock, Bhaba, Breckenridge and Chakrabarty 2000, Silberman 1997, Wen-Chiang 2012).

Other communities have aimed to create a disassociation away from a specific heritage or constructed symbolism. For example, the indigenous community of Aymara in Chile have promoted the material heritage of modernization through the symbolic meaning of and association with the local ex-mining town instead of a focus on the Aymara origins and archaeologically founded identity, which would risk creating a link to a non-Chilean identity, associated with the bordering Peruvian and Bolivian populations: "Archaeological remains which elsewhere are central to the economy of tourism and national identity (in Peru for example) might be turned against the very people whose closest ties are to the remains" (Dodd 2007, 8).

The codification and symbolic value associated with cultural heritage can also put it at risk as a target for intentional destruction, accidental destruction, deliberate neglect of specific heritages, 'memorycide' and 'historical forgetfulness,' theft, repatriation, annexation and acquisition of lands, military conquest and loss of lands, forced exile, migration, exodus, abandoned heritages, spatially extended heritage, and so forth (Burtenshaw 2014, Tunbridge and Ashworth 1996, 55-57).

Whilst many risks and conflicts are more visible when they involve tangible cultural heritage, they are no less dominant in the struggle for the ownership of intangible heritage. Ask any Peruvian about the origins of the national liquor "pisco", versus the claims made by neighboring Chilean to the liquor as part of their own national heritage; or similarly the 'conflict' between Greek coffee and Turkish coffee. History could produce many similar examples ranging from dance to gastronomy to building techniques, linguistic roots, and legends and stories of ancestry and famous personages and events. The past itself cannot define identities, and new heritages are continually built within the ongoing process of modernization. For

example, modern architecture has been a key contributor in the shaping of community dynamics and identities (Lahoud 2008) and many 'modern' heritage elements are also used as popular symbols of national identity, such as flags, processions and parade, statues and monuments, postage stamps, design of coinage, street-names (Azaryahu and Kooks 2002).

The utility of the arts and cultural heritage to construct certain images of the nation also has been demonstrated recently in an assessment of nation-branding by Ahn and Wu (2015). Nation-branding research has also looked at how cultural heritage is used a tool in contemporary geo-politics between nation-states, such as in China with the construction of the "Shanghai Expo" exhibition, a construction which towered over rival exhibitions (Barr 2012). The same is also true beyond the limits of the nation-state. Cultural production plays a key role in shaping imaginations, and this can be used as a tool for communities imagine alternative geopolitical relations and to share these imaginings.

*The construction of corporate identity*

The usage of cultural heritage by corporations is a less researched theme, but there are some notable cases across the industry where corporations have seemingly selected a brand or corporate communication focus and narrative centered around cultural heritage. History and nostalgia are powerful and useful tools in the process of identity and imagination and this continue to drive their utility for different stakeholder agendas. Indeed, "rummaging through history has become a standard technique of advertising" to draw on nostalgia but also to underline the speed of change affecting the present (Appadurai 2010, 78).

History and the past can be an important tool to establish the notion of (corporate) authenticity and in such the use of historic representations and associations is a well know tool of corporate advertising and propaganda. This is especially evident in the realm of multinational corporations looking to justify their presence in varied home and host locations, and likewise for brand units looking to appeal to different target audiences again in a global and local context.

An important research on this is the work by anthropologist Dinah Rajak 2011, looking at the case of Anglo American in South Africa. Rajak looks at how narratives are used to express and build a specifically "national" identity (2011, loc 1463). She describes the process of "monumentalizing" the past with nostalgic memories of the early years of operation in South Africa within her interviews (Rajak 2011, loc. 1529), and likewise a slogan of "Proudly South African" as an explicitly 'local' response that does not occur in the company's operations in Brazil and China (Rajak 2011 loc. 2037). As flagged in her research there is a huge ethical risk in the de-contextualization of local interest and local heritage as part of this story this story.

The case of American Express is also notable as a corporation that has used cultural heritage to construct its corporate brand identity (Kanani 2012, Starr 2013). In the 19$^{th}$ century the corporation sought a cognitive association with the iconic symbol of the Statue of Liberty, organizing employee-projects such as philanthropic donations to repair the pedestal of the statue in 1885. The American Express Foundation, the philanthropic pillar of the corporation, has been associated with historic preservation since the creation of the foundation in 1954, and the foundation has a pillar focused on heritage preservation. The American Express corporation's emphasis on cultural heritage is explicitly called out in its annual reports and public documents such as the below statements for the American Express 2007/2008 Social Responsibility Report:

> "*Responsibility to the world around us*. We strive to be good citizens and neighbors wherever we do business. We help strengthen our communities by funding philanthropic efforts such as cultural heritage and historic preservation, as well as actively encouraging community service and volunteerism" (American Express 2008, 5)

> "*Preserving and Protecting Sites Around the World*. Over the years, American Express has contributed millions of dollars to historic preservation-related projects and helped to preserve more than 100 iconic sites across the globe…In 2006, American Express announced the launch of a $10 million, five-year commitment to the work of the World Monuments Fund and the National Trust for Historic Preservation" (American Express 2008, 41).

It follows that cultural heritage images are being decontextualized and translated to various commodity forms not only for the creation of national identity-such as stamps, and flags-but also to various modern commercial products towards the creation of corporate and brand identity. For example, heritage symbols have often been re-appropriated into new contexts such as the Luxor Hotel in Las Vegas. The ironic competitive reality is that the Las Vegas Luxor Hotel receives many more visitors than the Egyptian city of Luxor. This has spurred a discussion in Egyptian broadcasting, questioning for example whether the Luxor Hotel should provide some financial compensation for this use of heritage to its own gain (Starr 2013, loc. 1300).

Research has also emphasized the heliacal relationship between corporate media and cultural production, and even the appropriation of cultural goods into the local imagining. For example, Foster 2008 discusses how modern cultural goods, such as a beer brand design, can be internalized and appropriated into local culture (2008, 16). Emphasized here is the delusion of consumption ending with the moment of purchase. Indeed, as shown in Foster's examples, and as discussed by Appadurai, there is an illusion that consumption is the "end of the road for goods and services" and this is an illusion that needs to be dispelled (2010, 66).

Furthermore, there are multiple examples of MNC operations and communication activities that directly use, support, or impact cultural heritage. This includes philanthropic investments, sponsorships, partnerships, employee volunteering, marketing and public-relations or communications outreach, and cause-marketing and corporate responsibility. Philanthropic activity refers to a gift or donation: for example, in Italy a €25 million restoration of the Coliseum was sponsored solely by Diego Della Valle, head of the Todd's leather-ware business (Allsop 2012) and philanthropic 'adoption' and clean-up of monuments have been published in the press for successive years in India (Business Standard 2013, Financial Express 2014). Sponsorships refer to an activity that is non-recurring and with little commitment beyond the pure funding mechanism, sometime more for prestige or advertising goals rather than commitment to a vision or goal. Partnerships in contrast suggest not only funding but also on-going transfers, labor, capital and human resources, and a common cause (Seaman 2013, 117, 125). As defined by UNESCO, partnerships are the ways the private-sector "contribute to finding solutions to global issues and fulfill their corporate social responsibilities" (cf. UNESCO in Seaman 2013, 117).

The growing trend of corporate museums also exhibits this value of cultural heritage and the use of similar tools, such as museums, in the construction of (corporate) identity. For example, the Saab Museum, the Heineken Museum of Amsterdam, and the Coke Museum (McKay 2007). These museums are important not just for the experience and identity of the visitor but also for the identity formation for the corporation itself (Nissley and Casey 2002) especially those open to the public where they serve a dual goal of educational advertising and authenticity building (ibid). Ironically these corporate museums also act as a competitive cultural good competing against traditional cultural heritage sites for attention within the cosmopolitan tourist agenda. Consumer-foods corporation Nestle has also announced plans to support the preservation of several monument buildings in its headquarter town in Vevey, Switzerland, to celebrate heritage of the company located for 185 years in the same town. The plans include the restoration of factory and administrative buildings, an example of a common trend of industrial work-sites becoming quickly incorporated into the collection of cultural heritage sites. Industrial heritage landscapes and their protection may therefore have a close and direct link to the corporate heritage and its

authenticity. Volkswagen has also preserved many of its heritage sites dating to the Nazi German occupation, and developing substantial documentation and archival evidence behind the forced labor of their factories (Kocks and Uhl 1999).

### 1.5 Cultural Heritage in the Popular Media

Media representations, including literature, film, cultural goods and products, nationally derived and corporate derived propaganda, are an important further influence both on the construction of identity, and on the perceptions of cultural heritage and its value. Media representations of cultural heritage, such as the use of a historical place in a famous TV series, or the use of a cultural heritage site in a brand advertising campaign, will have myriad implications for the decontextualisation of cultural heritage: "Fiction, like myth, is part of the conceptual repertoire of contemporary societies" (Appadurai 2010, 58). From Lara Croft's Tomb-raider to Indiana Jones to the British TV series Time Team, the power of archaeological and cultural heritage as a story-telling discipline has been a well-discussed, with prominent debates about the 'Disneylandization' of the scientific agenda. Archaeologist Cornelius Holtorf has brought this discussion to light in several articles focused on popular archaeology recognizing the almost inevitable appeal of history with its "tropes and plots" as a story-telling device (2007) or of archaeologists providing stories in demand (2010), and of archaeological heritage as modes of cultural production (Pearson and Shanks 2001). The portrayal and representation cultural heritage in magazines, novels, on television, and now on new digital medias, all have a profound impact on the meaning of cultural heritage and its relationship with wider stakeholders.

The power of the past as a story-telling advice, whether fact or fiction, has been consistently re-confirmed in popular media of the past decade, expanding beyond television into new social media channels and other media platforms. As just one such example, consider the proliferation of video and cinema copies and the representation of cultural heritage herein. In prior decades the creation of 'blockbuster' movies were limited to large funding of a few key corporations like DreamWorks, Warner Bros or Metro-Goldwyn-Mayer ("Gladiator, "Tomb raider" Ben Hurr", to name but a few). This scene has changed today with popular media providers like Netflix rolling out bespoke series and documentaries ("Marco Polo", "The Last Kingdom", and many more) that both interact with, and affect, the popular awareness of cultural heritages, histories, and identities and its supra-national popular imagining.

Appadurai draws attention to a further dimension of nostalgia and reminiscence in cultural productions, which have emphasized a social *imaginaire* of the past via re-runs and *retro* imagery. He argues accordingly that post-industrial cultural production has already moved into a "post-nostalgic" phase (2010, 31). What is meant by this post-nostalgic representation? Appadurai proposes that media productions allow for a complete disruption of the chronologies of history and its stories, allowing for "nostalgia of the present", in other words, "nostalgia without memory", an affinity for imaginations that have never been physically lost (describing in this example the affinity for American popular music in the Philippines) (Appadurai 2010, 76-77). In such in the context of new technologies there is an argument for a fluid concept of cultural heritage and its meaning, that defends beyond both geographical and temporal borders. Communities can be nostalgic for a past they have never experienced; and for a geographic location they have never experienced.

The tendency of nostalgic and retro-production may also be seen in the case of multinationals and their construction of corporate identity and its image. Retro-branding is for example a common strategy applied by brands such Volkswagen, with its iconic "Beetle" model, and a focus on nostalgia can be seen in many corporate materials from gift-order catalogues to adverts: "these forms of mass advertising teach consumers to miss things they have never lost"; "buy now, not because you will otherwise be out of date, but because your period will soon be out of date" (Appadurai 2010, 77).

## 1.6 Cultural Heritage and Economic Valuation

This next section turns to the discussion of economic value and the process of the valuation of cultural heritage from an economic perspective. It looks at the macro-economic discussion of cultural heritage as a public good, the individual methods for economic valuation, including the problems of contingent value models, and the problems of economic value within a tourism agenda. The problematic heritagization of cities and sites and the resultant potential decontextualisation of heritage due to its competing economic value is discussed accordingly.

*Cultural heritage and its protection as a public good*

As a starting context, there is an unsolved dilemma from a cultural economics perceptive in the consideration of cultural heritage as a public good or as a social good. Against the context of globalization and shifting power structures both liberals and constructivists have argued (from contrasting ontological and epistemological positions) that national politics is of decreasing importance and that there is an overall shrinking of the welfare state. Research in parallel has described the increased politicization of corporations (Scherer and Palazzo 2010) and have stressed a changing paradigm of corporations, especially MNCs, as both economic and politically motivated organizations. "On the global level, neither nation-states nor international institutions alone are able to sufficiently regulate the global economy and to provide global public goods" (Scherer and Palazzo 2010, 3)

As a quintessential starting point there is therefore the question of whether MNCs should have any right to own or to profit from cultural heritage, and moreover, whether cultural heritage as a public good should be managed only by the public sector. A public good, like a club or religious institution, assumes non-rivalry and non-exclusion, and it is subject to free-riding because nobody can be excluded from its enjoyment (Benhamou 2013, Comer 2014, Wang and Bramwell, 2012). However non-rivalry is always unrealistic when we talk about cultural heritage because one interpretation of the past necessarily disinherits other. Consumption or participation affects the potential consumptions by someone else, either by physically affecting the experience (crowding out at a site) or emotionally (disassociation or exclusion through the selected narratives). Furthermore, the presumption that cultural heritage must be protected as a public good is challenged by evidence of cultural heritage properties and traditions that are being privately-owned and maintained (Seaman 2013, 112). For example, the Kabuki theatre in Japan has been supported through the years by private company support of the Shochiku Company, building and maintaining the theatre and the Kabuki performance. This type of theatre has had a core commercial support through its development over more than four hundred years since the Edo period (Goto 2013, 576). In these examples cultural heritage has arguably been protected because of, and not despite, the private-sector involvement. It follows that there are cases where a private-sector contribution and involvement with cultural heritage is beneficial for heritage preservation. In such, this thesis starts from the presumption that private-sector profit goals are not necessarily in conflict with heritage and its safeguarding and engagement with the private-sector is sometimes positive. Said otherwise, interaction with MNCs should not be disregarded simply due to an ethical principle of non-engagement.

*The problem of contingent value*

The second discussion relating to economic value is focused on the trade-offs between economic value and other values. The economic valuation of archaeological and cultural heritage is typically approached from a framework of *use and non-use values*. *Use value*s refer to the actual consumption. Within this, *direct use–value* includes the value coming from ticket revenues, employment due to excavation at a site, local knowledge returns, local usage benefits and spillover effects. For example, the existence of vernacular culture is often an asset in neighborhood development, with positive spillover effects (Carr and Sevon 2008). This can also be the case for value not directly linked to the historic usage of the site, but

rather to its broader urban or shared-space quality (Van den Dries et al. 2015, 14). *Indirect use-values* refer to economic value gained from less directly related operations, such as attracting new industries to a certain hub. For example, Bowitz and Ibenholt 2009, look at how tourism regenerated the abandoned sections of a heritage town Roros. Likewise, Conesa, Schulin, and Nowack 2008 discus the re-birth of "dead" abandoned industrial and mining sites. In a slightly different approach Coben 2014, looks at a study of tourism inflows in San Jose, Peru and how tourism has fueled development for this town despite limited local interest in the heritage for its social value, and emphasizing instead its economic benefits bringing employment and tourism revenue to the community.

*Non-use values* refer to values for future stakeholders, including the bequest value, the 'option' value, and existence value. *Existence value* refers to the satisfaction derived from the existence of the heritage such as personal pride, identity, heritage. In other words, it is the "universal value" that is generated merely by existing, even if a person has personally never consumed or participated in the heritage itself. The *endowment or bequest value* refers to the option of enjoyment by future generations (Benhamou 2013, Dutta, Bannerjee and Husain 2007, Klamer 2013, Vileniske 2008). Other research has broken these down into even further classifications (for example, *vicarious value* (option for future generations to have direct access to a resource), the *altruistic value* being the value for the current generation's visit, and the *educational* value (Benhamou 2011, Klamer 2014, Vilenisike 2008). A problematic issue of all of these methods is that there is no clear way to put a price on, or charge, for the endowment value or the existence value; there is no way for the necessary stakeholders, future generations) to be involved.

There are multiple models for the process of economic valuation of heritage but the most commonly used models are contingent value models[1]. The challenge for contingent valuation is that it depends on two factors: who is being asked, and what is the available information they can be expected to have. With "ordinary" public goods such as a street lights, it is fairly easy for necessary information to be readily available for any corresponding stakeholders but this is less true of more complex goods like cultural heritage, where many of the values are not explicit or immediately apparent to everyone (Throsby 2003).

Economic value models have also come into much criticism because they almost always involve a trade-off of other values. From a positive perspective, there are many benefits that come with economic value and resultant agendas for heritage tourism and its promotion. On a local level, heritage creates a demand for other cultural as well as non-cultural activities that generate a positive spillover through new jobs, new businesses, the brand and reputational value of the location, community pride, and so forth. One research refers to this (re)generation of cultural infrastructure as the "cultural imagineering" of the city (Yeoh 2005, 946). It may also stimulate a feedback function of entrepreneurialism, bringing even more inflow and a boom of associated cultural programs (Ruijgrok 2009). This is also true on the level of the country economy looking at the recognition of culture and its importance for the stimulation of creativity and of the creative industries (Egberts 2015, 294, Klamer, Mignosa, and Petrova 2013, 37, Snowball 2013, 446). And many other positive economic inflows and spill-over effects have been discussed in further researches (Coben 2014, Egberts 2015, Lane 2009, Plaza 2010, Wen-Chiang 2012, Yeoh 2005).

On the other hand, there are of course many associated costs that come with the increased 'demand' and increased inflows due to the economic pull. Any development of heritage also necessarily involves the selection of some heritages over others and this exclusion may affect prioritization choices. For example, non-monumental sites are often left out of the selection process if they aren't expected to provide the necessary economic gains (Arazi 2011, Evans 2004). In addition, tourism demands have led to mixed policies for the privatization of heritage sites, often adumbrated by the mismanagement of funds and potentially heated conflicts over new mechanisms for funding. For example, a controversial model in 1999 proposed to list the Terracotta Warriors on the Stock Exchange (Starr 2013, loc. 1304-1357). Such economically focused assessments may lead to the exclusion or crowding-out of local communities.

Tourism and the homogenization of the tourism narrative is an easy illustration of this, with a wide array of discussions of over-tourism and its significant counter-effects (Comer 2012, Frey, Pamini and Steiner 2011, Tisdell and Wilson 2002, Starr 2013). Increased tourism through globally-recognized profiling such as World Heritage Site (WHS) labeling may also lead to higher visibility and politicization of sites leading to intentional destruction or the targeting of sites during conflicts. Such listings and selective cultural heritage agendas may also result in funds be being "displaced" or substituted from other projects. In other words, there funds may be pushed towards listed sites and thus away from non-listed sites, which may actually mean that heritage is being less well preserved over all (Frey et al. 2011).

A competitive dilemma also exists among tourism sites with traditional urban sites competing with corporate "hard branding" (Evans 2003, 417-420), and in competition for recognition, such as in the World Heritage Sites selection process (Wait and Altschul 2014, 158). Discussions of these competitive dynamics and demand dilemmas can be seen in researches on many of the world's cultural heritage "super-sites" such as Petra (Comer 2012), Angkor Wat (Starke and Griffin 2004), Preah Khan (Starr 2013), Preah Vinear (Williams 2011) and Machu Picchu (Comer and Willems 2011). The competitive dynamic again highlights the importance of economic value and its impact on the resultant selection and exclusion of heritage in different agendas.

*Heritagization and the economics of tourism*

The predictable outcome is often the re-enforcement of heritages that already are well supported or recognized, at the threat of other heritages which have not received the same attention. The power of stories appropriated by tourism and by private stakeholders can lead to a risk of mercantilization and the 'production' of heritage only to meet its economic demands (Coben 2014, Foster 2008, Herrera 2014). This relates directly to the process of heritage selection and the risk of "staged authenticity" (Leite and Groburn 2009) in the tourism domain.

> "Stories that sell well, and thus help in the production of destinations, raise the additional challenge of trivialization" (Herrera 2014, 72).

In such, the most powerful or perceived "authentic" stories may also become the priority stories to tell and even how and when to tell them. Herrera's research discusses for example how sacred agricultural rites in Peru have been adopted to fit the peaks of the tourism season. The seasonal pattern of tourism can also upset the national macro-economic structures and put pressure on urban areas (Russo 2002, 165-166) leading in some cases to a so-called museumificiation of cities (Silverman 2005). Arguably there is a thin line that is consciously being debated by the indigenous community between "sharing" and "selling out" (Leite and Groburn 2009).

In addition, the presence of (foreign) visitors may literally usurp the '*use value'* for local communities. At many sites local populations are literally out-crowded by external visitors or by steep entry prices, and monetary power imbalances play a role in deciding what narrative is told and who benefits. There may be resultant competition between tourist "rights" and local "rights" to heritage (Evans 2004, 325). Likewise, certain narratives may be selected and produced for tourism toolkits with the popular or fun interpretation winning over inclusive stakeholder interpretations (Egberts 2015, 271).

In some cities urbanization pressures have led to the 'ghettoization' of historic city centers such as the market-squares and centers of Quito and Lima (Corzo 1997, Silverman 2006) or the diminished use value for the living communities within the touristic centers of cities like Venice, Florence, London, Paris and Madrid, to name but a few European examples (Evans 2004, 319). This delocalizing of heritage areas has been referred to as the "sterilization" of cultural heritage areas described by more artificial social exchanges, a lack of typical community amenities, and the construction of a privatized or commercial

built environment in place of the original heritage core (Evans 2004). In such situations, the heritage city blossoms but the sense of place is lost.

A contentious arena of modernization by 'force' has also been seen in many cities ranging from Mamluk Cairo in the 1300s and the 1860s (Mitchell1988), to the Russian colonial re-structuring of Tashkent modeled on the wide Europeanesque boulevards of St. Petersburg (Sahadeo 2007, 34) or European reconstructions of Paris, London, and other capitals to create a common 'European' feeling (Mitchell 1988). The restructuring of Times Square from an urban ghetto into one of New York's top tourist attractions was likewise a much contested project when it was first proposed, but it has become a core cultural heritage of the New York Community. Similar trade-offs can be seen in global urbanization projects today, such as the threat to St. Petersburg to lose its World Heritage status due to plans to build a 300-meter tower that will impact the historic heritage city's skyline. Equally contentious, Chinese policy for conservation has included the demolition of traditional *hutong* housing in preparation of the Beijing Olympics (Abrahamson 2014, Silverman and Blumenfield 2013).

### 1.7 Development agendas and the World Bank

Another relevant discussion pertaining to economic value is the concept of cultural heritage for development. Whilst many researches have promoted this approach to heritage projects, it is valid only in a context where minimum socio-economic development goals and basic needs are already being provided for (Cleere 2001, McMinn 1997). Increased development is expected to bring positive inflows, but again, these inflows come with trade-offs and potential negative externalities, especially in cases where civil society has not grown at the same rate. For some developing countries uncontrolled development is perceived as the highest threat against cultural heritage (Kankpeyeng and DeCorse 2004, Mire 2011). Ethically, there is therefore a strong risk that mobilizations have less to do with poverty alleviation and more to do with competition between political and economic interests (Lafrenz Samuels 2010).

Government agenda focused on sustainable development are often supported or even tendered by global financial institutions such as the World Bank providing project-based loans. Lending by the World Bank occurs via the International Bank for Reconstruction and Development (IBRD) and the International Development Agency (IDA), and loans can only be made to the governments of member countries (not to the private-sector). The World Bank is therefore a critical stakeholder in the discussion of the development agenda, and this section looks at the role of the World Bank accordingly.

The World Bank's (WB) loans are often focused on financing for infrastructural projects, or financing for tourism as an instrument to kick-start economies. Projects seeking loans are monitored by the World Bank to prevent the negative impact of environmental and cultural resources being adversely impacted by the project. The aim is to balance the goals of development with minimal standards for sustainability. The fundamental tool used by the World Bank to guide these loans and their development impact through the obligation for Environmental Impact Assessments (EIAs) introduced in 1986.

The World Bank has been a strong supporter of tourism because of the opportunities for quick restructuring and financial inflows that it offers, being easier to implement that other manufacturing or industrial programs, and providing quick inflows of exchange returns. Since 1977 substantial financing has been directed to tourism projects, mainly in Africa (40%) and Latin America and the Caribbean (29%), including funding for tourism development and cultural heritage projects in Jordan, Georgia, St Petersburg and Albania, all of which involved World Heritage Sites (Evans 2001 cited in Evans 2004). In the past two decades the World Bank has initiated an increasingly strong tourism initiative, driven in part by the *1988 UNESCO World Decade for Cultural Development* initiative which focused on the role of culture as the basis for all sustainable development and helping culture to be seen as a driving force instead of an obstacle in the development paradigm (Arazi 2011). The WB's initiative for *Culture and*

*Sustainable Development* of the same year was in collaboration with UNESCO and the World Trade Organization (WTO) and aimed specifically at funding for at-risk sites in developing countries and post-conflict areas: such as Angkor, Bethlehem, Bali, Spanish Town in Jamaica, and Old Havana (Evans, 2004). In non-tourism related projects, the World Bank has recognized the need to mitigate the negative impacts that occur in conjunction with large-scale infrastructure projects. Since 1986 the World Bank Group has incorporated cultural heritage (also termed cultural property or cultural resources) into its requirements for safeguarding the environment.

*World Bank policies for cultural heritage protection through its lending projects*

Overall, the World Bank has also been challenged for its lack of participatory policy especially with a history of minimal dialogue with 'bottom-up' experts such as anthropologists, archaeologists, heritage experts (MacEachern 2010, 353). There is also room for improvements here regarding transparency of the findings conducted through these various assessments. For example, WB requires that the findings related to cultural heritage be made publicly available but this is not the case for the European Commission, for example. And when there is no legal obligation it results in lower levels of compliance (Arazi 2011, 32).

A policy for cultural heritage was first made explicit in *1986 as an Operational Policy Note (OPN) 11.0*, and this predated the Environmental Impact Assessment (EIA) which was introduced three years later (Arazi 2011, Xie 2010). *Operational Policy (OP) 10.04 - Economic Evaluation of Investment Operations* was agreed on in 2002 obliges the borrowing nations to consider and address the need to preserve physical resources within their economic evaluations that are required as part of the appraisal (Xie 2010).

In the spring of 2006 the World Bank replaced this earlier policy with the updated *OP 4.11on Physical Cultural Resources (PCR)*[2] and explicitly stating that cultural resources must be a considered as a component within the environmental assessment process, and within the *Operational Policy 4.10 on Indigenous Peoples.*

Operational Policy 4.11 on Physical Cultural Resources recognizes the value of physical cultural resources for their scientific and historical value, as assets for economic and social development, and for their importance for people's cultural identity and practices. As per the policy, the borrower is required to identify physical cultural resources that are at risk of being affected and asses the project's impact. When an adverse impact is expected, the borrower must identify appropriate measure for the avoidance or mitigations, which may range from full-site protection or selective protection such as salvage and documentation in cases "where a portion or all of the physical cultural resources may be lost" (Arazi 2011, para 1). An environmental impact assessment is required to assess the cultural significance of the concerned PCR as categorized by level of importance: important, of uncertain importance, or not important. PRCs do not have to be human-made but can include natural and partly-man made items, such as heritage trees, caves, holy waters, and so forth (ibid). Operational Policy 4.10 on Indigenous Peoples recognizes the inherent link between the identities and cultures of indigenous peoples and the land and resources which they live and depend upon. The policy makes specific stipulations for development impacts and risks related to the loss of identity, culture, and customary livelihoods (Rio Tinto 2011, 115).

Given this critical impact of the World Bank it is hard to understand how it is possible that the cultural heritage community has shown such low levels of engagement with this stakeholder. There has been no archaeological or cultural heritage body previously making representations to World Bank prior to 2014 when a revision was made to the World Bank 'safeguarding' framework (Soderland and Lilley 2015). This lack of engagement highlights the potentially isolated environment in which important tourism and development guidelines are being drafted and is again an important argument for a more proactive engagement approach that may be needed.

## 1.8 Heritagization in the Hashemite Kingdom of Jordan

This discussion of political and economic value is brought to life in the below example of Jordan, with a brief case-study of the construction of identity and the usage of cultural heritage in this construction. The case emphasizes the interconnected economic, political, and wider social values, and the exclusionary of any one narrative around cultural heritage and identity. Note that of course this is only one such global example chosen because of the researcher's familiarity with this specific case. Interested readers can also refer to Helaine Silverman's case-study of cultural and archaeological heritage and the discovery of the 'Lord of Sipan' in Peru and similar political and economic influences at play(Silverman 2005).

The case study below looks at the usage of cultural heritage in the construction of identity in the Hashemite Kingdom of Jordan from the 1970s-late 1980s. In this period, Jordan moved from a narrative with an explicit economic and tourism agenda, combined with a political narrative around tribal identity. This specific case and time period is chosen because of the importance of both tangible and intangible cultural heritage within the national imagining, especially in the 1970s and 1980s period. It highlights how the world heritage site of Petra and the image of the tribal Bedouin have been defined within the national narrative in this period, and how this has been in parallel with an exclusion of other identities. Since the creation of the Jordanian nation in 1921 the Hashemite monarchy has attempted to construct a national identity to validate the Hashemite hierarchy and its rule of the infant nation. Within their newly demarcated borders the Hashemite regime deliberately engineered and promoted the construction of the national identity in a process of "neo-ethno nationalism" (Fathi 1994, 238); in other words, the state making its nation, and making its national identity. The narrative of 'Bedouinization' overlaps with the period of the 1970s and 1980s and showcases the use of archaeological and cultural heritage in the constructing of identity in Jordan at this time (Groot 2009).

The narrative of Bedouinization is marked historically by the 1970 Civil War and Palestinian independence, against which Jordan developed a decidedly non-Palestinian identity, with the heritage site of Petra and the heritage and identity of the Bedouin as key icons and cultural signifiers. It is particularly in this period that 'Palestinians' - or Jordanians of Palestinian origins - became differentiated from 'Jordanians'-or Jordanians of Trans Jordanian origin-in a division that continues until the present day. This separation has been built on the symbolic value of Petra and of the Nabateans as the forefathers of modern Jordanians. Cultural heritage therefore replays a critical instrumental function in the construction of this narrative. The Bedouin and Petra find place in every niche of national identity and its presentation, postcards, postage stamps, and various publications" (Al-Mahadin 2007, 87) as well as music, gastronomy, and transmitted imagery of the nation in the construction of the tourism industry. Music and songs often appeal to a quintessentially 'Bedouin' identity by appealing to archaeological sites[3]. A musical performance of 'Petra' also took stage during the 1970s and later launched a popular television run-off. The name Petra also has been adopted by the Petra bank and the Petra news agency amongst other less official ventures. All of this cultural production contributes as to the perception that Jordan as a nation and its national symbols have somehow always existed (Massad 2001).

The Bedouin within the national narrative are presented as a generalized tribe in the Jordanian history, despite the fact that the region was also inhabited by Ammonites, Moabites, Edomites and so forth. Official narratives in Jordan constantly reinforce the 'Arab' identity of the Nabataeans, although from numerous inscriptions and graffiti it is accepted that they were an Aramaic speaking tribe[4] (Al-Mahadin 2007, 99). Indeed, the desert Bedouin have continued to be described as 'Arab' even after the Islamic conquest (Gerber 2004, 259). Despite this, the Bedouin do not feature as part of the 'face' of Jordanian identity: the 'face' of Jordan is the Hashemite face, and this continues to be the case throughout the national narrative (Anderson 2001, 9).

This narrative is also highly exclusionary of relevant 'other' identities in the Jordanian context. In tandem with the movement towards a more Bedouin character, there has been an explicitly repression of Palestinian identity from the national narrative. The Palestinian *rabita* or village house became slowly threatened since 1983 when the government stopped issuing licenses for the *rabita,* assumedly in order to avoid their political usage/ affiliation as political organization centers (Fathi 1994, 180). In contrast the Bedouin *madafa* or guesthouse was incorporated into the national identity and strongly promoted as a symbol of tribal hospitality. The same is true of social practices of hospitality and 'Bedu' symbols such as coffee-culture (Silberman 1997, 73).

The issue of Bedouin heritage is complex because the 'ancient' identity which is being reproduced and marketed through tourism is also part of a living and existent heritage and lifestyle. In creating and embodying a certain socio-historic stereotype the Hashemite rules and political elite (whether intentionally or not) have created a trivialization and certain parody of the nation. For example, the 'marketing' of Bedouin hospitality, has been realized by superficial cash-based transactions that regarded not as hospitality but as dirty work (Shryock1997). International tourism has meant that the national identity is not only being presented internationally, but is also being parroted back to the local population. This is often in a less than desirable image and imagining of the national self, such as the popular representation of Bedouin line-dancing within the national (and international) media:

> "…this is a nouveau riche projection of Jordan by the mass media… I don't think tribes would like to see themselves dancing on the Jordanian television" (interview with Adnan Bakhitin in Fathi 1994, 269).

The image of the Bedouin is therefore being transmitted to the national tourist, and the international tourist beyond this: it is a complex network of local, national, and global perceptions intertwined in a heliacal process of selection, dissemination, and (re) appropriation. Meanwhile the 'marketed' face of Jordan remains highly daguerreotype and folkloric building from the expected 'staged' tourism authenticity, with a banal image of the local and the Bedouin and the decontextualisation of multiple tribal heritages into one homogenized national narrative. The commercialized picture of the Bedouin and of the archaeological site of Petra are presented to the international consumer with a staged interpretation inherited largely from the romantic Orientalism and conception of the 'other' that traces back to the colonial context. The Bedouin as they were painted by early 19$^{th}$ and 20$^{th}$ century travelers are featured as romantic, exoticized, freedom loving, independent and individualistic and little has changed in their current representation (Fathi 1994, 55). This image celebrates the Bedouin but in a manner which fails to reflect the individual concept of the Bedouin 'self' and its intrinsic values. In all forms of international representation, the image of the Bedouin has not progressed beyond the colonial impression of the Bedouin 'other'.

### 1.9 Discussion

Cultural heritage has been a highly useful tool in the construction of (national) identity by political elites, and it may likewise be used by corporate elites in the construction of corporate or brand identity. Indeed, the many characteristics of heritage that make it so useful in the construction of identity are due to the value of the past and its associational and referential authenticity. Just as political leaders have often sought to build their national narrative related to historicity, brands and corporations also use cultural heritage to justify their geographical operations or to build a perceived shared meaning and value in their relationship with consumers.

Furthermore, this chapter has further looked at the different trade-offs related to political and economic value, but perhaps the most significant is the tourism agenda. The economic inflows from tourism provide opportunities for better archiving and safeguarding of heritage but there is a fundamental trade-off with other values. Cultural heritage tourism (often as part of the development agenda) can lead to negative

externalities for local communities, indigenous peoples, and sacred heritage sites and landscapes through their being usurped, crowd-out, marginalized and exploited. Tourism agendas may risk the trivialization, marginalization, and (mis)interpretation of local cultural heritage in an attempt to find the best 'story' to tell. The result is not only the heritagization of entire regions, heritage sites, and landscapes bringing potential tourism inflows and value, but also of a potentially decontextualized and marginalizing narrative.

The starting point and contextual background in this chapter has located the MNC as a stakeholder operating in the term of digital, technological, and even consumer revolution where corporations need to be understood as part of a network. Diverse global impacts have led to increased MNC interactions with cultural heritage, from tourism and infrastructural development to urbanization and migration pressures, to new media and mobilization with the rise of mass electronic media. Mass electronic media and new technologies are drastically changing the nature of connectivity, transmission and exchange. As introduced in this chapter this represents a huge opportunity for cultural mobilization and especially for more multi-vocal inclusion of minority voice and rights and the potential empowerment of the 'citizen-consumer'. However, it also presents many threats to cultural heritage, with meanings of heritage being decontextualized from their original cultural context, and being appropriated and re-appropriated by multiple-stakeholders in an exponentially broadening network. At the same time this connectivity is not limitless. Whilst recognizing that this does not mean that everyone, everywhere is connected all the time, it does present an exponential increase in the connections between distant communities and it has many implications for corporate-sector involvement in cultural heritage in how MNCs approach and include stakeholders within their construction of corporate and brand identity.

The resultant questions of corporate identity are addressed in more depth in the next chapter, which provides a historical background to the rise of MNCs and the role of corporate social responsibility (CSR), brand social responsibility (BSR) and marketing and branding.

# Chapter 2
# Cultural heritage in the corporate imagination

*"Corporate behemoths. Such is our legacy. A world in which consumerism is equated with economic policy, where corporate interests reign, where corporations spew their jargon on to the airwaves and stifle nations with their imperial rule" (Noreena Hertz 2001, 8)*

MNCs operate with immense political power and winners of a power-shift brought by globalization, trade liberalization, and neo-liberal policies of regulation in the past twenty years. States arguably are falling back and corporations are replacing the state as the spotlight institution for societal responsibility. This at the same time has culminated in a strong anti-corporate reaction of the past decades with boycotts, ad busting, and culture jamming, as well as general social media criticism, all contributing to new form of activism. The depth, breadth, and velocity of networks and systems are changing and challenging the status quo and the expectations on MNCs within an increasingly connected global network. This chapter is therefore concerned with the theoretical framework of corporations and their interactions with cultural heritage. This chapter presents the *network view* of multinational corporations (MNCs) and it compliments this with a similar network view of corporate social responsibility (CSR). From this lens, it argues that there is a need to move beyond the archetypal model of CSR to also looking at brand social responsibility (BSR) and the impact of marketing, advertising, and brand social responsibility.

The chapter starts with a brief discussion of the terminology of heritage, authenticity, and cultural heritage from the MNC perspective building on research from strategic management and marketing. It underlines the very different definition and understanding of cultural heritage and 'heritage' itself as a term in the corporate strategy and vernacular. It then provides a background to the historic rise of MNCs and the rise of corporate social responsibility looking at how his context affects the question of cultural heritage and its value for MNCs.

**2.1 Identity and heritage in the corporate vernacular**

This section starts with the definitions of corporate identity and corporate image, and the understanding of heritage and cultural heritage in the vernacular of multinational corporations. These definitions defend on a network perspective of corporations, as is described in the latter section of this chapter.

*Corporate identity* is an ideal self-image that a corporation projects to its stakeholder, or in other words, how it wants to be perceived (Simoes, Dibb and Raymond 2005). This corporate identity may be understood from varying perspective, ranging from the visual/graphic design perspectives (visual identity (logos, assets, names and symbols, typefaces, color schemes); the organizational studies perspective (emphasis on meaning, emotion, human aspects, meaning the values and beliefs within the organization's member, and especially stressing the role of senior management in the construction of organizational identity(ies); the marketing perspective, looking at branding beyond the product and to the whole organization, and how brand identity and corporate identity intersect, and the overall positioning of the

company; and the interdisciplinary perspective, which is a combined approach of all the above looking at behavior, communications, and symbolism as in relationship with both internal and external audiences (Riel and Balmer 1997, Simoes, Dibb and Raymond 2005). This explicit construction of corporate identity has also been referred to as "organized forgetting" or "strategic forgetting" (Sturken 1997 in Nissley and Casey 2002, 2) in the forging of the corporate narrative from a management science perspective.

Research from anthropology and the social sciences have likewise emphasized this constructivist approach to the creation of corporate identity, building on the assumption of corporate storytelling affecting global and societal world views.

> "Institutions have a lot of stories to tell about what is and what ought to be. As Mary Douglas (1986) has pointed out, institutions persist to the extent that they are entangled with opinions about what is, and what should be. Institutions 'think', they 'confer identity', 'remember and forget', and they 'do the classifying' (Douglas 1986). The naturalising tendencies and powers of institutions turn them into convincing story-tellers about the state of our world today" (Garsten and Jacobsson 201, 378).

*Corporate image* is the impression of an organization that is transmitted in the network and becomes the public reality even if it is not always consistent with the company's profile or desired identity (Simoes, Dibb and Raymond 2005, 154, Urde and Greyser 2015). Corporate image and its construction is located in both imagined and real communities beyond the managerial epicenter of instrumental control. Corporate image is not owned by the corporation but by societal constituents all interacting, whether this is by changing, applying, resisting, or accepting the corporate branding efforts via activities such as re-branding, culture jamming, boycotts, activism, and social media opinion (Handelman 2006, Foster 2008, Hertz 2001, Klein 2010). Corporate brand managers may aim to "positively influence the cultural revolution of brands in society" (Handelman 2013, 56) but its conclusion is part of a complex network beyond their direct control. It is in this context of "complex connectivity" (Foster 2008) that corporate brands are facing stronger social activism with the challenge of how to provide relevant, meaningful**,** local, and time-valued (contemporary) symbols and meanings.

There is also an important starting distinction that must be made in the discussion of heritage and cultural heritage as they are understood by MNCs.

*Heritage* refers to the corporate or brand heritage, defined as the dimension of a corporation or brand that is composed of its history, its core values, it symbols, and "particularly in an organizational belief that its history is important" (Urde, Greyser, and Balmer 2007, 4-5). The concept of heritage is therefore assuming to take the employees and the organization - past, present, and future stakeholders - as a community. The value for MNC is in this historic authenticity. Heritage of brands makes them more credible and trustworthy through this location in the past (Wuestefeld, Hennings, Schmidt and Wiedmann 2012, 51). Heritage can therefore be an important strategic tool for a distinct competitive advantage: "a brand with a heritage has a story to tell" (Urde, Greyser, and Balmer 2015, 16). However, as discussed in Chapter One, the meaning of authenticity for brands is a very different construct from authenticity as understand for the field of cultural heritage.

*Cultural heritage* in contrast is a rare or even entirely absent consideration with the field of international business and strategic management. From a strategic management or international business approach there is limited research that explicitly emphasizes cultural heritage as a factor in the construction of organizational identity, or even in the discussion of corporate reputation and its management. Puzzled by this absence the theme was explored in informal interviews in 2014 (Appendix B). The objective was informally to explore whether cultural heritage was a recognized term and whether interviewees referred

to cultural heritage in their understanding of their corporate or brand identity, and in its operations. To explore this theme, a series of informal interviews (n=18) were conducted employees from MNCs, exploring their understanding of the term 'cultural heritage' as applied to their corporations and brands. The sample was chosen based on the availability and accessibility of respondents both in my immediate professional network and through additional connections, and it cannot be seen as a representative sample across MNCs.

However, the findings are included briefly here due to the surprising absence of cultural heritage in these discussions. The interview responses made it plain that cultural heritage was not a terminology that existed in their standard corporate vernacular, at least from these examples. In fact, most interview respondents struggled to understand what was meant by cultural heritage (although some responses did refer to the historic authenticity of the company, discussing its age or 'national' identity based on the home-country location).

That said, the lack of a definition of discussion of cultural heritage within the interviews did not seem to limit MNCs in their interactions with cultural heritage in their communications and especially in their marketing activities. For example, there were several references in the interviews to the importance for "their" brands to "own" 'local insights' ensuring 'local culture' would be associated with corporate and brand campaigns to help drive emotional connection with consumers and to improve brand awareness measures[5]. Local culture and cultural heritage where therefore understood and positioned in the corporate vernacular as a way of communicating with and building a relationship with their consumers. There was a notion therefore that the brand or corporation could "share" this local culture with communities and use it in their activities to appeal to the local consumer or stakeholder. Moreover, across the interviews there limited awareness of any local stakeholder involvement in this interpretation. Most interviewees discussed the process of brand-building as a sequence of steps: first, analyzing local insights through (consumer) market knowledge and research, and then using this knowledge to build a brand campaign for dissemination. Some of the resultant marketing assets (for example, a print advertisement or digital or television video) would be shared with a consumer research group to get feedback but this step was described in interviews as having a qualification objective.

This was only an informal survey of brand managers and executives within different industries, and it cannot be seen as a representative sample, but it is included because it raises important questions about the MNC role. Namely, how can MNCs respect cultural heritage if they have a different understanding of it even at its basic definition? Accordingly, how can MNCs be expected to protect or recognize local stakeholder interests? An effort to drive a shared vocabulary between MNCs and cultural heritage community will be critical to enable any dialogue of partnership or engagement. And this is particularly relevant in the discussion of MNC local and global responsibilities and their local and global communication across the network as discussed in the next section.

**2.2 MNCs in the network perspective**

The defining feature of MNCs is their internationalism, with operations networking across global, national and local boundaries, or in the international business literature as defined in terms of the home and host country (Van Tulder and Van der Zwart 2006, 47). By definition this therefore results in a network relationship bridging theories and strategies of global universalism, national generalities, and local and trans-local particularities. This section starts with an explanation of the network perspective used for this research, bridging some of the key conceptual frameworks from the social sciences and strategic management disciplines.

From an organizational science perspective, networks enable knowledge and innovation, and the survival of firms in dynamic environments, especially true in knowledge-intensive industries (Bell and Zaheer

2007, Bunker-Whittington, Owen-Smith, and Powell 2009, Provan, Fish and Sydow 2007). From this organizational sciences approach there has been a strong emphasis on the firm-level of analysis within this sector looking at factors such as firm centrality in the network and the diversity and density of ties with both the private and public sectors. The paradigm from this perspective of strategic management has spiraled far beyond these Schumpeterian roots describing innovation. The basic premise of the network approach - as understood in the theory of the firm and in regards to innovation and corporate longevity - is about the firm's control of knowledge within the network. Knowledge bases and research breakthroughs are broadly distributed meaning that no single firm has the internal capability for sustained success (Dhanaraj and Parkhe 2006, Powell et al. 2006) and firms need to constantly update their knowledge base (Wang and Li 2008). Modern technological environments require competencies and knowledge from multiple technology bases and the breadth and depth of innovation makes it hard for any single firm to achieve sustained innovativeness. This is especially applied to the context of dynamic industry environments, much like the context describing the current term of the fourth industrial revolution. In complex and dynamic networks, the locus of innovation will be based in networks of learning instead of individual firms (Powell et al. 1996). There is a strong focus on the firm control of these networks. For example, alliances and cross-industry collaborations serve as a means to access innovation knowledge that is widely spread across the complex network relationships (Dhanaraj and Parkhe, 2006, Powell, Koput and Smith-Doerr 2005) and the associated theory looks at indicators such as firm centrality in the network and the diversity and density of ties, to consider how they can be used for corporate innovation.

Firms are understood within a complex webs of social groups and with a resultant process of prioritization between "primary" and "secondary" stakeholders. The types of relationships and the prioritization of stakeholders can be defined by factors such as the development distance (geographic and normative) and stakeholder distance (home versus host country). Presuming the MNC pursuit of profit and its public listing, the primary stakeholder is typically the shareholder. The MNC goal to this shareholder is the delivery of annual or quarterly dividends and to meet its commitments to the market through continuity, growth and innovation being continually transferred into profits. One of the biggest problem of network is the lack of rules and institutions (network governance), with network distance allowing MNCs to maneuver between host and home country relationships to serve their best interest. At the same time trends of mass media liberalization have arguably given more power to consumers, and one could potentially argue that consumers today are shifting up in the priorities as an increasingly primary, not secondary stakeholder. Arguably consumers, social actors, and local communities, are now moving into the field of primary consideration (Handelman 2006).

From a social science perspective, a similar network approach can potentially be applied to the understanding of MNCs in their stakeholder relationships. Whilst firms are still seen as embedded in this network, the social science perspective differs in the assumption of institutional control. For example, Robert Foster in his case-study of Coca-Cola and soft drink companies in Papua New Guinea, describes the relationship of Coca-Cola as a "relationship company" and its brand and the commodities it produces as a relationship defined by "complex connectivity". In this network approach value is created by "managing the network of perspectives" or managing the "local image of a worldly thing" (Foster 2008, introduction xx-xxi). His case study illustrates the challenge of the 'limitless' nature of networks and relationships, describing through his analysis how it is almost impossible to define the local and global delineations of the corporate brand and commodity, in this case soft drinks.

### 2.3 The problem of "glocal" strategy

From a conceptual basis, globalization is often described in business management as a balanced process of the global and local: a symbiotic process of "the universalization of the particular and the particularization of the universal" (cf. Robertson 1995 in Tan and Wang 2011, 385). The MNC focus has

shifted accordingly to frameworks of societal responsibility and terminologies that are grounded in a more 'local' understanding: for example, terms such as "global localization", "glocalization" and strategies of "thinking globally, acting locally (Scherer and Palazzo 2010).

This has clear problems for the discussion of engagement with MNCs because their 'glocal' strategy is inherently tied to a communication model that risk the decontextualisation of local meanings and values. There are clear economic pressures (or advantages for MNCs) for having a global 'homogenized' message due to the associated scale advantages that come to play through one common communication used across the network. Seeking to appeal to all types of consumers, MNCs at sometimes appeal to a universal positioning, calling on the regional authenticity of the home country; at others they may look for specific local meaning to appeal to a target consumer. In both strategies the MNC claims to have a deep consumer insight and understanding but in reality the local stakeholder interpretations and interests are impossible to capture through this homogenizing approach.

Accordingly, research by anthropologist Dinah Rajak 2011 eschews the MNC claim to being both local and global, arguing that the local or particular dimension has been completely de-contextualized. The global-local model constructed by MNCs serves to transmit an overarching vision of global values beyond localities and applies them to an idealized image of the local (Rajak 2011, loc. 7301). This is where corporate social responsibility activities are often carried out, applying this global ideal and force-fitting it to a local context. Likewise, in the context of marketing, cultural particularities are often presented as having a common through a "micro-marketing" approach (Foster 2008, 59, 88). MNCs seek to claim global relevance through these universalist norms and frame these values into the local agenda (Rajak 2011, loc. 601). This framing of authority also can occur on the institutional level, with a delimiting proliferations of codes, toolkits, standards and guidelines which enable corporations to claims encompassing "the art of being local worldwide" (ibid, loc. 361). For example, in the case of Anglo American, it is the "home" country headquarters which communicates down the "universal value of corporate responsibility" in a top-down approach through the subsequent layers of the organization (Rajak 2011, loc. 1081).

In this context MNC frameworks of globalization shifted from a narrative of isolated economic as per the theory of the firm, to a more extended paradigm of community interest. Frameworks of homogeneity and standardization that described the rise of MNCs have shifted to a narrative of heterogeneity and the "global village". MNCs aimed to be accepted as local citizens in their multiple and expanding host country locations (Van Tulder and Van der Zwart 2006). Glocalization in this context was often a response to barriers put in place by the host country (for example, outsourcing limitations). However, key opposition to MNCs has gradually shifted from the host country level to the local community level especially in the last two decades (Calvano 2008).

In parallel with this rise of the MNC, there has been the rise of the associated strategy of corporate social responsibility (CSR) becoming an industry in and of itself. In fact, models for corporate "giving" have been well-established in the USA since the early 1900s, designed to help support the war efforts (in addition to more commonly cited tax-benefits). (Jones 2013, 10). And yet, one of the ironies of this long history of CSR is that corporations today have not tried to re-ground themselves in a nostalgia for their CSR past; rather they pose CSR as a "distinctively modern phenomenon, the product of millennial concerns about social and ecological sustainability in an era of neoliberal globalization" (Rajak 2011, loc. 405).

### 2.4 The Corporate (and Brand) Social Responsibility agenda

Corporate social responsibility may be as old as capitalism but the roots of corporate social responsibility lead even further back to the very nature of humanity and of gift giving. Brand social responsibility is in

contrast a newer term that delineates the brands or product from the company which offers them, emphasizing the perceived corporate or brand image as separate entities depending on the approach by the corporation (Grohmann and Bodur 2014, 376). For example, the public may not know the corporate image or reputation of Richmont, but they are likely to be familiar with its key brands which include Cartier, MontBlanc, and Vacheron Constantin. Whilst it has many overlaps with CSR, there is a separate focus on the consumer as a primary stakeholder, which may be less dominant from a CSR approach.

*A brief history of CSR*

As a brief historical background, CSR can be argued to have begun with the industrial revolution in the West. Some of the largest corporations of the industrial revolution, such as Cadbury, Carnegie, Krupp, Philips, Rockefeller, Siemens, and the Lever brothers (modern-day Unilever) exhibit examples from corporate philanthropy to development, and even the construction of whole villages for employees. This was driven by fear of unrest, the threat of labor radicalism, moral duty grounded in religious values, trends of urbanization and rural migration affecting existent structures of family and community, fear of the government interventions, and spirituality (Jones 2013, Rajak 2011, Van Tulder and Van der Zwart 2006). In the West, there was a clear religious undertone, as evidenced in common historical examples from Britain, including George Cadbury, William Lever and Josiah Wedgewood where religious concerns combined with self-interest (Jones 2013, 5). In the USA, the focus came more around worker benefits, epitomized by the "company towns" developed by Hershey in New York or the Carnegies (steel). By the 1930s in the USA this had boomed to over 200 foundations, including the establishment of the Ford Foundation in 1936, and the Carnegie Foundation in 1944 (Jones 2013, 6). In Japan a similar community-centered approach also flourished, but more closely tied to an interest in nation-building as part of a competitive response to the impacts of industrial activity in the West (Jones 2013, 8).

In the post-war period the accepted framework of CSR slowly shifted from a more internal organization focus (employees, labor unions), to a broader stakeholder approach include customers, distributors, suppliers, creditors (cf. Zenisek 1979, Kolk 2000, in Van Tulder and Van der Zwart 2006, 134). Industrial activity and its externalities - in particular, industrial pollution - later triggered the focus on environmental concern in the West (Jones 2013, 7). In Japan and India in comparison the community-focused models tend to focus more on the ethical responsibilities of capitalism, such as seen in the CSR strategies by Tata group and Shibusawa Eiichi respectively (Jones 2013, 13). In the early 2000s there was a re-positioning of CSR from a strategic management perspective from being a necessary 'ethical' compensation, to simply being seen as good business sense (Carroll 2014, Porter and Kramer 2002). Said otherwise, CSR investments are made when it is also profitable (Kim and Statman 2012). Companies who respect social expectations may win in the long run by being ahead of the curve by gaining from positive reputation management effects. This may be realized as a reactive strategy, for example, to protect reputations in emergency, or as a proactive strategy, such as an investment in reputation building (Van Riel and Fombrun 2007). CSR can therefore be seen as an asset that can help firms to become more competitive, so long as it is related to social causes that are relevant to the core business (Porter and Kramer 2002, 2006).

*CSR as corporate strategy: the stakeholder and network approaches*

CSR is used by corporations today as a strategy to appeal to different stakeholders to satisfy the demands of society. In the past decade the popular model for CSR has probably been Carroll's Global Pyramid of Social Responsibility focused on economic, legal, ethical, and discretionary (philanthropic) expectations. These can also be defined as the corporate economic responsibility (what capitalism demands of the corporation); legal responsibility (what stakeholders require of company); and ethical and philanthropic responsibilities (what stakeholders expect of a company). It is both a stakeholder model responding to

those demands of stakeholder groups as well as a contingency model responding to the changes in society's expectations (Carroll 2004, 116, Tan and Wang 2011, 378).
In practice, corporations may use stakeholder models to define their primary social responsibility goals. Primary stakeholders are those people or groups of people who are critical to the company operations (i.e. employees, shareholders, investors, consumers, and suppliers) (Van Tulder and Van der Zwart 2006, 136). Likewise, for BSR, consumers are also seen as the primary stakeholders but they may have an even higher priority due to the focus at a brand level of analysis (Grohmann and Bodur 2014, 376). In contrast secondary stakeholders are all the other stakeholders who could indirectly affect or influence the company's economic activities. This typically includes local communities, families, trade unions, media, competitors, advisory bodies, NGOs, and the general public (ibid).

Despite the supposedly inclusiveness of a stakeholder approach, the reality of CSR strategies by corporations rarely reflect local interests and it rarely includes stakeholders sufficiently within the assessment and definition of corporate strategy. Some of the most important stakeholders for cultural heritage such as future generations are not included because they don't exist and therefore are simply not addressed. Furthermore, in the MNC context there is a question of how the home and host country dynamics will influence the stakeholder priorities, typically favoring home over host regions. Issues of network distance with different home and host country legislation exacerbates this further. Standards may be universal but guidance on implementation are likely to be country specific tied to local legal restriction and social customs of the host country (Wait and Altschul 2014, 162). Moreover, even if MNCs want to include local stakeholders they may be limited in their ability to do so. MNCs are liable to their shareholders and they may be limited in how they can communicate and internally justify their CSR strategies (Porter and Kramer 2011, para 13). This is seen example in the case of the Exxon Chad-Export discussed by MacEachern (2010, 357) and it is even explicitly recognized by some companies in their annual reports (Foster 2008, 157). Furthermore, even within the MNC the prioritization and selection of social responsibility may also be limited to an 'elite' group of top managers applying some "universal rationality" (Rajak 1011, loc. 1010).

In contrast, or in response to these problems, a more recent *communication view* of CSR has also been proposed by Schultz, Castello and Morsing (2013) as a solution to some of the challenges of unequal stakeholder representation. This approach argues that communication within CSR theory to date has not given enough credit to new social media and the power of communication beyond typical political normative constructs. In other words, they argue that some of the current approaches assume too much control in the hands of the corporation. The proliferations of new media, social media (Facebook, blogs) and other communication tools have changed the power dynamics of traditional media in society (ibid). The construction of corporate reputation and "social responsibility" is dispersed across the network, and corporations cannot limit their activities merely to CSR reporting.

The network view of CSR provides a solution to three biases of the stakeholder approach. First, the *consensus bias* (institutional CSR cannot have consent if stakeholders do not engage: for example, if for moral reasons stakeholders refuse to come to the table). Second, the *control bias*, which assumes that corporations can 'manage' and control their network. Third, the *consistency* bias, referring to CSR efforts and their aspirational potential. A network approach recognized the lack of consistency in corporate messages as a given reality. In such, it looks not only at the final outcome but also at the impact of *aspirational talk*. If talk is fulfilled, it can legitimize corporate strategies, but if unfulfilled it can equally serve to delegitimize companies, so both outcomes are relevant (Schultz, Castello and Morsing 2013, 687). Corporate codes may even start off as instrumental but then become internalized over time (Reich 2005). They may also serve as an aspirational expression of underlying principles, including to other corporations and so it can still lead to (positive) outcomes.

## 2.5 The limitations of CSR

Corporate social responsibility today is recognized unequivocally as a multi-industry phenomenon, and there has been a proliferation of reports and codes especially in the past decades as corporations have struggled to keep up with the societal demand for MNC responsibility. However, there are many ethical questions around the impact and value of CSR and the methods of CSR codes and reporting. Some of these limitations are discussed below. Note, that the discussion focuses on CSR (and not on associated BSR) because this is the prominent focus of research, Indeed, BSR is a new term that is not yet reflected by clear BSR codes or guidelines across industries, although this is likely to come within the next few years as brands increase the focus on societal value.

A first problem is the construction of CSR through donations and sponsorship as a "gift-giving" mechanism, often mixing strategies of corporate "investments" and gifts, in a relationship that weakens the recipient (Rajak 2011, loc. 4438). A similar lack of independence, risk to the scientific agenda is also discussed archaeologists Shepherd and Haber (2011, 103). Indeed, funding by corporations can often create a conflict of interests and can risk limiting or changing the scientific agenda due to the pressuring and strong-arming by private-sector partners. Note, this dynamic of recipient dependency and some of its risk are presented also in Chapter Six, reviewing the discussion of the Rio Tinto mining corporation and its efforts to partner with the World Archaeological Congress (WAC).

Moreover, there are doubts about whether these reporting procedures and CSR programs actually impact business decisions (cf. Zadek 2002 in Knox, Maklan and French 2005). Companies now "talk" about local community but this is often without regulation, or problematically self-regulated (Rajak 2011, loc. 989). The number of firms engaged in CSR reporting has increased dramatically and reports have increased in length, but it has not improved the quality of reporting (Knox, Maklan and French 2005). The creation of such codes provides a framework for interaction between parties that are essentially in conflict, allowing more complex ethical dilemmas to be pushed aside through the creation of codes.

> "Complexity and ideas, perspectives and values are squeezed into a common format in order to provide their legitimacy by way of a set of observable and measurable indicators" (Garsten and Jacobsson 2011, 387).

CSR approaches have also been criticized for the lack of genuine multi-vocal stakeholder involvement. One research looking into150 CSR reports argued that stakeholder dialogue is not being fulfilled even by Financial Times Stock Exchange (FTSE) companies which are those with the resources and potential to ensure a holistic stakeholder dialogue. Even the biggest FTSE companies averaged a dialogue with only or one or two key stakeholder groups (and for small firms it is usually only one stakeholder, the consumer) (Knox, Maklan, French 2005). The only exceptions in this study were companies in the extractive and telecomm sectors, and the utilities sector. The fact that the extractive industries are the managing to create a multi-stakeholder approach is likely to be due to the direct business effects of stakeholder dialogue and social license to operate, which may put them at the "vanguard" of CSR management practice (Knox, Maklan and French 2005, 20).

In addition, there is a dehumanizing aspect to many of these methods of ratings and CSR scorecards that see local communities as numbers (Rajak 2011). Codes of conduct may serve simply as a form of green-washing to legitimize operations and to establish a social license to operate. Moreover, they may push out other alternative grass-roots methods of support that allow for more individualist and relativist approach (Van Tulder and Van der Zwart 2006, Rajak 2011, loc. 357, 1677, 3982). Confounding this further is the fact that many companies who have been the "worst" performers are the ones that turn around and develop stronger CSR codes arguably as a 'moral mechanism' to justify their authority (Rajak 2011).

Ironically, as NGOs and CSR created language and codes, these same codes are re-used by MNEs (language, concepts, images) to build authenticity and to disseminate a corporate image of global responsibility (cf. Moore 2004 in Rajak 2011, loc. 1378).

This lack of local contextualization, and the potential abuse of standards, have been much critiqued by scholars from the field of social anthropology and the social sciences. Christina Garsten and Kerstin Jacobsson has accordingly referred to the rise of CSR and its incorporation within key United Nation instruments as a *post-political global ethics* whereby conflicts between different parties are marginalized into one global standard and ethic that cannot adequately account for local interests and realities:

> "CSR, and the accountability practices on which it builds, do not just represent a formalized and thin form of ethics. This global ethics is also an expression of a conflict-free cosmopolitanism or worldism, premised on the notion that we are living in 'one world'. In failing to recognize the diversity of the different social worlds it is supposed to unite, and the different power resources available to the different parties, it can be characterized, we suggest, as a *post-political global ethics*. Its standards are decontextualized from local realities and re-contextualized into a harmonious one-world paradigm" (Garsten and Jacobsson 2011, 391).

A further criticism of CSR has related to the corporate response and the corporate reaction to critiques. Anthropologists Peter Benson and Stuart Kirsch also look at different studies of corporate power assessing how MNCs respond to critiques and describing three dynamic phases of reaction, being denial, then acknowledgment, and final strategic engagement (2010, 159). In a case-study of the Tobacco industry they discussion how some corporations ("harm industries") often try to produce "resignation" regarding negative externalities or harms in order to maintain an image of legitimacy:

> "The everyday politics of resignation implies recognition not only that have things gone awry but also that one is practically unable to do anything about it" (Benson and Kirsch 2010, 468)

Even if corporations are held responsible for their activities and challenges with CSR demands, they are often able to engage with and deflect criticism to sustain their ongoing reputation and to limit government interventions (Benson and Kirsch 2010, 468).

*Creating shared value*

Perhaps rising from these ethical dilemmas, there are also several new business models beyond CSR there which are gaining attention for their alternative approaches to social responsibility differently. For example, the Base of the Pyramid model by C.K. Prahalad, which focused on providing affordable products and services to the billions of people living on less than US$2 a day; the model of "social business" which reinvests its profits in further social business ventures, led by a "non-loss, and non-divided company" (Yunus 2010); and the model of Creating Shared Value (CSV) founded by Porter and Kramer (2011) and arguing for a new type of business that combines business value and societal value in the very mission of the corporation. Importantly, the latter model of Creating Shared Value (CSV) assumes that private companies will also be able to compete in the field of social impact, competing with the third- or public-sectors to provide the needed benefits at the lowest costs (Porter and Kramer 2011). The essence of the shared-value approach is that not all types of profit are equal. Profits serving a social purpose should be prioritized or judged as more important than profits coming from other sources.

### 2.6 Advertising, Marketing, and Relationship-Building

Marketing is defined in this research as a tool to transfer corporate or brand identity to a desired corporate or brand image. It is concerned therefore with the perception of the brand in the mind of consumers or other primary stakeholders, and with the creation of symbolic value that can be transferred into brand loyalty and financial value. In other words, marketing is the process of using social values to ensure that

the physical offering (service or product) acquires a layer of intangible value (Kotler and Keller 2009, 29). From a social anthropological construction this process of marketing and branding is all about re-applying meaning and value, reattaching the 'alienated'' offering to the consumer (Urde and Greyser 2015, 93). Advertising herein is the process of disseminating the brand identity. Moreover, the ability to create a perceived shared meaning and value has made marketing and advertising especially powerful as a homogenizing tool in globalization (Appadurai 2011, 42).

> "For an MNC selling one product in one package worldwide…the marketing question then becomes one of how to recognize and even exploit local social and cultural diversity-how, in other words, to be multilocal" (Foster 2008, 35).

Beyond, or in addition to CSR, marketing is an easy way to serve stakeholder and shareholder value at the same time. Indeed, almost every initiative for social responsibility can double as a marketing communication activity, or vice versa (Foster 2008, 158). A social message may therefore be a powerful means for corporations or brand to build their relationship and its emotional potential for consumers and many corporations use cause-related marketing, the support of a charitable cause with the purchase of a product or service (Banet-Weisser and Lapansky 2008, 1251, Cross and Street 2009, Lichtenstein 2004). However, from a network approach this should be stressed as a dynamic connection with consumers either attributing meaning or rejecting the relationship, but either way beyond the brand or corporate control (Foster 2008, Gilmore and Pine 2007, 5, 18).

Existent marketing literature proposes a range of factors that will help to strengthen this relationship, including trust, authenticity, localization (local offerings respecting cultural differences, but still often starting from a global idea), participation, humanization, the saliency of the brand (how easily it comes to mind) and even the overall ability to generate appeal, desire, trust and loyalty, and love. Authenticity, as discussed earlier, relates from the corporate or brand perspective to the provenance of brands and particular as an aspect of what drives the prestige of brand and the past is one common place that people and businesses turn to find authenticity whether this be via an actual link or a referential experience

> "Authenticity has overtaken quality as the prevailing purchasing criterion, just as quality overtook cost, and cost overtook availability" (Gilmore and Pine II 2007, 136).

Love refers to memory, emotional appeal, and desire overall, but also considers the impact of social cause and responsibility (Roberts 2005). Brand elements, such as a brand's name and the symbols and assets, design, font, icons, and taglines, ideas, social missions and vision, all become critical tools within this process as vehicles for cultural meaning and awareness.

**2.7 Discussion**

This chapter has defined the networks perspective of the MNC, and arguing for a similar network or communication perspective for CSR. This network approach emphasizes the importance of the corporate (or brand) interaction with stakeholders in a network. Importantly, a network perspective assumes a dialectic relationship of interactions between the brand or corporation and different stakeholders in the wider network, where images and meanings are constantly being re-appropriated and transmitted. Power and reputation are therefore beyond the direct corporate control. The proliferations of new media technologies and social media serve to empower corporations to disseminate their identity more broadly through mass media and marketing - locally, nationally, and globally - but it also limits corporations in their control of this image. Corporations can build a certain identity but they cannot guarantee how this identity will be transmitted and reflected in the network; they can select stories, but they can no longer own these stories; and they can produce brand and corporate content, but they cannot claim final ownership to these assets.

A dual marketing and advertising agenda may also come hand in hand with corporate social responsibility. All social responsibility initiatives can serve a dual marketing agenda but moreover, many

corporate social responsibility initiatives are also being intentionally created to serve a marketing purpose. CSR needs to be considered not only as a part of a strategy of responsibility by MNCs focused on the social license to operate and avoidance of reputational impacts, but also as a proactive marketing tool to solve business challenges and the build loyalty and relationships with consumers. Cultural heritage can therefore serve as a value tool not only for the protection of relationships (supporting cultural heritage through CSR and meeting requirements for legal and ethical responsibility) but also as a tool for the creation of relationship (using cultural heritage as part of a proactive communications or marketing agenda to build relationships based on authenticity, trust, loyalty, and even love).

Linked to this theoretical discussion there is a very fundamental dilemma of whether to even engage with the MNC especially given the problematic ethical questions around the operations of these global super-players. CSR may enable funding or awareness for cultural heritage, if it can be properly regulated and managed but this is typically through a gift-giving dynamic which may create a power-struggle of recipient dependency on the donor, alongside many other limitations. Moreover, any dialogue or collaboration can also serve to legitimate corporate codes and standards. Moreover, engagement through marketing is perhaps the most contentious. As described, there are many problems of the types of emotional connections marketing might want to use, juxtaposing modernity and traditionalism in a parody or decontextualisation of local meaning.

At the same time, the situation of recent economic crisis in the 21st century and the decreased funding for cultural heritage conservation that followed in its wake has also been a warning to the cultural heritage sector and we need to be a aware that the broader public interest in the past and its value may continue to be challenged (Schlanger and Aitchison 2010, Van den Dries et al. 2015). And failure to engage may mean the exploitation of heritage anyway, with a missed opportunity for conservation and local engagement.

> "International businesses, even if only doing it out of enlightened self-interest, can be useful partners in heritage management" (Willems 2014, 133).
>
> "It's better to engage than not - particularly given that this sector represents a vital and enduring public with substantial impact on archaeological and other heritage resources'" (Soderland and Lilley 2015, 4-5);

Even in the case of marketing, in some cases, "more formal agreements […] might have mutually beneficial co-branding effects" (Starr 2013, Kindle Locations 1287-1293). Can the heritage community afford to reject these opportunities and resources? And moreover, who has the right to decide? Whilst heritage managers may uphold positions as 'experts', the choice of whether or not MNCs should be involved with cultural heritage should be based on local communities and their expert interpretations of meaning and value. In some cases, this may not be at all in conflict with a strategy of corporate partnership and engagement. Cultural heritage managers may therefore find themselves at the edge of an unfamiliar power-struggle where engagement with MNCs has become an option, but where the rules of engagement remain obsolete and unclear.

The objective in the next chapters is to provide new understanding to allow for clearer rules of engagement across industries. The scope is intentionally broad, focusing not on the ethical tensions of each case but rather on the wide, global examples of interaction and reflections on what this means for cultural heritage management and partnerships. The findings do not address the ethical question of whether to engage or not, rather they take the presumption of engagement as a starting point and look to expand the understanding and knowledge of cultural heritage and its value in different industries. Part II is a brief section that focuses on the research method and design, explaining the sample selection and the

data collection, and discussing some of the research limitations. Part III in contrast presents the main body of the research, outlining the key findings and analysis, the final conclusions.

# Part II

# Chapter 3
# Research Method

The study uses a qualitative approach with documentary analysis as the key data source, and using the grounded theory method to guide the data collection. This was chosen as an appropriate method as the aim of this research was to engage in an explorative assessment to discover new inductive theory given the lack of existent research in this topic. The objective of this study is to investigate the MNC interaction with cultural heritage responding to the following research questions:

1. Why do MNCs care about cultural heritage? What values matter for MNCs?
2. How are MNCs involved with cultural heritage across industries? What examples exist from wider industries (beyond the extractive industries and tourism sectors)? What is the strategic rationale for this involvement?
3. What are the implications for regulation across industries and for the creation of private-sector partnerships?

The purpose of this chapter is to describe the chosen research methodology, to explain the sample selection, to describe the procedure used to design the data collection, and to provide an explanation of the data coding and analysis procedures. A list of the selected corporations and a further description of the coding process is also provided in the research findings in Part Three.

**3.1 Document analysis**

Document analysis is a systematic procedure for evaluating documents, which can be both printed and electronic materials. These can include advertisements and marketing materials, agendas, background papers and prior literature, diaries and journals, event programs, maps and charts, newspaper articles, press releases, program forms and applications, organizational and institutional reports, survey data, and other public records (Bowen 2009). Like other methods of qualitative research, the documentary data requires interpretation and analysis in order to elicit and meaning and discover new theory or knowledge (Corbin and Strauss 2008, Bowen 2009). Document analysis is often used within a triangulation method involving interviews, participant observation, or questionnaires and surveys; or used as a stand-alone method (Bowen 2009).

The key advantages of this method are its noted availability, efficiency, and cost-effectiveness. In addition, documents are readily available and un-obtrusive. Document analysis requires detailed sourcing to specific the exact documents used, but with this data it is a highly stable method where the researcher's presence does not affect the data, and where there is high potential for future comparative studies. This focus on publicly available information protects for future validity (for example, to compare the same research at a later date and provide a comparative research over time or across industries). By using public reports and documents the researcher has full access to a large sample to investigate and there was no risk of companies choosing to not participate. It also ensures a current picture as the reports are usually published annually or bi-annually and available directly online via the company website, and this also allows for future research to provide comparative assessments. As the majority of companies investigated were public limited companies (98%) there were also no accessibility issues as there were publicly available organizational reports for almost all companies. The only exception is in the case of privately-listed companies where no reports could be found, in this research being Rolex, and the exception of

Amazon where there is no publicly available corporate social responsibility report or discussion of social responsibility activities, although a corporate annual report is available and the absence of institutional documents could be covered by other documents. Corporate reports overall are therefore available, accessibly, and authentic and useful (in so far as they reflect the publicly-communicated and formal strategy of the MNC as a corporate unit).

The key disadvantages of this approach is that documents may not always be publicly available and even when available they may have low or insufficient detail. Most importantly, documents reflect a bias based on their source and intended creation. This issue of biased selectivity is especially relevant for corporate reports or in an organizational context where the selection of documents is likely to be aligned with internal procedures or policies, and with the organizational agenda or based on the purpose of its creation and the target audience, and may also be biased based on the "unit that handles record-keeping", typically human resources (Bowen 2009, 32). Findings are limited to the MNC stated perspective, and moreover it is the MNC globally stated perspective. While this is valid to confirm the "existence' of codes it cannot unpack the layers of how companies are involved and the drivers from different stakeholder perspectives both internally (such as employees) and externally (such as local stakeholders). Linguistic limitations as well as challenges of scope do not allow me to reflect the multi-dimensional host and home country statements, but this of course limits the analysis to this "global" MNC communication and identity. Many MNC subsidiary may publish complimentary local reports in their host countries (such as BMW China which has been active in cultural heritage interactions but where these examples are not reflected explicitly in the BMW global reporting).

The triangulation of data is done entirely through textual document analysis, focusing on available corporate and public documents. Email questionnaires and online surveys were also considered but rejected due to their many limitations that have been commented on in previous research that has tried to do similar assessment of the private-sector interaction (Starr 2013). Although questionnaires are relatively easy to set-up and easy to distribute to a large number of participants, they may be biased towards a certain type of participate who is biased to online work or has the time to complete the survey. As from other researches there are several learnings that CSR communities within large firms are unlikely to respond to mail survey approaches because they are already overwhelmed with email questions and surveys (Knox, Malak and French 2005, Starr 2013). Starr 2013 emphasized the lack of success of this approach due especially to the low response. In her research she comments likewise on the challenges of getting the right people in corporations to respond to an email survey, varying from practical issues like finding the right email address, to the problems of getting people to respond (sometimes a survey just arrives at a busy time and doesn't get answered), as well as related challenges ensuring the sufficient quality of replies. In her 2013 research even "model" companies for cultural heritage such as American Express did not answer (one might assume employees of this company would be more empathetic to this field of research and therefore biased to respond due to the strong corporate vision of historic preservation). Interviews are an alternative and highly valid method for in-depth analysis and would be likely to provide a multi-stakeholder perspective, but this makes them more suited for a focus on one or two key cases and not in this research with a focus on the discovery of new examples and cases.

### 3.2 Overall data collection and sample

The research uses the grounded theory to guide the data collection. The aim of grounded theory is inductive discovery from the data. In grounded theory the data collection is conducted and then coded and grouped into concepts and through this allows the discovery of theory. Grounded theory provides different heuristic tools to approach the coding via an open approach to help identify salient categories through constant comparison and iterative coding (Corbin and Strauss 2008). Open coding was suitable for this research where the theory of what companies are doing and why on a cross-industry examination, did not yet exist. In terms of the approach to coding, Strauss and Corbin suggest an analytical approach

that move beyond description only: in the way the codes serve as concepts that are uncovered through an iterative process of data collection and analysis.

### 3.3 CSR reports & Sample Selection

CSR reports were chosen for the analysis as they are one of the few (relatively) consistent and easily accessible document that can be assessed and compared across industries. The term CSR report refers broadly to refer to any similarly named or intended report, code of conduct, or comparable document of the MNC societal responsibility mission and impact and with the presumption that these codes of conduct or responsibility reports, in their existence and content, can be seen as informative about the context in which the MNE is operating. Codes reflect the MNCs thinking or strategy related to vital concerns and their perception of potential vulnerabilities, and the presence of a code may indicate a stronger stakeholder importance and therefore stronger MNE concern with this potential topic (Reich 2005).

Using CSR reports as focused document analysis method is common for several previous studies, as discussed below. However, as stressed in these prior researches these reports should be analyzed in light of their broader context in order to draw any conclusions about impact. Schultz, Castello and Morsing 2013 suggest that CSR reports are a key source for determining MNC responsibility and its perceptions along with other public data, including Facebook pages and media reports. Knox, Malak and French 2005, provide an analysis of leading FTSE companies based on their CSR reporting and argue that the biggest companies like the extractive industries and telecom are most adept at prioritizing and identifying stakeholders and linking their CSR programs or codes to business and social outcomes. Martinez, Perez, and del Bosque 2013, provide a research of CSR in Melia Hotel, combining an analysis of reports and public media data with fourteen interviews. Reich 2005 assesses the differences in key strategic priorities across CSR reports from companies based in USA, Germany and Japan, and finding that these remain divergent and nationally differentiated, and not globally converging. Gordon and Miyake 1999, provide an analysis of 246 voluntary corporate codes of conduct in an OECD working paper that assesses the key strategic topics being prioritized by MNCs.

The data collection was based on public documents available largely online through corporate websites, and typically in English, published at the level of the 'home' MNC (i.e. not the subsidiary reports). These CSR reporting document vary by corporation, resulting in a range of names and types of documents (Mission and Vision statements, Code of Ethics, CSR report, Suppliers Reports). The reports used in the research were always the latest version publicly available at the time of research (based on access from January 2014 to Sept 2014). All reports were downloaded directly from a company website and typically included the corporate annual report and the corporate social responsibility report. This was triangulated with background research looking into key media and broadcasting commentary of the company as well as a search internally of the corporate website for other key documents, case studies or references to key corporate projects and activities.

*Sample selection using RepTrak™*

The sample of companies for the CSR report analysis was chosen using an external ranking by the Reputation Institute, which published an annual *RepTrak™ list of The World's Best Regarded Companies for CSR*. The research focuses on the list from 2013, this being the most current at the time of the research. The reports or codes of conduct of the top fifty (n=50) ranked companies in the list were selected for analysis and then a content analysis was conducted based on these reports (Appendix A).

Why use a list for the selection of MNCs? The main reason for this focused selection was to provide a specific analysis across industries and to avoid a biased selection of cases. The research question required a broad design, and this ranking allowed for an objective list and rationale for selection. Failing to use any

list would result in a subjective selection of corporations based on my own geographic region, linguistic abilities, and literature and broadcasting exposure. Using a ranking or list system therefore helped to mitigate this potential familiarity bias.

There are several available "global" lists related to international corporate social responsibility and reputation (more than 183 public lists worldwide from 38 countries, according to the Reputation Institute per their website in 2014). Civic society lists could also be used to provide a selection of companies: for example, Greenpeace's Guide of Green Companies (Greenpeace 2012) for green electronics, or Oxfam's "Behind the Brands" list which provides a company score-card for the "Big Ten" food related corporations and their social responsibility policies regarding agricultural sourcing from developing countries (Oxfam 2015). However, no such listing for cultural heritage exists today. The research therefore turned to other fields to find a suitable ranking. The most commonly used lists are the RepTrak™ list and the Forbes list of America's 100 Most Trustworthy Companies and Western Europe's 50 Most Trustworthy Companies (existing only as of 2014) and the Forbes List of the World's Most Ethical Companies (existing since 2011). These Forbes listings of Trustworthy Companies was deselected for this research because of the specific financial focus and their lack of worldwide stakeholder inclusion. The 100 Most Trustworthy companies list by Forbes is highly USA-centric, and moreover it focuses on the measure of trust as understood from a total shareholder revenue perspective based on average scores for trustworthy corporate behavior and accounting and governance risk. The list of The World's Most Ethical Companies was deselected it due to focus which is too internal for this purpose, looking internally on how MNCs are managing their ethics and the overall ethics of trust within the corporation.

In contrast, the RepTrak™ ranking invites 55,000 (as of 2013) consumers across fifteen countries to rank their perception of global corporations' social responsibility, giving best regional indices and a final worldwide index. The Reputation Institute system measures company's ability to deliver on stakeholder expectations in seven key areas: their products and services, innovation, workplace, governance, citizenship, leadership, and financial performance. To qualify for the ranking each company has to already be present with an above-average score based on the scores from the five precedent years (in this case 2007-2012). The criteria for qualification also limits companies based on size, revenue, and multinational presence, this to ensure familiarity among the stakeholders being interviewed (with a minimum revenue of US$1 billion globally) (Reputation Institute 2013). The benefits of the RepTrak™ Institute list compared to other listings is that, first, it provides a global ranking. To compile the final global list, the Reputation Institute combines key ranking companies from the regional lists provided (for 30 countries). Second, it focuses on CSR from the stakeholder perception with a vast scope of data behind its selection with thousands of stakeholder responses through interviews. Third, it is an established annual ranking, provided since 2007 and with a growing update of respondents and countries on an almost annual basis, allowing also for enhanced reliability and validity through extension to future comparative or longitudinal researches. RepTrak rankings have also been used in recent academic researches, such as by Ahn and Wu 2015, who used reputation data from RepTrak on the level of country analysis. Their research used the RepTrak as a ranking of country reputation score in research on nation-branding (analyzing how internal cultural policy affects country-level reputation, such as whether a cultural ministry exists).

However, there are still several limitations of this list as ranking method. First, it does not capture or explain who the stakeholders are who have been asked to participate, which leaves the question of the 'most reputable' companies according to whom? Second, it is focused on perceived reputation according to 'public' view. This is an assessment therefore of perceived reputation and not a normative assessment of company practices. Third, the sample is limited by the scale and size of revenue, due to the requirement related to income (US$ 1 billion). This selection methodology biases the samples to large corporations: due to the size criteria of the ranking it is also limited to the largest multinational enterprises (measured by annual revenue) rather than a more balanced mix of different small and medium sized

private-sector corporations. It is likewise limited by requirements of awareness (the interviewees need to be familiar with the corporations, therefore it will show a preference for corporations that have higher public awareness). The method asks to respondents regarding their familiarity with the company, meaning that companies which do not have high awareness will also not make the top 50 or 100 list. This therefore limits the inclusion of companies based not only on their activities but also their "globalism" and likely on their media awareness. Finally, the list focuses explicit on corporate reputation, but it does not allow for a more granular understanding at the brand-level.

The sample size was original approached with an estimated sample of twenty companies, that was later extend to fifty (n=50) companies due to the lack of industry variety within the top twenty corporations in the list. The expanded sample size of fifty corporations allowed for broader discovery across sectors. Two firms were eventually excluded due to no (public) code or data related to their CSR reporting. The data collection is based on a snapshot based on the situation in 2012-2013 during the data collection for this sample.

### 3.4 Broader survey of MNC examples

Chapter Five provides a wide survey of cultural heritage interactions looking at examples from marketing and advertising. This is an area that is largely absent from the CSR reporting, but it is an important area of documented data where corporations are involved with cultural heritage. The survey provides rich descriptions of the specific phenomenon of cultural heritage interactions by corporations, allowing for broader theory building and generalization across industries. The cases are analyzed through a framework of push (reactive) and pull (proactive) strategies which allows for an empirical discussion of both how MNCs are involved with cultural heritage, and why MNCs are involved with cultural heritage.

The data sources used include a wider range of documents, including existent case studies and surveys within secondary literature, broadcasting documents, commentary and materials from social media and blog sites, marketing and advertising materials, newspaper articles, organizational and institutional reports, press releases, and reports on corporate activity references by media, communication and advertising agencies. Additional data came from informal interviews with different managers and corporate executive working in the private-sector in the fields of marketing, communications, media broadcasting, and advertising agencies (n=26) conducted from Jan-July 2015; and from personal communication with researchers and experts in the field of heritage management. This broader documentary analysis is necessary to include wider industries that were not included in the RepTrak listing, and to expand the research beyond the scope of corporate social responsibility and responsibility reporting. Similar textual analysis has also been used through in anthropological research to provide critiques of advertising and marketing campaign (see discussion in Benson and Kirsch 2010, 464) although where the focus in previous anthropological research has been on an ethical basis, this thesis intends a similar discussion concerned with the MNC drivers, motives, and strategy.

In terms of the research design, the survey has two key limitations: first it is not an exclusive list of examples. Moreover, it is biased towards English language resources, with a regional bias towards examples from Europe where I was located during the data collection. It should therefore be seen as a useful survey but it is of course biased in the selection of corporations, and it is not intended as an exclusive list of all corporate activities or of each corporation's global involvement.

### 3.5 Selection of case studies

Chapter Six provides a more in-depth analysis of four key corporations: Rio Tinto, American Express, Google, and Unilever. The theoretical sampling of cases is chosen because they are especially revelatory examples from four diverse sectors. Analyzed together, they allow for contrasting perspective of

corporate involvement and for inductive theory building with each case giving insight into different industry environments. The case of Rio Tinto is important for the perspective of regulatory pressures, focused on the government involvement and the corporations appeal to social-license to operate. The case of American Express is important for the combination of philanthropic actions and cause-marketing. It also highlights important theory around the distinction of philanthropic and branding functions, looking at American Express Foundation as a separate entity from the American Express marketing unit. The Google example is chosen as an illustration where cultural heritage overlaps with core business objectives. Finally, the Unilever examples highlights the importance of theory building defined at the brand-level of analysis, instead of at the corporate level. These cases highlight the specific theme of the value of cultural heritage for MNCs and why cultural heritage matters to corporations. As will be seen in the analysis, the multiple case approach allows for the extension of theory to cover broader contexts.

### 3.6 Selection of key UN instruments

Chapter Seven takes a different approach looking at key UN instruments affecting the corporate strategy and interactions. Originally this area of research was not included in the research design, but it was added during the research due to the importance of key codes revealed from the CSR reports and wider survey. The instruments are selected based on the coding and data collection in the previous chapters; in other words, selecting those UN covenants and instruments that are featured most prominently within the MNC reporting and which are therefore assumed as the most relevant for the research. The analysis of these UN instruments is based both on secondary literature and through the respective UN databases.

### 3.7 Limitations

Codes used by MNCs for their CSR reporting and discussion vary in their sophistication and scope ranging from one-page mission statements to full reports and impact assessments. There is a significant variance in the design and content of the documents analyzed, the number of documents available, and the type of content presented. Moreover, there is no standard lexicon for codes overall within the field of CSR nor specifically to cultural heritage. This leaves much open to subjective interpretation on the part of the researcher (Reich 2005). MNCs also lack a standard nomenclature and terminology for their coding process, and there is no uniform approach across MNEs concerning what to include and how to describe them. As seen across CSR reports, codes often lack provisions for monitoring and enforcement and enforcements that do exist are self-regulatory (Reich 2005). These codes of conduct may be created for very different audiences such as guidelines for employees, guidelines for suppliers or partners, or a statement of the company's commitment to the public (Gordon and Miyake 1999).

The sample of corporations will also be biased towards the largest multinationals, and this leads to some ethical considerations as often it is those companies with the largest revenues and the broadest web of operations and communication which inflict the largest (negative) externalities and impact (Klein 2010). Whilst this is an important ethical question regarding the theme of engagement with the private-sector overall, it has no impact on the findings of this research regarding the MNC role.

The document analysis uses a variety of data sources beyond these corporate reports, but the data is still biased towards institutional documents. Specifically, this research does not focus on the local stakeholder interests in the projects and examples studied. Local interests are sometime reports in public broadcasting, news articles, and similar blog and opinion pages, but this is often decontextualized from local stakeholders even with access to blogs and social media there is only a very limited perspective of the "local community" given in this research. However, it is not seen as a weakness because the focus is on the development of new theory regarding how and why multinational corporations interact with cultural heritage and not on any normative assessment of these interactions and their (local) impact.

# Part III

# Chapter 4
# CSR Report Analysis: Top 50 Global Corporations for Reputation

The purpose of this chapter is to present the key findings of the CSR reports analysis, conducted from a sample of fifty corporations. The analysis helps to understand how MNCs are involved with cultural heritage and to build cases towards the discovery of industries where there is extensive involvement from MNCs.

The type of involvement by corporations across the reports includes philanthropic donations and sponsorship for various museums and cultural institutions, employee volunteer efforts to protect heritage or a specific site, development of new technologies and technology platforms used for cultural heritage, and awareness-raising activities. Their reports give insight to the different reasons for their involvement including: authenticity and cultural meaning shared with their perceived target consumers; intention to stimulate creativity and innovation within the organization; an appeal to historic and national authenticity; and recognition of the importance of cultural heritage as a part of their (corporate) responsibility.

The report analysis brings sheds light on several new findings regarding the scope of MNCs involved with cultural heritage. Specifically, from the analysis the following corporations and industries identified: Canon (electronics), BMW and Volkswagen (automobiles) and Microsoft and Google (high-technology). Many of these example and even the sectors have been rarely considered within cultural heritage management today and their involvement with cultural heritage is significant in providing a broader of understanding of the types of MNCs involved with heritage, and the values that matter to MNCs.

At the same time despite these example, they need to be considered in the context and relative to the themes in the overall reports. Despite these examples and references there is on the whole very limited consideration of cultural heritage in the reports, at least when considered relative to other key CSR themes (for example, supply chain issues, human rights in the work-place, environmental concerns, sustainability and biodiversity issues, and so forth). In fact, the majority of corporations did not include cultural heritage within their social responsibility assessments, and in only one case (Canon) the reports made explicit reference to cultural heritage as part of the responsibility strategy. These findings and other implications are reflected upon in this chapter.

Finally, as a clarification, when cultural heritage is included in these reports or in the description of these examples of ‘top’ reports does not intend to propose them as best cases or to address the analysis of social impact or value. As already discussed in the introduction, this type of ethical assessment is not feasible in the current broad context, and would require much more in-depth understanding of local community interest and local impacts.

The structure of the chapter begins with a brief explanation of the list if companies selected in the sample and the research method for data collection and coding. It then presents some of the overall findings across reports, with a focus on the five reports of Canon, BMW, Volkswagen, Google, and Microsoft. It is followed by a further document analysis and case-study is considered in Chapters Five and Six.

### 4.1 List of MNCs and data collection

The sample of countries was selected using an external ranking by the Reputation Institute, called the "*Global RepTrak™ list of The World's Best Regarded Companies for CSR 2013"* (hereafter referred to as the RepTrak 2013 list or ranking). This ranking allowed for a structured approach to the selection of corporations and helps to prevent research bias in the sample of industries. For further details, see the discussion of the research methods in Chapter Three.

The RepTrak list is published annually and each year it identifies the top 100 companies based on their corporate social responsibility reputations as perceived by stakeholders in a broad survey (the survey includes responses from over 55,000 respondents regarding the perceived reputation image, as discussed in Chapter Three). The research focused on the top fifty companies from the ranking to enable a more manageable sample, and under the presumption that the top fifty would also be the most evolved in their responsibility reporting and the most likely to consider wider areas of corporate responsibility, such as cultural heritage protection. Taking the top fifty companies, each was analyzed and coded based on its CSR documentation and reports and other organizational document to understand the corporate vision, key CSR practices, and any other projects, strategies or interactions related with cultural heritage.

The figures on the next page shows the 50 companies investigated in this research and their classification by industry. The majority are from the technology sector (26%) followed by the automobiles industry (12%) and the food industry (12%).

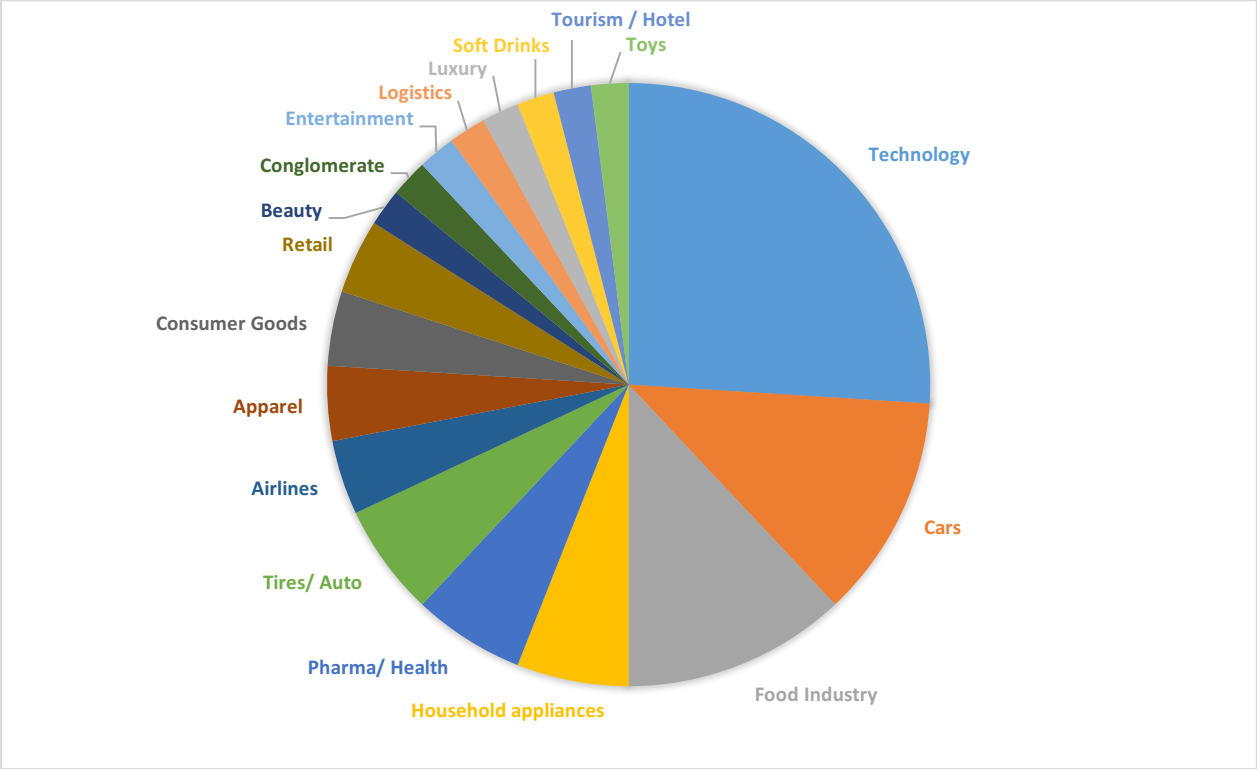


Fig. 1 Chart of the Top 50 ranked companies classified by industry in the Global RepTrak™ List 2013

Interestingly, the tourism and travel industry is barely represented with only one explicit tourism company (Marriot hotels) and two airlines companies making the RepTrak ranking in 2013. Likewise, the other sectors that are often present in cultural heritage research (mining and minerals, tourism, and the financial sector) are also noticeably absent from the top fifty ranking.

Note, whilst one might expect higher standard from the tourism sector, the absence is supported by previous research. A 2003 World Bank review of company codes of conduct and international standards compared across industry sectors found that tourism lagged (indeed, was ranked as the least developed) in terms of its CSR responsibilities, initiatives, and codes of conduct, especially compared to other industries such as textiles and agriculture where CSR codes of conduct are much more advance and standardized for the industry (Smith and Feldman, 2003). In addition, living heritage and identity issues are still largely absent from master planning and especially from infrastructure projects planning (Evans 2004, 319).

| | | | | | |
|---|---|---|---|---|---|
| 1 | **Microsoft** | Technology | 26 | **Samsung** | Technology |
| 2 | **Walt Disney** | Entertainment | 27 | **Coca Cola*** | Soft Drinks |
| 3 | **Google** | Technology | 28 | **Amazon.com** | Retail |
| 4 | **BMW** | Cars | 29 | **Procter and Gamble*** | Consumer Goods |
| 5 | **Daimler (Mercedes Benz)** | Cars | 30 | **Ferrero** | Food Industry |
| 6 | **Sony** | Technology | 31 | **Giorgio Armani Group** | Apparel |
| 7 | **Intel** | Technology | 32 | **Volvo Group** | Cars |
| 8 | **Volkswagen** | Cars | 33 | **Bridgestone** | Tires/ Auto |
| 9 | **Apple** | Technology | 34 | **Deutsche Lufthansa** | Airlines |
| 10 | **Nestle** | Food Industry | 35 | **Electrolux** | Household appliances |
| 11 | **Lego group** | Toys | 36 | **Siemens** | Technology |
| 12 | **Rolex** | Luxury | 37 | **IKEA** | Retail |
| 13 | **Canon** | Technology | 38 | **Oracle** | Technology |
| 14 | **Kellogg Company** | Food Industry | 39 | **Eli-Lilly** | Pharma/ Health |
| 15 | **Johnson and Johnson** | Pharma/ Health | 40 | **Marriott International*** | Tourism / Hotel |
| 16 | **Colgate-Palmolive** | Consumer Goods | 41 | **Scandinavian Airlines*** | Airlines |
| 17 | **Danone** | Food Industry | 42 | **Goodyear** | Tires/ Auto |
| 18 | **IBM** | Technology | 43 | **3M** | Household/ Consumer |
| 19 | **Phillips Electronics** | Technology | 44 | **Whirlpool** | Household appliances |
| 20 | **Honda Motor** | Cars | 45 | **General Electric Co.*** | Conglomerate |
| 21 | **Toyota** | Cars | 46 | **FedEx** | Logistics |
| 22 | **Adidas Group** | Apparel | 47 | **Barilla*** | Food Industry |
| 23 | **Michelin** | Tires/ Auto | 48 | **Abbott Laboratories*** | Pharma/ Health |
| 24 | **L'Oreal** | Beauty | 49 | **Kraft Foods*** | Food Industry |
| 25 | **Hewlett Packard** | Technology | 50 | **Dell** | Technology |

Fig. 2 List of the Top 50 Ranked Companies Global RepTrak™ 2013

| | | | | | |
|---|---|---|---|---|---|
| **Rolls Royce Aerospace** | Cars | **Pirelli** | Tires/ Auto | **Nike** | Apparel |
| **Robert Bosch** | Electronics | **Deere and Co** | Construction | **Estee Lauder** | Beauty |
| **Schenider Electric** | Electric/ Energy | **Swatch** | Apparel | **Levi Strauss** | Apparel |
| **Visa** | Financial | **BBC** | Broadcasting | | |

Fig. 3 Change in the Top 50 Ranked Companies Global RepTrak™ 2015

As seen below in Figures 2 and 3 above, the overall ranking does not fluctuate dramatically in the short-term period of one to two years. When comparing the list of top ranked companies in 2013, and the list in 2015, approximately 80% of the corporations remained in the top fifty listing. There is some fluctuation in the company ranking but many of the key corporations are consistent across the two years. This also does not fluctuate very significantly across the annual time period. Figure 2 shows the list of companies that are newly present on the list in 2015 but that were not in the list in 2013 at the time of research; and in Figure 1, the asterisk (*) indicates those companies that are no longer present in the top fifty ranking in 2015. This mainly indicates a shift in ranking (moving out of the global top fifty but still present in the global top one hundred list).

### 4.2 Data coding using NVivo

In total the research investigated 114 reports and documents which represented the 50 selected companies and coded these documents in an iterative process using the grounded theory approach. The final lists of core concepts selected through the data analysis are presented in Figure 4.

Codification of the content was approached using the NVivo software, chosen as an appropriate method to sort and interpret the data due to the large amount of data (114 sources). NVivo10 is a qualitative data management software package. The software allows for coding of data that can be progressively refined during the course of the investigation. It helps to organize both textual and visual data and allows for documentation, coding, reference, and analysis tools (frequency tools, word searches, and a simplified process to allow coding categorization and changes in coding levels during the data collection and analysis). The reports were approached through an open methodology analyzing key evidence related to culture, heritage, and social responsibility strategies in general, and building the codes from this iterative process during the document analysis. The research was conducted systematically moving from the first ranked company to the fiftieth ranked, and building additional concepts in reiterative steps. The NVivo software simplifies the process of data management, allowing for better referencing and for iterations to change the codes, group different instances, and adapt the categories as new data is analyzed. The coding process with supplemented with note-taking and with analysis and reflections by the researcher building a parallel qualitative assessment of each reports and its overall impact, such as its accessibility and perceived genuineness. For example, how well it was communicated, the level of impact assessment carried out, if any, how explicitly the materials were included, how significant the codes were related to the overall scope of projects, and so forth.

The final coding concepts looked at a range of corporate social responsibility topics that were dominant in the report. It includes lists of cultural heritage, cultural, music, and the arts, and themes overlapping with cultural heritage such as sustainability agendas and coding related to environmental and natural heritage. Other codes were relevant to provide a context of key societal values also being considered within the wider reporting context.

| | |
|---|---|
| Arts and culture | Human rights |
| Awareness and raise media | Labor relations, ‘our people’ |
| Beauty | Local community |
| Big data and cloud security concerns, Information | Matrixes for CSR |
| Corporate branding and storytelling, Corporate Heritage | Microcredit |
| Cities, smart cities, urban planning, architecture | Mobility and transport |
| Comforts of home | No CSR reference |
| Corporate giving, philanthropy | NGOs partnerships |
| Conflict and corruption, resource conflict | Political lobbying |
| Cultural Heritage | Privacy, data and information security |
| Dialogue, stakeholder dialogue, engagement | Provision of goods or service |
| Disaster and emergency relief | Safety |
| Education support, Science and Technology | Seniors, disability |
| Employee giving, volunteering | SME support (small businesses) |
| Environmental stewardship, sustainability, climate | Sustainable development, social impact |
| Global megatrends, new demands | Vision/ Corporate Mission |
| Happiness | Women |
| Health | Youth |

Fig. 4 CSR Report and Document Analysis: List of Concepts Coded

### 4.3 Overview of key trends

As an overall background, the reports cover a range of social responsibility topics. Across the reports there is a unanimous focus on labor relations and environmental sustainability issues. This is consistent with findings by Gordon and Miyake 1999 and Jenkins 2005 in their assessments of CSR reporting. Across the reports was there was also a strong focus on local communities overall within the wide social responsibility goals of each corporation. Some reference to local commitment featured in almost every report. This is consistent with existent research which has looked at the utility of such corporate documents as public relations document justifying MNC home and host presence. There were only a few implicit references to projects involving cultural heritage. Projects mentioned in the reports for the wider social responsibility goals are often described as being employee-led: for example, instigated and led by an employee or groups of employees with a passion for a certain development goal or local community need, and not as part of a corporate vision or mission statement. This was often linked in the discussion in the reports to employee work-life satisfaction, employee passion, and overall happiness of the company staff, with a direct impact of corporate efficiency and bottom-line revenue. Responses to emergency solutions and disaster relief were also mentioned across the reports, but likewise approached from a community-based or regional scope rather than as a universal conduct or principle being applied across subsidiaries and business units.

*Corporate interactions with cultural heritage*

Only three companies make detailed and explicit reference to cultural heritage, these being Canon, Google, and BMW. Three other companies, Daimler, Microsoft, and Volkswagen, make detailed references to the wider theme of the arts and culture, but not focused on cultural heritage per se. Their references to cultural heritage in the reporting is less prominent. Other corporations considered cultural heritage projects only implicitly, for example through a wider focus on culture and the arts, and/or natural heritage. Moreover, despite these key examples, there was a relative absence of any reference to cultural heritage across the documents. The terminology of cultural heritage was only referred to two reports (Canon and BMW), with all other examples referring to culture, creativity, and the arts, or to some inclusion of cultural heritage and sacred landscapes within a consideration of environmental responsibility and (bio)diversity. Even taking a very broader lens, including cultural heritage and/or natural heritage and/or culture and the arts, these topics were only valued by 20 out of the 50 companies (Figure 5).

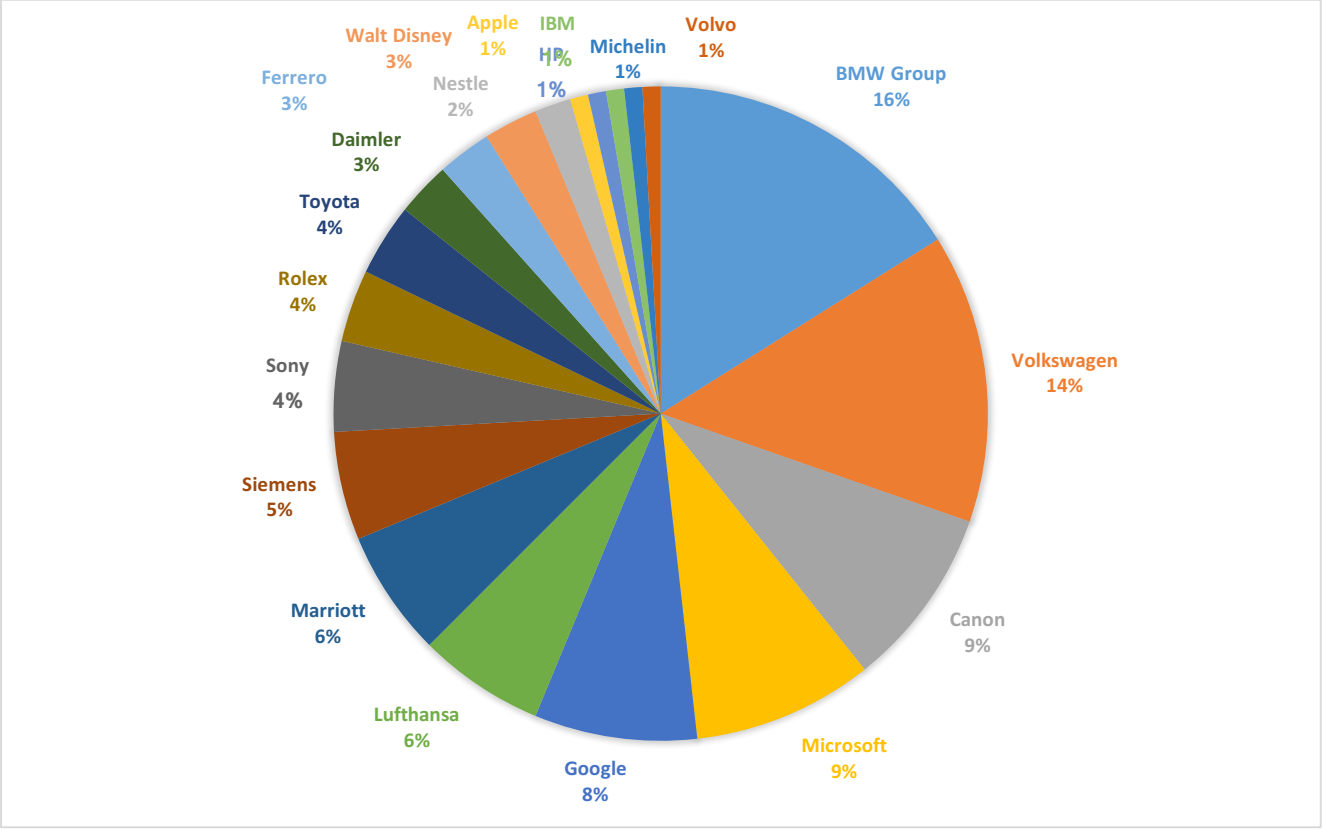


Fig. 5 List of MNCs coded for cultural heritage / natural heritage / culture and the arts

Note the segment size shown above represents the number of unique projects/ interactions referenced (max=18, min=1). For example, BMW's report referenced 18 different examples of cultural heritage and/or natural heritage and or projects related to culture and the arts (this is equivalent to 16% of the total numerical distribution of projects cited across the full sample).

*CSR strategy and Stakeholder Prioritization*

The reports varied in their length and their strategic explanations for the selection of key CSR priorities. Several reports provided a detailed explanation of their social responsibility vision and strategy, using the procedure of "*materiality assessment"* to define and select key topics. In most cases seen in this sample, the materiality assessment was used by companies to show how to measure a chosen objective, or to choose the strategy for key areas of ethical social responsibility, with input from selected stakeholders. These assessments vary in terms of the number and types of stakeholders included, and the type of guiding topics which are included for consideration. For example, the number of stakeholders involved ranges from a handful of experts, to a wide appeal to hundreds of consumers and/or the general public. In some cases, the topics are described as being open-ended, and in others respondents are seemingly given a set list of pre-selected priorities or topics to give feedback on.

There is only one instance (Canon) where cultural heritage is included within the terminology and stated as part of the explicitly identified corporate responsibility strategy. Taking after Reich 2005, the fact that almost the entire sample shows very low or limited involvement with cultural heritage is arguably indicative of the lack of saliency of these issues to the MNC. The majority of corporations examined have few or no codes relating to culture and cultural heritage, and the examples that were more predominant were those linked to the internal organizational sustainability, such as cultural heritage support as part of a respect for worker's rights and to protect employees within the work-force (and not the general public). Likewise, some discussion of human rights appears everywhere as a topic but it is usually around items related to work-place and labor. There is no case where cultural heritage is discussed in relation to the topic of human rights except for broader discussion of workplace diversity and cultural respect.

However, common across the reports is a focus on how their goals or activities link back to the UN Global Compact or the UN Millennium Development Goals. These UN guideline documents seem to play a significant role in the majority of the reports as a gridline for conduct and for key social responsibility themes for consideration within the corporate strategy. Several reports describe their adherence to these guidelines as the foundation or basis of their social responsibility strategy; in other words, the organization takes these guidelines as a menu of potential responsibility items that could be relevant, and confirms the saliency of these topics with its relevant stakeholders. The topics that are judged as the most important, and the most relevant to the corporate activities and communications are then selected as key priorities. Some limited reference is made to the consumer as a stakeholder, but related to the overall corporate missions and business objectives (for example, the objective 'to serve or delight consumers', to 'improve consumers' lives' and so forth).

*Report naming used as CSR branding*

There is a huge diversity of report names, using standard names like Corporate Social Responsibility Report, to a whole range of separate approaches: Corporate Citizenship, Sustainable Development Reports, Environmental Reports, Reports on 2020 Goals, or unique variations. For example, Hewlett Packard (high-technology/ computer industry) has rebranded its report as the "Living Progress Report" after years of a more standard naming of "Global Citizenship Report" from 2001 to 2012. The Nestle report uses the recent terminology of "Shared Value Creation" in an echo of Porter and Kramer's "Creating Shared Value" (CSV) model. And the Canon report focuses on the principle of "*Kyosei*", a Japanese word referring to the notion of living and working together for the common good (Canon website).

> "Kyosei means aspiring to a society in which all people, regardless of race, religion, or culture, harmoniously live and work together for the common good into the future. Canon is pursuing the

> realization of a sustainable global society based on the principle of Kyosei". (Canon Sustainability Report 2014, 2)

From this evidence of differentiation across corporations and especially the change of names across recent years it is arguable that companies are increasingly names and terminology to brand their specific social responsibility strategy within the reporting process.

### 4.4 Cultural heritage in the 'Top' Reports

The focus of the next section is on the instance of cultural heritage specifically within the top 'six' reports for cultural heritage: Canon, BMW, Volkswagen, Microsoft, and Google. These companies are selected as the key examples in terms of their having the highest interest or value in cultural heritage (at least, relative to the total sample from the Global RepTrak List).

#### 4.4.1 Canon (consumer electronics)

Canon is a leading provider of electronics in the field of digital imaging solutions focused both on business-to-consumer and business-to-business models. The corporate headquarters are in Tokyo, but the company has subsidiary operations across Australasia, Europe and the Americas. The MNC was established in 1933 with Kwanon trading company in Japan. Its range of products include printers, cameras, optical products and digital imagery services, all marketed under the "Canon" brand name.

Canon's interactions with cultural heritage appear to be a top-down corporate-led approach that is grounded in the corporate philosophy of "Kyosei". The Kyosei philosophy is for example cited commonly across all the subsidiary websites (Canon USA, Canon Europe, and so forth). The organization's documentation describes a long tradition of protecting and preservation with a focus on natural and cultural heritage resources. Canon stands out within the sample as the only case where the corporate social responsibility strategy is focused explicitly and directly on cultural heritage: heritage and its protection are part of the defining vision and value for the corporation in terms of its social responsibility goals and vision.

Canon is the only report from the selected companies where cultural heritage is stated within the materiality analysis or priorities strategy. Canon does not have a matrix, but splits the report by a materiality framework between items of importance to the company and of importance to stakeholders. The "high" priority items are then phrased as their "Key Activities", whereas other items are related to regulatory compliance (reporting in accordance with ISO 26000).

These key activities are broken down in more depth (see the overview of activities in figure 9). Cultural heritage is captured in two pillars of Canon's Key Activities: (i) "Contributing to Society Through Business Activities", through the item of "Contributing to the Promotion of History and Cultural Heritage using Mixed Reality"; and (ii) "Contributing to Cultural Improvement: Supporting the Arts, Sciences, Sports, etc.," with the item of "Helping to Pass on Traditional Culture". The corporation's methods for approaching stakeholders is also detailed in the report (see the section at the right of figure 6), explaining that the survey is with 82 respondents representing the global supply chain and civic society, including NGOs, research institutions local governments. Consumers are not listed as a key stakeholder, and the focus is seemingly an intent for global engagement reaching out to respondents across Japan, the Americas, and Europe.

The front image of the Canon Sustainability Report 2014 shows a picture of Canon technologies used to preserve Japanese cultural heritage. The image (figure 7) shows a set of folding screens, examples of Japanese historic craftsmanship that Canon corporation is working to document and conserve, as well as

to raise awareness and education about this heritage. The corporation describes in its CSR report how it has worked with the Kyoto Cultural Association to provide new imaging technology to create facsimiles that give the general public access to copies of these folding screens that are usually unknown to the public because of restoration issues and risks of deterioration, or because they are being leant overseas to exhibits aboard.

As described in the report, Canon's interaction is part of a vision and responsibility for cultural heritage both locally and globally. It falls under the pillar of societal value and societal responsibility, through a specific category called the "Contribution to Cultural Improvement" by "Helping to Pass on Traditional Culture". This may also be linked to the Japanese tradition of corporate social responsibility, as discussed in Chapter Two, where there has been a longer historic focus of CSR as a means for corporations to give back to the community at large (with a specific focus on CSR being used to give back and to offset the gains of capitalism).

As described in the report, this is part of an ongoing partnership held for several years in collaboration with the Kyoto Culture Association.

> "Since 2007, Canon has been involved with the Cultural Heritage Inheritance Project, commonly known as the Tsuzuri Project, in cooperation with the Kyoto Culture Association (NPO). The program is a social-contribution activity that aims to preserve original cultural asses and maximize the effective use of high-resolution facsimiles. It combines' Canon's cutting-edge digital imaging technology with the traditional Kyoto craft technique to create high-resolution facsimiles of Japan's rarest cultural assets. These facsimiles are donated to museums or other facilities where they can be widely appreciated by the general public, with the ultimate goal of allowing people around the world to view and appreciate these important pieces of Japan's cultural heritage" (Canon Sustainability Report 2014, 21).

Interestingly, it is a partnership combining the scientific knowledge of the Kyoto Cultural Association with Canon technologies but it also uses this support as an example to hero the *functional benefit* and product story of the technological solutions by the corporation.

There is a significant focus in the report on tangible heritage, although the project does also consider intangible heritage through its work with the Kyoto Cultural Association. However, these are not explained in the reporting. In fact, the documents presented by the corporation focus almost exclusively on examples where it can also illustrate its product superiority. There is also no emphasis on educational programs or the living heritage traditions and craftsmanship behind the Tsuzuri project, for example. This is potentially at odds however with the Japanese methods for heritage perseveration which often emphasizes the preservation and protection of living craftsmanship over the physical or tangible (Goto 2013).

Canon's report also describes a strategic area of responsibility focused on the "Promotion of History and Cultural Heritage Using Mixed Reality" (Canon Sustainability Report 2014, 20). The documents describe how, at the request from the city of Shizuoka, Canon have evolved their mixed reality technologies (using their MREAL brand created in 2012) to create a virtual representation of the Sunpu castle that dates to the Edo period (Figure 8). The original castle structure was destroyed in fires and earthquakes, and the virtual reality representation can be used to enhance the visitor experience, allowing viewers to 'visit' the city in via a virtual representation showing the castle before its destruction. Visitors wear a virtual reality headset that enables the experience. According to the Canon communication MREAL was developed for the manufacturing industry but there is an obvious economic value that also exists for the corporation as it considers extending its products for purchase to museums and institutions as well. Currently this scope of

activity is with local focus linked to the company's Japanese heritage and not applied globally to other heritage sites of national importance for other countries or communities.

These mixed reality technologies have also been applied to disaster management and preservation projects across Japan. For example, the corporation is using mixed reality programs in Japan in earthquake risk zones as an alternative way of 'preserving' cities in case of future disaster. As discussed in the report, it has several benefits as a heritage protection solution. For example, preservation through virtual reality can be provided without the cost of restoration or intrusion of the site, helping to preserve the scientific agenda. Moreover, it also enhances the educational use-value related to the visitor experience and tourism.

At the same time, this user experience and the brand-communication around these projects also serves to build the brand equity and its image related to its social value message. Through this association with the (Japanese) national heritage, Canon is able to build a shared identity with consumers. On top and at the same time, this identity value is in parallel with a more functional value using the virtual reality and other new technologies to also enhance the impression of Canon's technological superiority.
Overall then the goal is both a focus on heritage for its cultural meaning and societal value, but also the value of heritage as a tool to illustrate the *technological superiority* of Canon products in different applications.

> "By fully utilizing our technological strengths and products in addition to forging cooperative partnerships with NGOs, we carry out social contribution activities as only Canon can. For example, through the Tsuzuri Project, we use advanced digital imaging technologies to create reproductions of important cultural assets from Japanese antiquity, enabling these magnificent cultural properties to be shared with a wider audience while ensuring the preservation of the original artwork" (Canon Sustainability Report 2014, 3).

In such, cultural heritage is shown through the case of Canon in it's importance not only for its meaning and authenticity value, appealing to local or national authenticity and association with projects related to national heritage, but also for its functional or direct use-value to present the corporations' products in new uses. Overall it can also be seen as a proactive strategy by the corporation, as it is not seeking to redress any specific corporate harm or to secure a social license to operate related to the corporate activities. The strategy rather is one of added social value, hand in hand with branding and brand awareness.

Fig. 6 Canon Key Activities (Canon Sustainability Report 2014, 9-10)

Fig. 7 Canon Tsuzri project (Canon Sustainability Report 2014)

Fig. 8 Canon example of MREAL technologies (Canon Sustainability Report 2014, 12)

### 4.4.2 BMW Group (automobiles)

The BMW Group is a producer and suppliers of automobiles motorcycles and related services, under several separate brands, including BMW, Mini, and Rolls-Royce. BMW Group was established in 1916 and has its home-country headquarters in Munich, Germany but with thirty production and assembly facilities in thirteen additional host countries, and global sales operations in more than a hundred countries. The BMW Group's stated vision includes the following three areas that are relevant to this research: protecting bio-diversity, promoting intercultural understanding, and educating on democratic values (via the BMW Group Foundation). On the latter BMW also has a commitment on intercultural communication and social inclusion, to develop conflict resolution, open communications across cultures, and other such alliance to reduce and solve intercultural tension and conflict. Per the MNC statement in the report this general commitment is linked to social sustainability commitment of the BMW Foundation: "When we address local issues and challenges and provide our support, we are promoting higher levels of acceptance and awareness among the general public" (Sustainable Value Report 2013, 144).

There is a prominent dialogue around cultural interactions within BMW Group's reports and it is clear that culture, the arts, and natural heritage are all explicitly referenced in relation to BMW Group's core CSR practices. However, cultural heritage is more implicitly included within these pillars. It is not explicitly referenced as a strategic area of concern but it is present indirectly within sponsorship activities.

A selection of examples listed in the BMW Group 2013 Sustainability Report are discussed below. However, note that there are several further BMW Group interactions with cultural heritage that are surprisingly absent from this reporting: for example, such as the cultural heritage "tours" organized by the BMW Group China subsidiary (discussed in Chapter Five). The exclusion of such examples in the global reporting may indicate that cultural heritage as a theme is not (yet) seen as a "global" corporate priority.

Note, that a chance investigation in 2015 revealed some change in this approach. In 2015 BMW's latest report has taken a new approach and format, with a new report dedicated entirely to the theme of "Corporate Cultural Engagement", and in this report is also explicitly highlights the BMW activities related both the cultural heritage sites and to intangible heritage in China. Arguably, this cultural heritage consideration has expanded in this period to become a higher priority, accordingly. However, it was not reflected at the time of research in 2013.

In the 2013 CSR report there is a pillar of the CSR strategy focused on "Cultural Engagement". This activity area includes sponsorship and promotion of the arts and culture in the fields of classical music, jazz, modern and contemporary art, architecture, design, and so forth. The BMW brand specifically promotes education and awareness via publications such as the BMW Art Guide (inventorying private art collections / independent collectors) and the MINI brand was likewise involved in art fairs in 2013-2014. The group has funded several international art film festival and competitions, including 'Paris Photo Los Angeles' and the 'Kino der Kunst' in Munich. The group also launched a recent partnership with the Tate Museum ("BMW Tate Live"). It also has been a long-term support of classical music as the main partner in the Munich Philharmonic since 2011, including funding of its educational programs, and supporting the free open-air concerts of the London Symphony Orchestra. The corporate group has likewise sponsored collaborations with the Solomon R. Guggenheim Foundation. One such partnership is the BMW Guggenheim Lab concerned with 'modern urban living'. The lab brings together multi-functional teams from urban planning, design, the sciences, technology, education and sustainability, with an objective of innovation and to provide solutions for urban living problems.

These interactions are communicated and transmitted broadly by the corporation in its CSR reports as a celebration of its sponsorships, with the aim of building cultural associations and providing an image of a corporation that cares about culture. The company report claims that in 2013 over 2,300 individual project reports (small case study examples and articles) were published about the company's cultural engagements globally. There is a clear aim to enhance the awareness of the BMW commitment to these activities and to use it in the construction of the corporate identity and projected image:

> "With our cultural activities we want to be perceived as a corporate citizen, enhance our reputation and stand out from the competition. We also aim to achieve a positive image transfer that contributes towards the BMW Group's public image. The unrestricted creative freedom of our cultural partners is guaranteed at all times" (Sustainable Value Report 2013, 150).

The rationale for BMW behind these clearly links both to the value of heritage as a tool in the construction of brand authenticity and likewise as a corporate strategy to differentiate the corporation or specific brands from competition developing its equity and point of difference. It is a proactive and strategic focus not on social value and social impact, but rather on culture and cultural heritage as a shared dialogue with the target consumer. The corporation in this manner seeks to associate with cultural meaning and to cultivate a relationship of shared heritage and identity, specifically targeting their customer or consumer:

> "With regard to cultural engagement, we draw important success parameters from the Sigma Milieustudien. These studies show that art and culture are among the main interests of our customers. They include art exhibitions, museums, classical concerts and opera performances in particular" (Sustainable Value Report 2013, 154).

BMW's materiality assessment (figure 9) is based on a selection of key issues that are categorized as important both by key stakeholders externally and internally within the company via an annual review process. For the external analysis, BMW invites a twelve key stakeholders (customers, suppliers, investors, authorities, NGOs and scientists from different regions to indicate key areas, and they compare these to the lists of previous years). For the internal perspective they conduct an internal workshop

represented by all the company divisions. As described in the documents, the final analysis is then subject to review by the internal strategy experts. The resultant matrix looks at the "importance for stakeholders" on the y axis, and the importance for BMW Group, on the x axis.

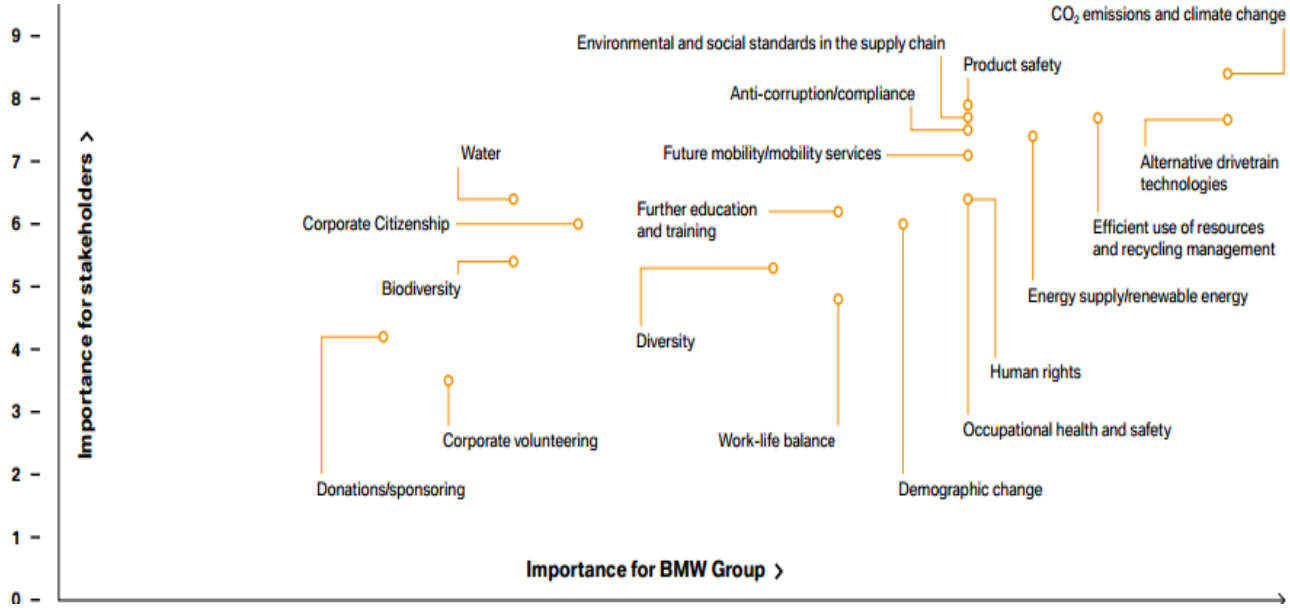


Fig. 9 BMW Materiality Analysis (BMW Sustainable Value Report 2013, 14)

As seen in the materiality analysis above, cultural rights are not called out as a separate area of responsibility whatsoever. The assessment considers human-rights as a topic of relatively high importance. However, from the BMW Group 'materiality matrix' there is a clear overall prioritization of issues related to environmental sustainability (carbon emissions, recycling, alternative technologies, energy supply). Environmental and social strategy in the supply chain is also considered but again there is no specific cultural component.

Overall the BMW Group approach to cultural heritage can therefore also be seen as a proactive strategy, led not by the social responsibility assessment per se but rather for its potential marketing and branding value. Cultural rights are not seen as a key stakeholder area, according to the corporate ranking. Indeed, if anywhere they would best fit under the pillar of general "Corporate Citizenship", above, which is neither a key priority for the corporation, nor for the stakeholders as pet the BMW assessment. However, cultural engagement is likely of strategic importance as a means to strengthen the relationship with the target consumer through a narrative of shared meaning. Sponsorship of culture is valuable because of its shared meaning and emotional value, and the focus on the arts and culture is an intentional selection based on an assumed universal rationale of the 'value of culture' and its appeal within the brand-consumer relationship. From the reports, it is not an outcome of the materiality assessment. Also, unlike Canon, these values are not directly related to the corporate products or services; rather they are a more abstract representations of an intended shared relationship between the brand and its target consumer. The potential area of exception is the BMW support for culture and social solution in urban environments,

around the theme of mobility, future generations, and smart cities. This is discussed later in this chapter, but relates to BMW's responsibility or potential value as a partner to bring new mobility solutions (such as driverless cars, or non-polluting cars, or other mobility solutions). In this theme there is a more direct products focus, with BMW Group showcasing its technological innovations as solutions to create a better world for future generations.

### 4.2.3 Volkswagen Group (automobiles)

The Volkswagen Group, established in 1937, is an auto-mobile producer headquartered in Wolfsburg, Germany. The group is the second largest auto-maker in the world and one of the world's top ten largest MNCs as per the Fortune 500 ranking (as per March, 2014). The group also provides dealer and customer services, including financial, asset management, and leasing and insurance activities. The corporation has sales operations in over 150 countries, and over a hundred production plants located in twenty European countries, and eleven countries across Africa, Asia, and the Americas. The MNC has more than half a million employees. The company's China operations have expanded rapidly since the early 2000s, making China the largest (sales) market. Its brands are sold under the Volkswagen name (Volkswagen Beetle, Volkswagen Passat, Volkswagen Golf) alongside additional brands gained through acquisitions, including SEAT, Skoda, Bentley, Lamborghini, Bugatti Ducati, and Porsche (Volkswagen Group 2014).

Historically, the name translates as "People's Automobile" in German and its "brand heritage" and brand historic roots date to the creation of the brand under Nazi German rule. The Volkswagen was only of many "people's products" created by Hitler as part of plans for a subsistence model and brand of consumerism in Nazi Germany. The corporation has since built its identity towards a completely alternative branding using the "People's Car" heritage to signal its modern identity, its suitability for families and focusing communication efforts around its safety and durability. However, the corporation does not entirely disassociate from the Third Reich past: it makes efforts to document its history and to recognize this part of the corporate heritage and the importance of its preservation.

The corporation sponsors several projects directly related to this heritage, including access to archival documents and conservation of Volkswagen sites. The corporation has also ensured the historic preservation of the "Volkswagen Factory" as part of the historic remembrance of Nazi Germany (Volkswagen, no date) and has conducted several corporate research publications related to the history of Volkswagen during the war and the impact on local communities. For example, Kocks and Uhl 1999, a publication in remembrance of forced labor under the Third Reich rule. Cultural preservation and historic documentation is therefore closely linked to the corporate heritage and the creation of the Volkswagen corporate and brand identity. As shown in the figure below, this is an important link to the corporate history as well as national history. An exhibit was opened in 1999 giving access to parts of the old Volkswagen factory as a museum, and with an exhibition that discussed the Third Reich 'dream of mass motorization' and the realities of the forced labor conditions in this period, as well as documentation of the liberation of the workers at the end of the war. A special room is dedicated to remembrance and witness accounts, serving as an important physical heritage site for memory for many of the victims and communities who lived through this period.

Fig. 10 Volkswagen Exposition “The Place of Remembrance of Forced Labor” (Volkswagen, n.d.)

Image from the Volkswagen Wolfsburg Plant published by the *Volkswagen Aktiengesellschaft* (Volkswagen Corporate History Department)

Beyond this strong historical narrative, the Volkswagen social responsibility covers a wide program. In the Volkswagen sustainability report the MNC defines a varied program of social activities including research, culture, general welfare, donations and support to churches and religious bodies, learning bodies, support for education and training programs, and so forth. Like in the case of the BMW Group, the corporate responsibility strategy includes explicit reference to activities for sponsorship in the areas of arts and culture, and quite indirectly includes some financing and sponsorship for cultural heritage under this generic 'arts' pillar. For example, Volkswagen supports the protection of intangible cultural heritage, especially music and arts collaborations and sponsorship linked both to the corporate group, and to specific brands. However, again it does not specifically refer to these projects for their cultural heritage value, clustering them in alternative categories related to sponsorship overall.

Internationally, the Volkswagen Group supports musicians and it has museum partnerships for several art museums, including a partnership with MOMA since May 2011 with the goal to make modern art more accessible to everyone via online tools and educational programs. The separate Skoda brand supports projects for the Prague National Theatre, the Czech Philharmonic and the National Museum. The social responsibility activities also extend to natural heritage sites, such as protection of Zejmarska Roklina, a gorge in the Slovakian Paradise National Park. The Volkswagen Slovakia Foundation was also created in 2008 and covers a similar scope of social responsibility.

Overall the numerical sum of projects is more limited than that of the BMW Group: for example, the Volkswagen website includes more than 120 case-studies but only 4 of them are directly related to "arts and culture" or associated educational support as a theme. Moreover, the detail and scope of these projects is more superficial, providing only topline details in the reports about any forms of interaction, with a focus on the sponsorship or funding mechanism. Again, there is no reference to local stakeholder inclusion or to a consideration of local impacts.

Volkswagen does not have a specific materiality matrix in their 2013 report but the corporation provides details the prioritization of issues and the social responsibility strategy on their corporate website. As show in figure 11, below, the key issues for the company include employer attractiveness, economic stability, customer satisfaction, and challenges related to environment sustainability, pollution effects, and resource management.

The corporation's main sustainability challenges are categorized in four pillars: Responsibility, Climate and Environmental Protection, Employment, and Sustainable Mobility. However, overall the corporate focus is on topics that are within the corporation's direct influence or due to their impact on the company's performance (Volkswagen Sustainability Report 2011, 19). Notably, the group identifies key issues based on surveys and for the 2013 report surveys were conducted with over 120,000 respondents. A further process of dialogue with stakeholders is then conducted via workshops involving attendees from local government, financial analysts, environmental associations and civic society, trade unions, and academia, to re-assess the previous strategy to ensure it is still relevant (Volkswagen Sustainability Report 2013, 13).

Fig. 11 Volkswagen Materiality Assessment (Volkswagen website)

Overall the Volkswagen Group approach to cultural heritage is similar to BMW Group, with a focus on a proactive strategy that seeks consumer appeal. The corporate interest in cultural heritage is limited to the connected themes of general arts and culture financing, and the mechanism for support is almost entirely through sponsorships. These sponsorships are however very limited in size and seem low in importance for the corporation when compared to the total scope of activities. Overall Volkswagen also has a much more business-focused approach to its sustainability reporting. The report underlines the profit strategy and bottom-line interest for the corporation, unapologetically emphasizing sustainability goals that will have a substantial impact on performance without making an appeal to higher ethical or moral responsibility related to societal challenges. Given this focus, it seems likely that cultural heritage activities are more a means of corporate green-washing than evidence of a sustained interest in cultural heritage and its value. Cultural heritage is valued for its selling value, as a story to tell to build meaning.

Differently from BMW Group there is a more regional focus in Volkswagen's operations, focused around specific brands within the group. Several referenced activities are sponsored or coordinated by the brand unit instead of the corporate unit, supporting the theory of brand social responsibility (BSR) introduced in the theoretical framework in Chapter Two.

#### 4.2.4 Microsoft (high-technology)

Microsoft, founded in 1975 and listed as a public company since 1986, is a multinational computer technology company known for products related to computing and Internet technologies and software. Its products and service relate to computing and related management services, including the production,

distribution and licensing of software. Microsoft works with IBM in a partnership to provide IBM hardware for its systems. The corporation's annual revenues are over eight billion US dollars, and it employees over a hundred and twenty thousand employees internationally. The home country headquarters are located in Washington, USA.

In the Microsoft report the association to cultural heritage is only vert implicitly stated within the overall corporate vision on community and cultural protection: "We pioneer solutions to help improve the health of millions worldwide, preserve endangered cultures, and strengthen communities" (Microsoft Citizenship Report 2013). Overall like Canon there is also a focus on the core products of the corporation and how these can be used for cultural heritage preservation.

From the projects referenced in its corporate documents, Microsoft proactively brings cultural heritage protection into its global strategies for innovation and in its technological innovations. For example, the report discusses how in the field of linguistics the Microsoft Research group and Microsoft Mexico have worked together with the local government and with the Universidad Intercultural Maya in Quintana Roo in a project to help preserve and personalize the Mayan language. The project, "Project Mayan-Microsoft Translator Hub", ties to the overall corporate vision to preserve endangered cultures and to respect cultural diversity as part of the company's citizenship goals. Linked to employee diversity and human rights for their workforce, Microsoft have also worked a Cherokee language addition of Microsoft Office 2013, part of a similar strategy for the documentation and preservation of language and to facilitate the documentation of verbal histories. Both of these projects are described as coming from internal employee initiative, later being expanded to part of the official MNC strategy for global re-application.

Microsoft has also developed platforms for sharing, specifically for civic society usage. These tools aim to empower communities to work with each-other and share knowledge, such as a "Local Impact Map", available to nonprofits to help them share their stories in a more compelling way to gain awareness via their websites. The tool allows users to follow a 'trail' of stories, for example focusing on a specific donation, or sharing specific links, to help increase awareness and to facilitate information sharing and dissemination.

To set its priorities, Microsoft describes a dialogue with stakeholders but there is no explanation of this process (Microsoft Corporate Citizenship Report 2013, 7) but there is no link to any materiality analysis framework neither in the reports nor on the website. It is not possible to assess its priorities for social value and social responsibility accordingly.

Microsoft interacts with cultural heritage through its activities, tied largely to the core business. Again, it is a proactive strategy that is looking to apply Microsoft technologies for new (social) usage to illustrate its potential added value. Importantly Microsoft also shows quite a strong focus on heritage as an *internal marketing strategy* (related to marketing focused inside the organization at its employees (Kotler and Keller 2009). For example, the different linguistic programs discussed above are all motivated by intra-firm drivers, such as employee requests for a specific linguistic protection. Employee stakeholder input therefore serves to influence the social responsibility agenda., later being re-applied globally and also disseminated to the general public.

Similarly, to Canon, the Microsoft corporate vision is tied to a vision of cultural preservation. However, unlike Canon, this is not explicit within the organization's reporting. Arguably for Microsoft the interaction with cultural heritage is not really as part of a responsibility mechanism, but rather as part of the core business model as it seeks to ensure a worldwide influence of its products. Cultural heritage is therefore valuable to help construct and establish a perceived image of the company as a global technology leader, whilst at the same time establishing an image of local activities and local community prioritization.

### 4.2.5 Google Inc. (high-technology)

Google is a global technology leader focused on information access, web search, and advertising, and it has consistently been recognized in the past half-decade as one of the most recognized brands in the world. In 2015 Google Inc., merged under the Alphabet Inc. holding company (October 2, 2015), making Google a brand within the Alphabet Inc. parent company. The Alphabet brands also include the Android mobile operating system, numerous social media and mobile applications (YouTube, Google Buzz), mapping services (Google Maps), communication services, as well as products and services in technology, life-sciences, investment capital and research (for example, including Google Capital, Google Fiber, Google Ventures, Google Life Sciences/ Verily), and new products like Google Drive (self-driving vehicles) in development. In its first year of operation in 2015 the fiscal year revenue of Alphabet Inc. surpassed seventy billion US dollar with a company worth estimated at over five hundred billion US dollars. The company has approximately fifty-thousand employees located worldwide in corporate sales offices, and its headquarters is located in California.

Note, for this research I refer to the activities of *Google Inc.*, in other words before the merger with the mother-company Alphabet. It was still a separate company at the time of research and it was therefore listed as an independent corporation within the RepTrak List. However, it is more accurately now defined as a brand, rather than a corporation per se.

Google Inc.'s social responsibility conduct is covered broadly by its philosophy of "don't be evil" (Barr 2015) and through the overall corporate mission: "Google's mission is to organize the world's information and make it universally accessible and useful" (ibid). There is no description of social responsibility priorities beyond this philosophy. Cultural heritage is not referenced within corporate reporting because there is no formal documentation structure.

From the further document analysis there are two key interactions with cultural heritage within the corporate operations that are significant and which highlight the importance of cultural heritage.
The first is tied to the overall Google mission, in its goal to provide universal accessibility to information, Google has created several products and services that promote the conservation and awareness. The second is through Google 's "Technologies for Social Impact" which included the creation of the Google Cultural Institute. Through a partnership with the World Heritage Centre, Google offers platforms for internet users to visit multiple World Heritage properties via the web with the open-access Google's World Wonders Project, as well as view more traditional Google products such as Google Street View, Google Maps, and Google Earth. Again, as seen in the case of BMW, these units of the brand seem to have also been expanded over the past two years. For example, the Google Arts and Culture unit has now expanded its scope and also cites its specific mission on its website, as "mission is to make culture more accessible" However, again these key activities are surprisingly absent from any form of corporate documentation.

Note, an exception is made in the situation of Google China which has a specific corporate responsibility report for the China market. The Google China CSR website describes how Google, since its founding, Google has been "firmly committed to active philanthropy and to addressing the global challenges of climate change, education and poverty alleviation" and specifically in China its concern with social initiatives highlighting especially educational grants and disaster (earthquake) relief projects (Google 2015). However also within this report there is no focus on cultural heritage related projects.

Overall cultural heritage is thus valued by the general Google brand because of its scientific and knowledge value and the universal value of having access to this knowledge. Said otherwise, there is a direct value of the informational value in itself. The multinational is not concerned with local context but rather with the universal relevance of cultural heritage, focused on the worldwide transmission of *all*

information, everywhere. The value of cultural heritage is therefore arguably as a resource used by the organization and transmitted across the global network. This dissemination is outside the control of Google, and relies on the wider network of internet-users to generate data and content and to provide meaning. Moreover, unlike the cases of Canon and BMW the support for cultural heritage is related to an appeal to universal meaning (global or universal heritage and its value), particularized through the support of local heritages.

However, specific pillars of Google, such as the Google World Wonders and Google Arts and Culture units do have a specific mission or purpose somehow related to cultural heritage access. Again, the focus is on the core business value of cultural heritage, but in this case the business model is also tied to a social value. This comes very close, arguably, to the model of "CSV" (creating shared value) advocated by Porter and Kramer, for example. The Google case will be examined in more detail in the separate case studies presented in Chapter Six.

### 4.3 Other MNCs involved with cultural heritage

The further section looks at some of the key findings or instances of cultural heritage in the wider MNC reports. These examples are treated more briefly, as they were very implicit or minor references to cultural heritage overall. The corporations here have less developed reference to cultural heritage within their reporting, and there was no inclusion of cultural heritage within any stakeholder analysis or materiality assessment.

In the travel and tourism industry, **Lufthansa** describes its long-standing support of music, supporting various orchestras and concerts, and it also hosts many of its corporate events in cultural sites, or supports cultural events in heritage sites. The group also supports virtual research travel and online fundraising platform (called 'betterplace.org') to provide a form of share and re-apply for civil society action. As seen in many cases of the tourism and travel industries, the value of cultural heritage is here linked to the direct benefit of economic inflows through tourism protection.

**Marriott International** is the only company from the hotel industry, and their report highlights a concern for natural heritage and for the planet, but it does not reference cultural heritage activities. Their stated objective is to ensure significant local economic development and to redress any negative externalities of their operations: "to help mitigate the direct and indirect environmental impacts of our business, Marriott International invests in and promotes innovative conservation initiatives" (Marriot International Sustainability Report 2014, 35). However, the focus is prioritizing environmental concerns. This is also a fairly recently strategy by the hotel group, starting only in 2007. The report also makes reference to more conscious building programs, but does not explicitly look at issues related to cultural landscapes, indigenous rights, and so forth.

In the information and technology industries other corporate reports showed some similarities with the strategies of Microsoft and Google, although these references were less significant within their reports. **Apple** mentions a focus on products that help new languages, such as the use of the iPod in language acquisition and learning. However, they categorize it as a learning tool and they do not approach it from a cultural preservation perspective as seen in the Microsoft reports. **HP** has a project called "Earth Insights" to track bio-diversity, and **IBM** is developing a government collaboration known as the "City Cloud" computing platform to use cloud computing technologies to commemorate the cultural heritage of the Xinhai Revolution of 1911 in China.

In the electronics field the **Siemens** company report describes a strong support for local art and culture focused very specifically in Vienna, explaining this approach and support for "Arts & culture" as part of its corporate citizenship pillar. because "We support Arts and Culture because a society 's cultural

heritage is a key aspect of its identity" (Siemens Sustainability Report 2014, 32). **Sony** reports on initiatives for a museum education program (covering a range of topics from science to cultural topics). In contrast to Canon, these corporations both use sponsorship models that do not directly involve the corporate products or services. Instead, their approach is more like that seen by BMW and Volkswagen, focused on the target consumer.

In the luxury sector, **Rolex** has significant reporting of cultural heritage responsibility carried out by its philanthropic pillar, the Hans Wildorf Foundation. The Foundation has a scientific agenda, to advance knowledge in fields of "science, technology, exploration, the environment and cultural heritage". It also manages the "Rolex Awards for Enterprise", a youth-focused scholarship programme. The foundation further supports other cultural and arts programs for education, and it is a key sponsor of the National Geographic Society and the Royal Geographic society. However, this example is a slightly different approach to those discussed so far because it is handled by the foundation, and not the corporate unit. The foundation has a strong emphasis particularly through an agenda of scientific research and education, featuring cultural heritage researches within this education pillar.

**Daimler (Mercedes Benz)** likewise sponsors several programs for culture and the arts. These programs are used to build the corporate identity, including large corporate art collections. They have a very regional focus in these initiatives, promoting different German institutions include the German Opera, the Berlin Philharmonic, and different festivals in Stuttgart, and so forth. Interestingly, these have also been expanded to China as a key emerging region with several natural heritage projects and one project for cultural heritage conservation.

**Ferrero**, in the food and agricultural sector sponsors several corporate citizenship activities to protect local cultures and crafts, targeting the Alba and Piedmont region of Italy where the corporation is based. The focus is on the corporation's role in the local community, and the initiatives are valued as means to build the relationship with local stakeholders as part of the social license to operate in the region.

Finally from the media and entertainment industry, **Walt Disney** discusses cultural heritage through its policies for the correct cultural depiction in the studios' work, notably its principle to for authentic and respectful portrayal of culture within its films. For example, with the 2013 release of "The Lone Ranger" the multinational describes the process of stakeholder communication, working with experts of American Indian and Comanche culture and directly with Comanche tribal artisans for the creation of costumes and props. Whereas this may be a unique example of stakeholder engagement and inclusions it is likely a reactive response by the corporation to ensure its social license to operate and to avoid negative backlash. The film directly depicts the cultural heritage of the Comanche community so local community engagement on this topic was likely necessary to also offset potential criticisms from the community which is directly impacts by their representation in the film. Nonetheless, the proactive approach to include these local experts is still in contrast to any of the other sectors where there is no focus on local interests or local impacts.

### 4.4 Smart cities and urbanization as a new societal challenge?

The report analysis also uncovered an indirect but significant theme of "smart cities" and a focus on urban mobility and urban solutions for future generations across the reports. Out of the fifty companies investigated, fourteen of them focused on cities and urban heritage, urban planning solutions, architecture and restoration, and questions related to the protection of urban cultural and natural heritage and resources. It was particular prevalent in the reports from the automobiles, electronics, and computer technology industries, including BMW, Bridgestone, Canon, Daimler, Google, IBM, Microsoft, Siemens, Google, Philips, Sony, and Volkswagen; as well as being referenced by 3M and by Walt Disney.

For example, IBM's "Smarter Cities Challenge" and "City Forward" initiatives focus on open access to data to empower citizens to drive the changes they want to have in their communities, and to provide tools to develop smart future cities. 3M also referenced a "Smart Cities Initiative" to understand from stakeholders what they value in smart cities and the necessary steps in education and product innovation to achieve this. BMW Group's documents considered their functional product, looking at transport means for the future, but also at issues of traffic, urbanism, and preservation and restoration patterns in urban centers and connecting urban and rural locations. The group has led research on "Mobility Cultures in the World's Megacities"' looking at modern cities and communication in the context of changing urban demographics, immigration pressures, and so forth. While the main focus is often on topics like electronic cars and energy solutions, these themes have a clear overlap with questions about urban heritage and its planning and protection.

Given this significant corporate interest, this theme may be highly relevant in future cultural heritage partnerships and sponsorships with the private-sector, as both heritage managers and corporate managers consider the threat of urbanization, and the preservation dilemmas related to the global changing urban demographics.

### 4.5 Key guidelines and codes – the influence of the UN and MDG

Finally, there is common reference across the reports to the UN Guiding Business Principles, the UN 2015 Millennium Development Goals (due to the time of the research, as the 2030 Sustainability Agenda had not yet been issued) and the UN Global Compacts, serving as key instruments to guide the creation of the corporate citizenship or sustainability strategy. These three codes are references almost unanimously across the reports, often used as the guidelines to construct the key priority areas for the materiality assessment, or to define the corporate sustainability goals for the next five-year or ten-year period. These codes are not treated here as they are explored as a separate section in Chapter Seven. As discussed in Chapter Seven, it is important to note the relatively limited inclusion of cultural heritage within all of these documents, and this may also explain the relative absence of cultural heritage projects across the sample. The explicit inclusion of cultural heritage in these guidelines is likely to encourage more involvement by the private-sector; although whether this is ethical or desirable is of course another question.

### 4.6 Future reports: temporary trend or on-going strategy?

For many of these corporations this evidence of extensive involvement with cultural heritage is not a one-off strategy. Whilst the report analysis in this chapter focuses on a snapshot from the 2013-2014 period, many of these key corporations have continued to evolve their cultural heritage approach within their reporting in future years. The paragraphs below look briefly at the role of cultural heritage arguably as an on-going strategy through the continued extensive usage in the cases of BMW, Canon, and Google.

The BMW Group launched a one-hundred-page corporate responsibility booklet at the end of 2015 specifically concerned with Cultural Engagement and calling out the corporate commitment to Classical Music and Jazz. This is a similar approach to the BMW interactions in 2013 but now also articulating a clear and explicit corporate value of cultural engagement with arts and culture as a strategy. It is no longer a side-theme within the report.

> "International cultural commitment has been an integral part of our corporate culture. We know one thing for sure: cultural commitment is part of the BMW Group."
> Maximilian Schöberl, Senior Vice President, Corporate and Governmental Affairs at BMW Group (BMW 2015, 2).

The report also highlights the BMW commitment in China and the importance of BMWs commitment to intangible cultural heritage in China, both through music heritage and the BMW China Cultural Journeys.

The BMW interactions with China started in 2007 yet, as discussed above, they were surprisingly absent from the 2013 reports. In this latter period from 2015 onwards these commitments (and an explicit focus on intangible cultural heritage) are clearly being articulated.

> "BMW China Cultural Journeys: officially kicked off in 2007. Over the past 8 years, the program has covered more than 17,000 kilometers, visited 6 major eco-cultural preservation zones and more than 210 intangible Cultural Heritage projects" (BMW 2015, 8)

Likewise, just two years later, cultural heritage engagement through the arts and classical music has also been extensively presented by the MNC as a *key strategic interest* rather than just being included in the MNC reports as a selection of scattered examples.

Canon's focus on Cultural Heritage is still strong in its 2015 CSR report, with an ongoing focus on the Tzusuri project, as captured below. However, the relative important of cultural heritage seems to have diminished versus the report from 2013. In 2013, the Tzuzuri project was the "pet" project of focus, featuring even on the CSR report cover-page. In 2015, it has a less prioritized focus and role with no limited "new" information about the corporate engagement or activities.

> "Providing Opportunities for More People to Appreciate Precious Cultural Assets The Tsuzuri Project—Creating High-quality Reproductions of Cultural Assets with Advanced Technologies Launched by Canon and the Kyoto Culture Association (NPO), the Cultural Heritage Inheritance Project, or Tsuzuri Project as it is more commonly known, seeks to create high-quality reproductions of precious cultural assets and donate these works to museums and other institutions where they can be made more widely available to the public, while the original artworks are stored in an optimally controlled environment"
> …The Tsuzuri Project selects cultural assets from two categories, namely, "Japanese cultural assets held overseas" and "cultural assets as 'living aids' for teaching Japanese history." (Canon 2015, 17)

Google has continued to innovate across its cultural platforms as already seen in the case study in Chapter Six. Across the Cultural Institute site (it's not-for profit leg) the brand has increased its service and network of partners, with an increase in literally hundreds of partnerships with museums worldwide, giving Google open-access to their archives for their inclusion on the site. The brand is further working with university partners to provide a toolkit and guide for museum partners related especially to the judicial and regulatory restrictions of art "sharing" as part of the Google Arts and Culture platform (Chechi 2016, pers comm).

### 4.7 Discussion

This chapter has focused on a selection of fifty corporations using the 2013 Global RepTrak List of companies in order to analyze how and why corporations are involved with cultural heritage, looking specifically at this question through the lens of corporate social responsibility.

Selecting the sample using the RepTrak List has allowed for an analysis of several industries which have rarely been considered in previous research. This includes corporations from the automobiles industry, from the computer and high-tech sectors, and from the electronics industry. These are industries where MNCs interactions have not typically been analyzed, and the findings suggest that there is significant involvement in these sectors. At the same time the analysis shows a relative absence of cultural heritage in this sample. Out of the total fifty reports there was only one report - Canon - which explicitly referred to cultural heritage and heritage preservation as a core component of its social responsibility reporting and strategy. Moreover, with the exception of Canon, across the reports the corporations do not use the terminology of "cultural heritage" at all within their reports.

Yet beyond this relative absence, there are still several important cases that have been discovered within this section. The Canon report is a valuable addition to the field of private-sector research, highlighting the importance of cultural heritage as a tool to enhance the impression of Canon's technological superiority and innovation, such as through new mixed-reality technologies. At the same time the corporation has a strong interest in the preservation of Japanese national cultural heritage, tied to the MNCs corporate identity and its construction of local authenticity. By supporting Japanese heritage conservation and preservation projects the corporation reinforces in national identity. One of Canon's key competitors, Panasonic, has also had a strong and significant interaction with cultural heritage protection through its long-term partnership with the World Monument Fund, suggesting that this could be a common competitive strategy within the industry.

Google Inc., also included cultural heritage activities that are closely related to Google core product offering. Google's interactions with heritage occur through its model of information sharing and through specific communication platforms provided cultural heritage interactions and documentation, such as the Google Cultural Institute. The value of cultural heritage for the corporation is therefore arguably as a resource in itself to be collected, documented, and shared. The inclusion of cultural heritage projects serves to establish Google hegemony as a universal information platform. Whilst Google cannot "own" this universal cultural heritage, it is still questionable whether this type of knowledge-sharing platform should be coordinated by the private-sector, or whether it needs to be protected as a public or social good.

The BMW Group's report emphasized the value of cultural heritage as a tool in its marketing and relationship building with the intended target consumer. Behind this approach there is a problematic articulation of cultural heritage sponsorship as an elitist and 'luxury' concept, perceived to appeal therefore to the brand's premium or prestige goods. Indeed, this type of "cultural heritage" appeal is used by many luxury or prestige brands, and especially prevalent in emerging developing markets such as China (Jing Daily 2011). Other corporations such as Volkswagen provide sponsorship for culture and the arts in general, but the impact is limited compared to their overall social activities. Their overall strategic social responsibility is focused on direct impact such as environmental issues. Whilst cultural heritage interactions therefore serve to establish a relationship with their target consumer, they may also be used by the corporation as a form of corporate green-washing.

In the research overall the most common mechanisms for interaction is through sponsorship or philanthropic investment. These are typically positioned in the reports under a broader theme of culture and the arts or natural heritage. In other words, cultural heritage is commonly understood and valued only indirectly and in relation to these other pillars, or as a generic topic under a total 'Corporate Citizenship' message. There is limited or even no reporting around the range of values of cultural heritage (its existence value, for example), with a direct focus on its immediate use-value for consumers and the public.

Interestingly, several of the MNCs are involved in in further cultural heritage projects, but these projects are not included in their reports. For example, IBM has been involved in new internet visualization technologies, including virtual reality projects for the Forbidden Palace in Beijing and similar programs in Russia; and HP has served as a supplier of World Heritage maps (Starr 2013). The BMW Group has also been highly active in cultural heritage tours in China (Seaman 2013, Starr 2013). The decision by these corporations to not include such activities suggests that they have lower priority from the MNC perspective, or that they were not seen as relevant for the target audience of the reports. Nonetheless such decisions remind us that the value of cultural heritage may not always be apparent to other stakeholders, and that it often comes in second-place to other socio-economic, development, and sustainability goals.

Finally, these reports emphasize the usage of cultural heritage by these MNCs at a specific time period (2013-2014). Whilst several MNCs have evolved and expanded their cultural heritage strategies in future

years (BMW, Google, and Canon), for others it is evidence only of cultural heritage being used as a temporary tactical strategy towards the construction of the corporate image or identity to appeal to the specific socio-political and geo-political context.

# Chapter 5
# Selling through cultural heritage?

*"BP has operated in Mexico for more than 50 years and we have been headquartered here in the UK for over a century. Our longstanding partnership with the British Museum has helped make possible this important celebration of Mexico's culture and traditions…."*
*- Bob Dudley, British Petroleum (British Museum 2015)*

*"Cultural and natural heritage sites are an irreplaceable source of inspiration and fascination. This is an exciting project and we're thrilled to be working with UNESCO to make more World Heritage sites universally accessible and useful to all."*
*- Amit Sood, Google Cultural Institute (UNESCO 2009)*

*"Through our partnership with UNESCO, we will continue to contribute to society throughout the world"*
*- Takumi Kajisha, Panasonic Corporation - (UNESCO 2013)*

This chapter provides an analysis of MNC engagement with cultural heritage taken from a wider range of document sources. The intention of this broader survey of corporate interactions is to shed light on the wider strategic rationale or drivers for MNC involvement, and to bring more clarity about how MNCs are involvement with cultural heritage. Through this survey, this chapter proposes a model for understanding MNC interactions through a model of "proactive" or "pull" strategies, versus a "reactive" or "push" approach.

Proactive strategies are used in this discussion to refer to a pull force which includes cultural heritage as part of the core business model; the use of cultural heritage to construct an image of local or national authenticity; the value of cultural heritage for its emotional relevance with a target consumer. These pull strategies can often be seen as strategies of *selling through cultural heritage*. Reactive strategies refer to a push force, which focuses on corporate activity that is either forced or obliged such as legal compliance or activities to ensure the social license to operate.

The following chapter is organized in two key sections as follows: the first section presents a brief review of some of the existent frameworks used in the field of cultural heritage management, and to present the alternative push-pull framework. The corporations in this chapter are selected from an expanded sample, beyond the Global RepTrak List used in Chapter Four. This extended scope has two advantages: first, it allows for the inclusion of a wider range of industries including key sectors, such as the tourism industry and the mining and extractive industries, that are largely absent from the RepTrak ranking. Second, it does not focus on the lens of corporate responsibility; rather it makes reference to a wider range of documents, which allows for a more thorough and contextualized assessment of the MNC interactions beyond this lens of CSR reporting.

### 5.1 Frameworks for analyzing private-sector involvement

To date there are very few frameworks to understand the MNC strategy related to cultural heritage support. The existent frameworks (Starr 2013 and Seaman 2013) have focused on ethical or normative assessments of "good and 'bad' activities, or the categorization of MNCs based on the type of activity.

The assumption made in these previous models is that a specific type of activity can also be driven by 'good' or 'bad' motivations. This research does not support this ethical assessment arguing that each case of corporate activity needs to be understand in its local contest. The other framework for understand MNC activities has been focus on the classification of different types of activity. Whilst this isa useful way to categorize different examples, it does not highlight the driving rationale or motivation. From sponsorship, to partnerships for new technologies, to marketing, all different types of activities can be used positively to create value, or likewise abusively. This type of overarching ethical categorization linked to the type of activity should therefore be avoided.

The first contribution considered here is from a cultural economics perspective by Bruce Seaman 2013 with an article on "The role of the private-sector in cultural heritage". Seaman presents a survey of examples of MINC types of involvement and analyzes them from a cultural economics perspective discussing the implications for the question of public- or private-sector management. This research is one of few such surveys and it provides a critical framework looking at types of interactions (sponsorships or donations, partnerships, management without ownership and full privatization) (Seaman 2013, 113).

The second key contribution is a research by Fiona Starr. Starr 2013 does look specifically at the corporation and her work provides commentary on both the variety of interactions and the value of cultural heritage seen within these interactions. The research is a valuable and pioneering contribution to the understanding of private-sector involvement. To my knowledge it is the first such survey of its kind that looks at global cases across a wide range of sectors; and it is complemented with questionnaires of MNC executives, and with an in-depth case-study looking at the impact of American Express at the tourism site of Preah Khan, Cambodia, that serve to provide a contextual and local understanding to one specific case-study.

However, there are some weakness of this namely in the attempt to categorize the examples as separate 'good', 'bad', and 'ugly' partnerships (Figure 12), and segmenting them based on their type of interaction. This type of normative approach does not consider the full MNC rationale and may be overly simplistic in its ethical consumption of what constitutes a "good" case or best-case example. The type of activity will depend on the specific local context and this cannot be assessed in this research focused mainly on the corporate documents. Moreover, this research cautions against the idea of any "best practice" which is intrinsically a moral approach assuming certain universal hyper-norms (Van Tulder and Van der Zwart 2006, 139). Furthermore, Starr's research is weakened by a local of local stakeholder inclusion. Limited evidence is available for each case to support its analysis as a 'good' or 'bad' example within its local context.

The notion of good and bad is contingent on different stakeholder perspectives, and sometime local interests may be for the destruction of heritage in order to benefit from other trade-offs. Consider for example the discussion by Coben 2014 looking at tourism inflows around a renewed heritage sit in San Jose, Peru. Tourism has fueled development and provides economic inflows, but there is limited local interest by the local community in the cultural heritage of the region: for the community, the economic interests are valued above the potential spiritual, cultural or other social values. In such cases tourism development and commercialization, even when it damages a site, could be argued both as a 'good' case of private-sector involvement, or as a 'bad' case of decontextualisation and commercial exploitation.

The "Bad" and the "Ugly": Exploitation, Damage and Commercial Use

1. Tourism Business and Commercial development around Tourism sites
2. Use of heritage sites for commercial events, films, rental
3. Use of heritage sites and their images for advertising
4. Privatization of heritage site management
5. Commercial and industrial activities impacting on CH site

The "Good": Partnerships and CSR for Cultural Heritage

1. Resource mobilizations, and financial assistance, sponsorship, in-kind support
2. Operational partnerships through responsible business activities and policy
3. Advocacy partnerships, such as awareness-raising and social marketing
4. Adaptive re-use rather than re-development

Fig. 12 Classification of types of heritage interactions used by Fiona Starr 2013

To avoid this same pitfall, this research avoids any ethical assessment, focusing instead on the conceptual drivers or rationale for MNC involvement. The resultant terminology of reactive and proactive strategies is adopted from the field of strategic management where it has been used across the literature to refer to corporate social responsibility and reputation management (Buysse and Verbeke 2003, Scherer and Palazzo 2010); to corporate strategies towards institutions (Dieleman and Sachs 2008) as well as to wider strategies for innovation and entrepreneurship. From these different paradigms in the organizational sciences, firms are often described generically in a terminology from reactive and defensive, to accommodative or passive or proactive.

### 5.1.1 The Proactive-Reactive Framework

Broad categories are used to understand the context of corporate interactions with cultural heritage. Reactive responses as those that are rooted in legal compliance, whereas more proactive responses go beyond the government regulation or legal structure with an appeal to ethical and philanthropic responsibility. From the survey the framework identifies eight key categories, shown in the table below (Figure 13). Note, these categories are not mutually exclusive: for example, cultural heritage associations used to build the corporate identity and to construct an image of local authenticity, may at the same time serve as a form of corporate green-washing; and many other overlaps in cases discussed in this section.

| *Proactive / Pull strategies* | *Reactive / Push strategies* |
|---|---|
| 1. *Core business*<br>2. *Internal marketing and creativity*<br>3. *Building media value*<br>4. *Selling through local authenticity (national and historic references)*<br>5. *Selling through global authenticity* | 1. *Legal compliance and industry standards*<br>2. *Social license to operate*<br>3. *Reputation building (corporate greenwashing)* |

Fig. 13 Framework for Proactive (Pull) and Reactive (Push) strategies

## 5.2 Proactive / Pull strategies

The first set of examples are classified together as examples of a proactive or pull strategies. As seen in the examples, these pull strategies can often be seen as strategies of *selling through cultural heritage*. The value of cultural heritage is in direct-use and economic inflows (part of the core business model) or for its added value (creating national or historic authenticity or as a vehicle for shared meaning).

### 5.2.1 Core business and bottom-line interest

Cultural heritage interactions may be synonymous with the core business objective, meaning that the MNC end goal of profit or economic inflows are directly connected to this interaction. For example collaborations, including but not limited to: heritage-incorporated consulting firms; contract archaeology; ticketing services for heritage sites and museums; cruise-ships, travel agencies, tour guides and other travel firms offering visits to heritage sites and sponsoring preservation activities; banking and credit-card institutions offering ticketing solutions; hotels protecting national monuments and regional heritages for their guests; and new innovations and uses of products as seen in the earlier discussion of Canon (mixed reality technologies) and Philips (lighting solutions in support of museums).

For example, in the 1990s American Express Foundation sponsored the World Monuments watch with a US$5 million grant and has historically sponsored multiple sites for historic preservation. CEO Harvey Golub explains these action in terms of the bottom-line interest for American Express:

> "No industry has a greater stake than ours (travel and tourism) in preserving history and tradition, cultural differences, or nature and environment" (cf. Eirinburg 1997 in Starr 2013 loc.1436).

From this perspective failure to protect heritage would have a negative impact on the long-term and future operations of the corporations. Therefore, there is a pull force to encourage cultural heritage engagement and protection. Similarly, the conservation of Emperor Humayun's tomb in New Delhi has been conducted as collaboration between the Oberoi Group of Hotels and several local partners, including the Archaeological Survey of India, the Aga Khan Trust as part of the Aga Khan Historic Cities Program. UNESCO also has partnerships with cruise-ship line Seabourne (UNESCO 2016b) offering visits to World Heritage Sites (WHS) as part of the cruise ship itinerary and hosting speakers to share knowledge and raise awareness along with a donations mechanism for all excursions that include visits to these sites:

> "Seabourn support UNESCO's efforts to expand, promote and preserve these precious global resources for future generations" (UNESCO 2016b).

UNESCO has also built some partnerships on an industry level such as "The Tour Operatives Initiative" with the tourism industry overall (Seaman 2013, 117). Similar initiatives also exist across the industry, including Thomas Cook and Transat; Thames Water; and hotels, such as Radisson-SAS, Jet Tours, Nouvelles Frontiers, and Maison de la Chine (Starr 2013). UNESCO has also partnered with media and broadcasting companies such as the History Channel hosting Public Service Announcements to increase awareness and promote education about Heritage Sites. Again, the benefit for the MNC is explicit in the bottom-line interest (in other words, the profit) with over three hundred thousand subscribers to the programme.

New technological products and services also provide a new "client" relationship between corporations and the wider heritage industry aa the heritage industry itself also acts as a client or consumer for new products and new technologies created in the sector. As seen in the case of Canon, heritage can be donated and it may serve to appeal to a specific national or local identity; but it may also be purchased by professionals in the heritage management sector. There are also further examples of heritage partnerships, using traditional skills and know-how towards new innovation. For example, in the creative industries traditional craftsmanship methods have been re-applied to the development of new ceramic techniques for aero-plane technology in Japan (Goto 2013). UNESCO has also partnered with a Japanese mail-order

firm Fellisimo in Fashion and creative design partnerships (Seaman 2013, 117) and other researches discuss additional collaborations combining cultural heritage with projects or goals from the creative industries (Egberts 2015).

IBM has made donations in 2003 of over US$3 million to support virtual (online and digital) reconstructions of the Forbidden City, Beijing, again tying to its business solutions but also to the consumer relevance of such support (IBM 2008, Starr 2013). As stated in the press release announcing the partnership, this represents an open accessibility to the world and showcase the usage of IBM's technology to do so (IBM 2008). While this also overlaps with IBMs core business, it is a global approach. This is one of several cultural heritage projects in which IBM has been involved, including the Vatican Library, the Pietà, Hermitage Museum, Eternal Egypt, and the Smithsonian's National Museum of African American History and Culture. Indeed, this has been part of an online museum access project with IBM dating back to 1997 when IBM employees developed an online site for the Hermitage Museum, Russia.

> "Technology is a critical enabling tool for documentation, a key component of cultural heritage preservation, and will continue to be used to ensure a holistic approach to the experience of Egypt's cultural heritage…From deciphering ancient texts to preserving epic architecture, from creating digitized libraries of the world's most historic records to building interactive cultural websites, for decades IBMers have played essential roles in not only preserving history, but in making it accessible, animated and alive"
> (IBM 2011).

Canon also has several interactions with cultural heritage linked directly to its core functional business using its technologies to develop new tools for cultural heritage protection and to appeal to its consumers, although this may also overlap with an appeal to a national authenticity narrative (Canon Sustainability Report 2014). But Canon and IBM both also use cultural heritage as a platform to illustrate the functional benefits of their specific products. The accessibility to cultural heritage for these companies is part of a societal value, but it is also more simply "business as usual" directly linked to profit strategies by the corporations.

### 5.2.2 Internal marketing and creativity

Many corporations also describe the value of cultural heritage as a means of encouraging innovativeness, creativity, and inspiration for their employees. Whilst this is often in the case of modern and contemporary art sponsorships, it is also described to a less extent with employee-led projects for cultural heritage preservation. For example, Diageo, a large alcohol products company have multiple cultural heritage interactions led by their employees such as a 'Local Citizens' initiative in the Diageo Korea subsidiary. Diageo Korea has adopted a cultural heritage site, and company employees are encouraged to participate in volunteer programs to help preserve the site and raise awareness of conservation (CSR Globe 2008 in Starr 2013, Kindle Location 1572).

Internally cultural heritage interactions may also occur through corporate facility branding mechanisms such as the selection of cultural projects on display at corporate offices and headquarters, choices made in the construction of corporate sites and on-site employee activities and environment, the internal codes of conduct for employee volunteerism, the types of key-note speakers brought inside the organization, and so forth. ING Bank has a specific global arts sponsorship initiative focused on creativity in the workplace (described later); and Unilever has been a main sponsor of The Turbine Hall of the Tate in London, likewise explaining this sponsorship in terms of its direct use-value for the firm to enhance creativity:

> "The Unilever Series…[reflects] how serious we are about creativity, about enhancing the quality of life through that creativity and about giving people the space to achieve the outstanding" (Unilever 2002).

This sponsorship Tate Turbine Hall was taken over by Hyundai with a similar focus on creativity and idea-sharing for innovativeness internally within the corporation.

Whilst both appeal to core-business and to the internal creation of creativity, there is a significant contrast related to the (national) distance of these corporations. Whilst Unilever's sponsorship may also have appealed to its Anglo-`Dutch historic identity, for Hyundai it is a focus that does not overlap with the ("national") South Korean corporate identity.

Several corporations also interact with heritage to build creativity in their physical environments. For example, ING Bank emphasizes a global position by the Bank as a sponsor of the arts worldwide, but this largely focuses on contemporary art and art collections within this global context. In these host country environments, the rationale and value of cultural heritage is therefore much more modern-focused and associating to contemporary art a means of creativity.

> "Art is not only an essential part of ING's corporate identity but it also creates a stimulating work environment at ING office locations worldwide. Art can be seen everywhere at ING: in corridors, work areas, conference rooms and staff restaurants. Many ING employees feel privileged to be surrounded by works of art that encourage social interaction and create an inspiring work environment" (ING website, no date).

### 5.2.3 Building Media value

Another category is the location of MNCs at or near heritage sites not because of the value of the heritage for its meaning per se, but because it serves as a beacon for consumer traffic. As discussed in Starr 2013, there are many corporate services and restaurants located near and even infringing upon or located within heritage sites; such as Pizza Hut opposite the Giza pyramids and Starbucks (now removed) inside Beijing's Forbidden City. Corporations may also choose to sponsor and support cultural heritage sites for its media value: putting a logo on an entrance ticket for a world heritage site might be part of an appeal to intrinsic cultural values; or it may simply be a convenient way to raise brand awareness in a high-traffic area.

The conservations of old buildings and monuments is also sometimes taken on by MNCs, again seeing the strong influence of the big three sectors (telecomm, finance, and energy). KPN, Vodafone, Telefonica have all sponsored and helped to preserve heritage sites, including theatres, musical venues and halls. Again there is a strong branding benefit, often allowing access to prime urban real-estate, that goes beyond the benefit of shared cultural meaning.

A potentially similar strategy happened in the renovations of Times Square, where several old theatres were sponsored by MNCs to keep the theatre and conserve it (and avoid it being knocked down) but likewise benefitting from the visibility and saliency on their name and logo on the front billboard. The New Victory Theatre, the Lyric, Apollo, and Oriental theatres, and so forth). Interestingly, these were financed by corporations at the time, who received a tax cut for this contribution (Covey 2011, 293). The Ford Foundation (the third sector or philanthropic arm of the Ford Motor Company) has also taken part in several other projects for heritage (e.g. the repair of the Lyric and Apollo theatres in Times Square, or the developments supporting the Aga Khan Historic Cities), and a partnership with UNESCO for an "Observatory of Cultural Policies in Africa" (Seaman 2013, 117).

This pull factor of cultural heritage support may also be intertwined with the financial value of the public advertising space. For example, being able to feature the brand or corporate logos on posters, and even on the doors or billboards of the site. For example, the support of old monument building by Haagen-Dazs in Spain, or a logo on the ticket for the Museum of Beijing, and the Guangzhou Pharmaceutical group at the Temple of Heaven (Starr 2013 loc. 1224). Similar examples exist in the myriad billboards, building scaffolds, with over-size publicities unrelated to the heritage site. Note, interested readers should also refer to Starr's discussion of such billboards in a range of European 'heritage' cities, including Prague, Paris, Porto and notably in Venice where they sparked significant outcry after a huge advertisement wasp put up by luxury watch-brand Chopard, covering the Doge's Palace in 2009 (ibid). In another example from the luxury sector fashion-house Fendi has featured a fashion shoot at the Great Wall of China (Starr 2013) building its reputation via a luxury image of authenticity in China. In this case there was no form of partnership or sponsorship, but there is clear separate public relations value gained by staging the event at the Great Wall. The Great Wall has likewise hosted DJs and other social players along its walls.

Whilst many of these choices may be tied to s specific image of authenticity - such as establishing the local identity of Fendi in China - they may also be understood more instrumentally in terms of their media (traffic) value in terms of number of impressions and the volume of (human) traffic exposed to a brand message.

#### 5.2.4 Selling through local authenticity (national and historic associations)

This category refers to the motivation by corporations to use cultural heritage towards the association with historic or national authenticity. The construction of identity treated in the theoretical chapters has shown how cultural heritage can be used for corporations in the construction of identity, and especially prevalent in the concept of added authenticity, and several examples have been seen through the CSR report analysis. This is expanded with additional examples, showing the full breadth of potential *authenticity-making* across a range of industries.

In terms of historic authenticity, the luxury watch brand, Vacheron Constantin has often used associations to the past is used to create a play on a more universal antiquity of the company by placing it in landscapes of the past and the foreign.

> "For example, the magazine and newspaper advertisements by watch company Vacheron Constantin that depict iconic heritage sites such as Machu Picchu and the Eiffel Tower, play on the concept of heritage in relation to the age of the company and the value of its watches: 'When the lost city of the Incas was discovered in Peru, Vacheron Constantin was 156 years old'" (Starr 2013, Kindle Locations 1287-1293).

Some particularly relevant examples of this process of national and cultural association as a means of authenticity come from the extractive industries. For example, British Petroleum has associated with cultural heritage to build its identity as very British-focused and to "trade on this Britishness". They have sought to do this through symbolic patronages such as the sponsorship of the Royal Ballet, being both British and "royal" (anon, discussed in an interview with a UK media agency in 2015). The company can benefit from associations with "choosing British" especially the link to the top social ranks of British society. At the same time this interaction has had heavy criticism from social activists challenging the ethics of this tactic of "oil sponsorship". Therefore, it is plain that such sponsorship might also overlap with a reactive approach with corporations seeking to create a positive public relations image and to mitigate negative reputation effects.

A look at some of the partners supporting the Rijksmuseum Museum in the Netherlands provides a further revealing perspective of different angles toward authenticity and local identity. Three key supporters of the museum come from the telecomm industry, the electronics industry, and the banking

sector (KPN, Philips, and ING Bank respectively). All three are corporations with Dutch headquarters, Dutch-founded, and with a seeming common value of this local cultural heritage as part of their project corporate identity. Philips links its communication to the usage of its products in the museum (the provision of lighting solutions) and explains its link to the museum due to their common Dutch heritage. In contrast KPN telecomm likewise supports the museum with adverts encourage the audience to discover the new collections of the museum online, using the KPN service provider.

ING's activities appeal to the Dutch narratives of historicity are apparent already from the graphic and visual identity of the multinational, taking a Dutch lion as its logo (and a symbolic reference to the history House of Oranje-Nassau). ING Bank has been active in several arts and museum sponsorships in the Netherlands, it has been a key sponsor of the re-opening of the national "Rijksmuseum" in Amsterdam, and it has funded and co-founded several Dutch-based initiatives for culture such the ING-Huygens project (supporting the creation of new technologies for History and Culture). ING describes culture as an important element for INGs employees and customers alike. The appeal is therefore two-fold across this dual global and local imagining. Like in the case of BMW, it is an appeal to customers and expected shared meaning with potential clientele in the Netherlands and it represents the construction of a corporate identity through symbolic actions that seek to associate with Dutch national heritage to build an image of (national) authenticity.

The appeal to dual local and global authenticity is also sometimes seen in the examples, where selling through cultural heritage can be split across the MNCs host and home environments. For example, Japanese car corporation Honda launched an advertising campaign in 2014 to "Save the Drive in". The campaign focused on an awareness and fundraising model focused on crowd-support and targeting their American audience with this appeal to a classical nostalgic America heritage. It is a model both of crowd integration, but also of the creation of a narrative of nostalgia for a shared past, even when this past has not been directly shared by the corporation. Honda's campaign works via the mechanism of a crowd-sourcing project to protect the drive-in as an American cultural icon: to 'keep this piece of history up and running'. Their campaign provides an appeal to the local consumer and public, projecting an image of shared heritage: "an American icon is vanishing. *We* can help save it" (italics mine) (Adforum 2014). Yet ironically this is despite the lack of Honda's own American geography or history. Despite this lack of shared identity per se, current network relationships make it possible to nonetheless play upon an appeal for shared nostalgia. The use of language by the brand/corporation emphasizes the creation of an inclusionary identity, in an attempt to strengthen the emotional relationship with consumers.

Another case of local narrative building comes from BMW Group in China. The BMW brand in China has been involved since 2008 with a plans for the preservation of intangible cultural heritage in China with an initiative called the "BMW Culture Journey" with a tour of intangible cultural heritage sites in China (BMW China website, Starr 2013, Seaman 2013, 116). The start of this partnership may stem from the 2008 Wenchuan earthquake, and the damage or destruction of almost forty intangible heritage items. The BMW Compassion Fund was set up at this time to protect cultural heritage items (China CSR 2009). The tour consists of a fleet of BMW automobiles tours travelling across the country, providing grants for cultural heritage sites and calling for their restoration. The main model of interaction, beyond the mentioned financial sponsorship, is through featuring cultural heritage websites and visiting them along the BMW journey (Figure 14).

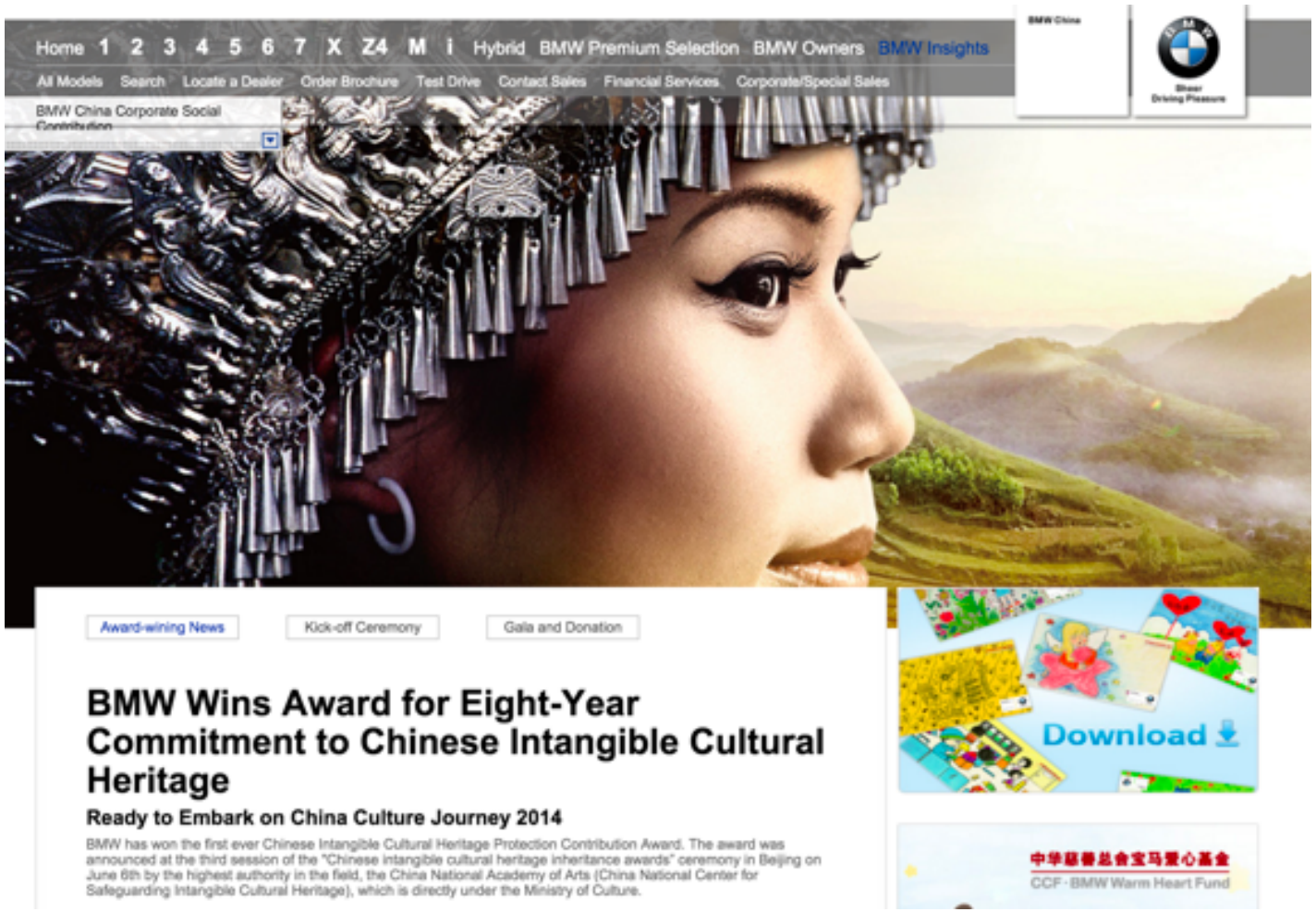


Fig. 14 BMW's China Culture Journey 2014 as presented on BMW website (BMW China)

The objective for the MNC likely overlaps with other agendas such as the geo-political pull to ensure its license to operate in China, but this is done through the appeal to national identity and a narrative of authenticity that grounds BMW in the heritage of the Chinese national past. It is part of a long-term, either year commitment that is described by the company as a means of establishing their roots and to share the Chinese culture and heritage: "as a company that aims to build strong roots here in China, we have been eager to learn more about the Chinese culture and contribute to society" (China CSR 2009). A prominent advertising image on the BMW website likewise describes the campaign in terms of BMWs awards won for the program and the (success) in its goal of raising awareness of these sites for the public. BMW is also launching this type of project in other regions, suggesting either a global re-application, or a universal norm of "cultural heritage protection" being localized by different subsidiaries. For example, in 2014, BMW has started a programme with English Heritage offering "tours" of Heritage Sites as the ideal "family day out" to celebrate the launch of its new 'family car' (English Heritage 2014). The brand thereby combines it emotional benefit tied to its product, the "family" car, with an appeal to local heritage and its social value. A similar appeal is also seen in Volkswagen's support for music in its local regions of operation, or United Technologies sponsoring photographic exhibitions in Beijing and self-published book of the exhibit called A Spiritual Resonance: The Vernacular Dwellings of China (Eirinburg 1997).

Again, these are not mutually exclusive strategies and they may also serve as a form of reputation building (said otherwise, creating a "reputation bank" that corporations can later return to in times of negative critique or in case of alienation from the network due to other corporate 'bads'). Rather than a reactive approach of green-washing, it can be a proactive strategy of relationship-building through experiential authenticity.

A further industry that is very notorious in its claims on heritage as a mean of authenticity-making (especially though location labeling) is the gastronomic and agricultural industry, including a long history of examples coming from wine and alcohol producers. In agriculture heritage meaning is often used for its associations or disassociations to claim national production and unique export rights. This occurs both on a nation level - for example, Scotland wants the sole right to label their products as "Scotch" - and on a regional level such a laws for champagne applying to the Champagne region). Johnnie Walker brand who associate with a narrative focused on the authenticity of the "true Scottish heritage" and Smirnoff vodka has had a long advertising campaign focused on its Russian heritage (Grant 2004). Spanish Beer brand Mahou has likewise employed a long-time advertising campaign focused on the toreador bull-fighting culture and identifying this tradition with its roots as a Madrid-base beer and sharing the unique regional culture (see figure 15). However, they eventually moved out of this sponsorship because it was damaging the brand due to low popular support of the tradition, and strong activism by consumer against this brand image.

Cusquena beer brand in Peru has also featured the heritage site of Machu Picchu in numerous advertising campaigns, calling on the association of its Peruvian authenticity and a connection to the pre-colonial cultural heritage of the Incas. Indeed, one of their campaigns at ended up damaging the site when a small section of the Intihuatana sun-monument was damaged when a crane fell during (Comer and Willems 2012; Starr 2013,). Yet despite this physical damage to cultural heritage, the brand is able to continue to use such images on its website and in its marketing to promote their beer (Starr 2013, loc.1286).

This can also be an appeal to timelessness and historicity. For example, a Crown Whiskey advert from 1982 shows the hands of an archaeologist in an excavation, slowly unearthing a dusty bottle of Crown Whiskey. The copy text under the bottle writes: "thousands of years from now, they'll know this was a society of good taste". Although here the intention is more humorous and light hearted, it still plays on the visual setting to create a disassociation from its modern context. Similarly, in the late 1990s similar Grolsch advert aired in the Netherlands associating Grolsch beer within the use of the archaeological setting as a theme in its marketing campaigns, and using a campaign focused on Baroque music as a

cultural heritage association (M.H. Van den Dries and J. Kolen 2015, personal comm). This anachronism of a modern day product being transposed upon an ancient imagery serves the corporations with an appeal to tradition and historicity. In contrast, the Heineken corporation refused to sponsor an archaeology museum in the Netherlands as being outside the "global" strategy of the brand, emphasis that archaeology was only interesting for the brand if it could be commercialized (Mars and Reijers 1990). Guinness beer brand has also re-issued "heritage" advertisements, building on the nostalgic appeal of the past and its historicity value (Guinness 2016).

Why does cultural heritage have such a strong value within the alcohol industry? One respondent in an informal interview from a public-relations firm explained her thoughts on this, suggesting that for the alcohol industry there is a barrier of communication that exists for the producers because they cannot talk about their products in the lens of functional product benefit: that would be irresponsible. Having less stories to choose from, corporations from the alcohol industry may therefore see an even higher value of a selected narrative focused on authenticity and using cultural heritage to express this desired image.

Fig. 15 Mahou beer advertisement (Mouth NY 2013)

Coca-Cola has also sponsored cultural heritage preservation projects via cause-marketing. For example, Foster 2008 includes an examples from St. Petersburg, where the Coca-Cola Foundation granted three-hundred thousand US dollars to the State Hermitage Museum for an art restoration accompanied by four exclusive edition cans designed for the opening. In the program, called "Let's Preserve the Cultural Heritage Together" the proceeds from the special edition cans were invested to fund the restoration. As described by Foster, "the landscape is re-embedded in the surface of the product", referring to how scenes from public spaces in St. Petersburg were incorporated into the Coca-Cola designs (2008, 159). In 1997 Coca-Cola sponsored media works integrating cultural heritage, commissioning a local Ugandan artist, Nuwa Wamala Nnyanzito make an eight-foot Coca Cola bottle sculpture portraying Uganda's cultural heritage.

Another vignette of heritage landscapes being re-embedded into packaging and consumer end products comes from the Dutch super-market chain Albert Heijn. In November 2014 this Dutch super-market brand established a three-year sponsorship that allows them to print several Rijksmuseum master-painting on the company's own-brand packaging for milk, yoghurts, and biscuits. This has come with a special edition of *Sinterklaas-Rijksmuseum Speculaas,* a Dutch traditional Christmas-time biscuit. As announced on the Rijksmuseum website, the common ground explaining this collaboration is the "inspiration and stories" shared by both partners and their interest in sharing the art and history of the Netherlands and the connection with the world. For Albert Heijn the objective and inspiration is the connection of these stories and the consumer. It is an opportunity to "inspire our customers every day with stories about good food" (Rijskmuseum 2014).

This initiative likely dates back to early 2013 when Dutch Master paintings from the museum were printed on special packs to celebrate the inauguration of the museum after ten years of renovation. Sixteen different masterpieces from the Rijksmuseum were printed on the packaging of milk and yoghurt cartons by the supermarkets own brand, along with a discount coupon for the opening. In January 2014 two brand executives discussed this project in informal interviews, and surprisingly from the conversation there was no clarity on why it worked (and there was no social cause behind it and no plan at that time to expand this into a full strategy with the Rijksmuseum). In fact, from their knowledge it was "just an idea someone had in a meeting one day" based on a universal rationale that the Rijksmuseum images would appeal to consumers. This was shared matter-of-factly, as an assumed global norm: "consumers will buy the arts". In contrast, the Rijksmuseum on their website implies that this was an initiative launched by the museum. The aim according to the museum director as published on the website, is to share awareness and reach the general public in a novel and fun way: the milk-carton on every household's kitchen table it was an appealing way to stimulate people to talk about the opening, and at the same time to encourage the audience to come visit:

> "Wim Pijbes, General Director of the Rijksmuseum: 'The Rijksmuseum is for everyone. We want to surprise the Dutch people in an accessible way with our beautiful collection. A conversation about art at the kitchen table will hopefully encourage a visit to the real works in the beautifully renovated Rijksmuseum" *(translated by the author)* (Rijksmuseum 2013).

Fig. 16 Albert Heijn supermarket 1Special edition milk-cartons featuring Dutch Master paintings in partnership with the Rijksmuseum (Rijksmuseum 2013)

### 5.2.5 Selling through global authenticity

This category of proactive or pull strategies looks at the perceived appeal of cultural heritage by corporations as a means of connecting with a target consumer due to its perceived value for a global narrative and appealing to some universal rationale of global identity. Cultural heritage can be perceived as useful for corporations, especially MNCs, in the creation of a globally-scalable narratives tying to the (problematic) notion of "glocal" business reach.

Panasonic has been a sponsor of a World Heritage Calendar (since 1995) and the sole sponsor of "The World Heritage Special" airing on the National Geographic Channel as of June 2011, broadcast in over 190 countries. It's motivation for the corporation is the obvious usefulness of cultural heritage as a tool to sell, with the broadcast reaching over 400 million households worldwide. It is unsurprising then that Panasonic maintain this annual partnership, with over three years working to broadcast the popular Access 360° World Heritage series. Panasonic's associated commitments included educational activities and broadcasts also involves the provision of audio-visual equipment to World Heritage sites (Panasonic 2011, UNESCO 2013). In 2015, Panasonic has featured new partnership formats focused on lighting solutions with LED lights to illuminate World Heritage sites, with the first such effort being a night-time lighting of the Candi Prambanan temple compound (a 9$^{th}$ century Hindu complex located in Central Java, Indonesia). This move into technological support is an evolution from the awareness and education pillars that were part of the partnership design in previous years. Panasonic has not only provided behind the scenes sponsorship or corporate communications and public-relations support, it has utilized these initiatives as part of a wider spread marketing communication. For example, within print advertising (See figure 18, and see Starr 2013 for further examples); and likewise within social media posting across its Facebook platforms (See figure 19).

Similarly, in the consume electronic field the Nippon Television network has been active in supporting famous heritage sites, such as support for the Vatican Sistine Chapel restoration (Starr 2013) and partnerships with UNESCO for 'Promoting World Heritage' (Seaman 2013, 117).

Canon has also been active globally in its heritage representations with social media materials. Beyond the discussion of the connection to Japanese identity and cultural heritage (Chapter Four), the company is also highly active in promoting UNESCO World Heritage sites on its Japanese Facebook page. Again, like Panasonic, cultural heritage is used as a wide-spread marketing tool to drive consumer appeal, potentially to construct a global corporate image, and to showcase the functional benefit of the brand or product (here being its quality of imagery).

In the luxury industries Jaeger-LeCoultre, a Swiss Luxury watch manufacturer, has supported a project for the preservation of underwater heritage sites, in cooperation with the International Herald Tribune and with a media campaign "Tides of Times". The campaign consists of eight print-ads, interviews and website, along with a specialized edition "Tide of Times" watch to be sold at auction.

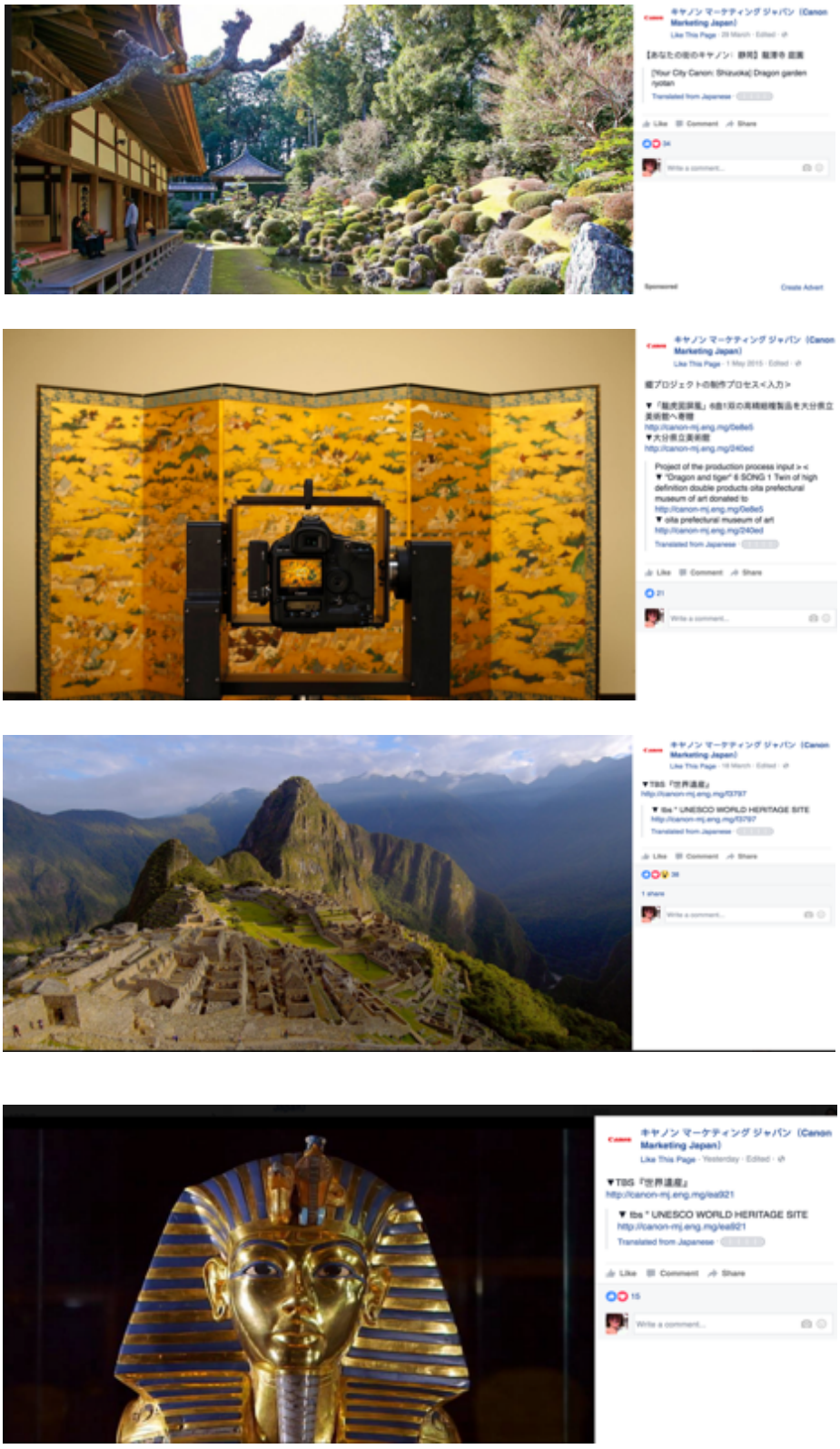


Fig. 17 Canon Facebook posts (Canon Japan Facebook, May 15 2015)

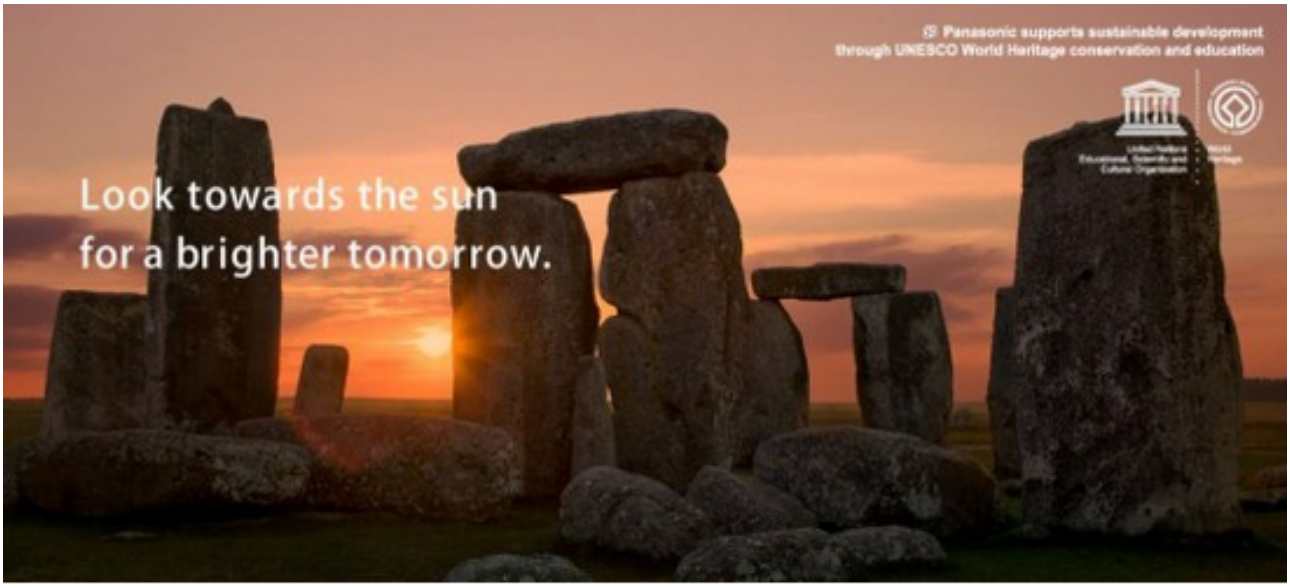


Fig. 18 Panasonic print advertisement with UNESCO of Stone Hedge

(Reprinted online on the Panasonic website, last accessed Sep 18 2016)

Fig. 19 Panasonic Facebook post of LED lighting at Candi Prambanan

(Panasonic Facebook site, timeline photo retrieved Dec 2015).

Using cultural heritage to sell a certain global or local image of a brand (and vice versa) is also prominent in the general foods and consumer-goods sector. Coca-Cola has had a long history for example of these branding and marketing associations with cultural heritage: for example, with depictions of indigenous communities being used by the corporation as an intended reflection of (perceived) national identity, and with very mixed responses from local stakeholders on these tropes and stereotypes. In addition, there is an ethically problematic process of decontextualisation and potential marginalization, as adverts featuring traditional dance performances are used to appeal to "local" cultural meaning and then transmitted globally as a way of selling the brands "multi-local" identity worldwide (Foster 2008). These "staged" examples are of course closely related to the question of authenticity and the consumption of sites and narratives. In many cases brands may play into consumption by focusing on what is expected to be authentic, even if this is a staged lifestyle (see the discussion in Leite and Graburn 2009, 44).

From the alcohol industry a separate utility and value of cultural heritage can be seen in its utility as a story-telling device, such as the below discussion of a Guinness beer 2014 marketing campaign focused on Sapeur community. The campaign of the "*Guinness Sapeurs"* combined awareness raising activates (albeit minimal) with documentaries and media content alongside a flamboyant digital video copy featuring the Sapeur community. The corporation claims that their aim is to raise awareness about the Sapeur community, but there is a clear decontextualisation of the Sapeurs within the Guinness advert, suggesting the utility of this cultural group-and their colorful costumes and dress and heritage-being employed as a tool to sell: in this case to sell Guinness beer.

The advert is described briefly below:

> Loud music bursts through a scene set in Congo, Brazzaville, crossing hectic traffic, crowded streets and motorways. A voice over says "*In life, you cannot always choose what you do…but you can always choose who you are*". The vignettes cut to several men finishing work and getting ready to go out: putting on fresh shirts, shining their shoes, and adding accessories. Juxtaposed against images of a run-down city, the men emerge in their neighborhoods, with colorful, bright, imagery and looks of respect and attention; "*We are the Sapeurs, a society of elegant persons of the Congo*". The scenes cut to the men arriving at a bar where they celebrate and dance showcasing their elaborate outfits, an important element of the Sapeur identity. A voice-over reads: "*You see my friends, with every brace, and every cufflink, we say I, am the master of my fate, I am the captain of my soul"*. The advert zooms into the bar with Guinness being poured and ends with a close up of a Guinness pint glass.

A five-minute documentary presents short interviews from different members of the "La Sape' discussing their lives, how they became Sapeurs and their lifestyle; but this is juxtaposed with overtly branded scenes of the 'Sape' crew drinking Guinness beers during the documentary.

The advertising agency behind the creative development of the advertisement comment on its creation, as a means of moving the branding campaign "made is ore" into new territories. As is explicit from their statements, the appeal and driver is directly linked to the human story-telling value of the Sape community.

> "We wanted to find a fresh way of articulating what it means to be 'MADE OF MORE' and embodying the idea of the extraordinary. To do that, we knew we needed a powerful human story" (Guinness 2016).

Researchers working with the Sapeur community raised tensions points about this depiction in the advertisement. For example, the advert wrongly phrases the Sapeur identity in the voice-over. The text *"We are the Sapeurs, a society of elegant persons of the Congo"* is part of an official phrase that has been

adapted in the copy from its official articulation (*Société des Ambianceurs et des Personnes Élégantes*) Moreover, beer drinking (particularly Guinness) is not particularly key to the Sapeur culture (Logan, pers. comm 2014). The risk is that such decontextualisation is likely to favor a marketing agenda focused on the story-telling narrative and the (global) dissemination of the communication, without any due concern for the local interests or for the risk of the trivialization of key community values. Moreover, there are no advertising principles or guidelines that protect against this, and in such this use or abuse of cultural heritage is completely in line with legal responsibilities by the (Guinness) brand. On the other hand, this discussion calls back to questions on the ethics of such advertising, and also the question of how this can be assessed and by whom. The relative 'marginalization' risk for La Sape, being featured in obviously false settings with Guinness beer bottles in their hands as part of the brand story-telling device, may be more than worth the benefits of being a 'star' and celebrity (Logan, pers. comm 2014).

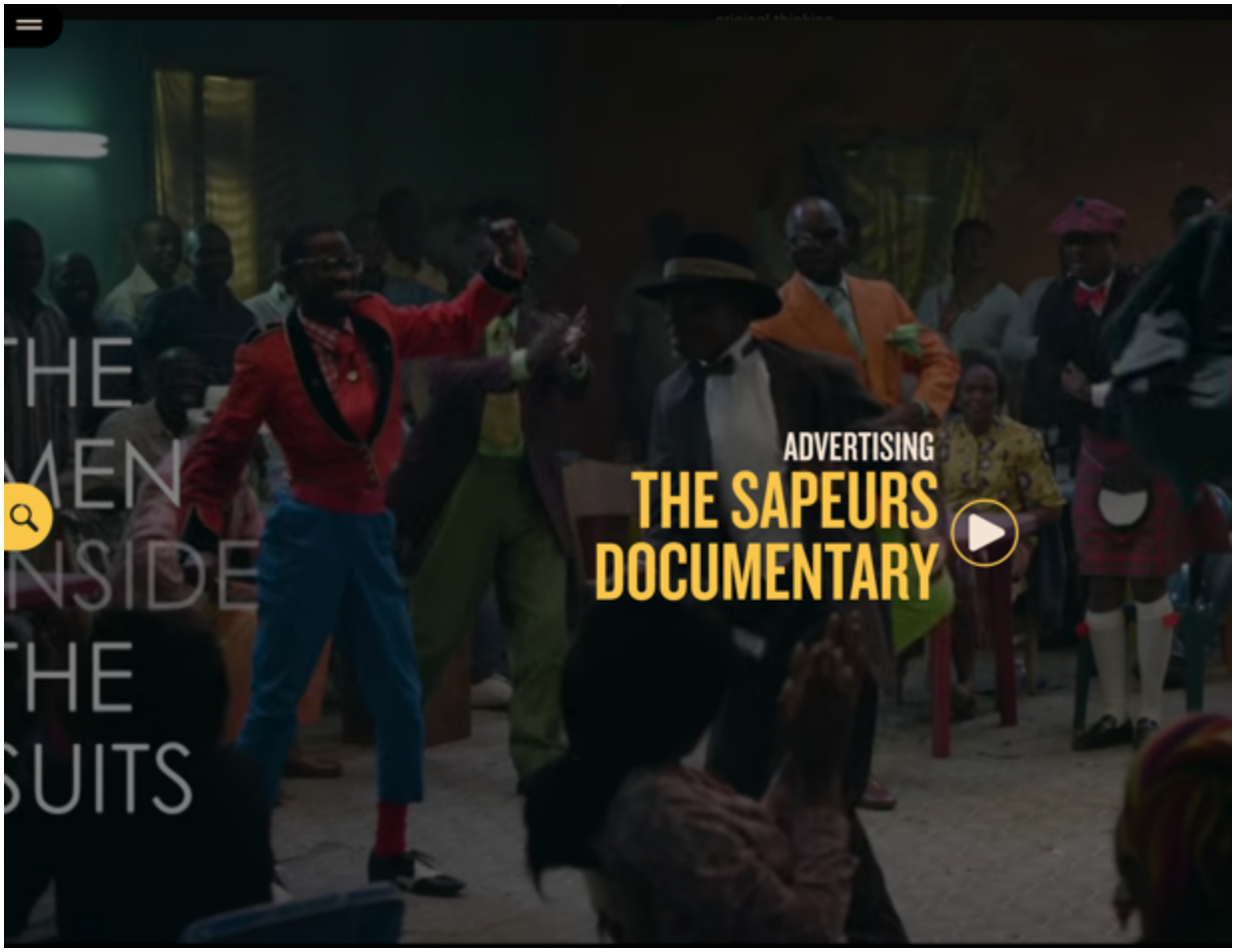


Fig. 20 Guinness "La Sape" documentary and advertisement (Guinness 2016)

### 5.3. Reactive / Push strategies

This alternate strategy looks at MNC interactions as part of a reactive or push strategy. This is especially prevalent in MNCs who's operations are directly affecting cultural heritage sites.

#### 5.3.1 Legal compliance and industry standards

This first section related to push strategies or reactive response looks at the corporate direct response to the legal requirements of their home and host environments. Such cases can be seen for example in the extractive industries referring to indigenous rights, especially relating to indigenous rights to access sacred landscapes and to human remains; the function and regulation of the art market and antiquities trade (dealers and auction houses, the recovery of stolen works, and legal responsibilities related to contested corporate acquisitions of cultural heritage). An anthology by Chechi (2014) highlights key legal settlements involving cultural heritage with a section concerning key cases where foreign investors have been involved in cultural heritage disputes (56, 2014), often focused around disputes of land ownership or land development often by real-estate or construction corporations and in the extractive industries (Chechi 2014, 58). Chechi looks for example at the clash between investor's interests and cultural heritage protection in the case of a Hong Kong based corporation Southern Pacific Properties (Middle East) Limited (SPP) versus the Araba Republic of Egypt, over a contract for the development of a tourist village at the Pyramids of Giza; and legal conflicts related to land-use and the preservation of a historic heritage sit in Vilnius, Lithuania during the construction of a new parking structure (ibid). Many industries may also be involved in commercial activities related directly to cultural heritage, such as search and acquisition of under-water cultural heritage and historic shipwrecks (Chechi 2014, 59); and in key industries dealing in the sale of cultural heritage objects such as auctions houses. In these sectors there are legal and industry regulations defining the rights to ownership and the (land)development that directly guide the corporate interaction, in other words, in respect of this legal responsibility.

Corporations may also be bound by legal requirements when conducting projects linked to funding, such as through the Equator Principles and the International Monetary Fund (IMF) and the Equator Principles. The same is true for government focused development loans, for example via the World Bank. Corporation interaction may also occur as part of a binding but non-legal compliance, such as in the case of performance standards.

In the mining and minerals sectors, environmental impact assessments (EIAs) have been mandatory policy for the industry since the late 1990s. The EIA process is designed to determine the geographical, biophysical, social and cultural features that are likely to be impacted by a project applied in a spatial approach. The 'mitigation hierarchy' in EIAs outlines seven successive steps of mitigation. First, to avoid any risk; then to reduce, moderate, or minimize; then to rescue; then to repair or restore; then to offset; and finally, to compensate (PWC 2010, 4). However, the eventual enforcement of the EIA varies based of the strength of supporting civic-society and the geo-political agendas, and even within the highly-monitored World Bank parameters many projects still slip through the gaps without any proper assessment or cultural resource management plan. Moreover, non-compliance remains a major issue, especially in regards to the implementation policies to safeguard cultural heritage (MacEachern 2010). Therefore, although this should be a compulsory reactive approach by corporations, it is not always enforced (Arazi 2011, 34-35, Mac Eachern 2010, 349).

Specific codes of conduct related to cultural heritage also exist, again especially in the mining sector. These include the *IFC Performance Standards on Social and Environmental Sustainability 2006,* the *Sustainable Development framework by the International Council for Mining and Minerals (ICMM)* and the *Good Practice Guide: Indigenous Peoples and Mining 2010*, and a specific Mining Resource Development Tax introduced in 2012 in Australia (Al Attar et al. 2008, Rio Tinto 2011, O'Faircheallaigh

2008, Onorata, Fox, and Strongman 2008). Other codes, such as the *Nizhny Tagil Charter for Industrial Heritage 2003* protect sites of industrial heritages, such as mines themselves. The International Finance Corporation (IFC) outlines further standards that corporations must satisfy through the IFC's Performance Standards (PS)[6]. Specific to the extractive sector it also requires strengthened terms for projects disclosure. The *Free, Prior, and Informed Consent (FPIC)* initiative of the UN has also been included in IFC policy as of 2012, which ensures or at least attempts to protect for the inclusion of local communities in decision-making processes.

The *IFC Performance Standards (PS)* consists of eight benchmark standards as part of the IFC Sustainability Framework. Importantly, the new performance standards explicitly recognize the private-sector responsibility to "identify adverse risks and impacts through environmental and social due diligence" and to likewise provide effective "grievance mechanisms" in response to the risks identified (IFC 2011). *PS8 Cultural Heritage* has only one amendment in the guideline, whereby it "requires clients to allow access to cultural sites" (IFC 2011, 21-art. 8). *PS7 Indigenous Peoples* has three amendments: first, the framework expands the "consideration of Indigenous Peoples' specific circumstances in developing mitigation measures and compensation"; second, it introduces "requirement for land acquisition due diligence with regards to lands subject to traditional ownership or under customary use"; and third, it introduces "the concept of Free, Prior, and Informed Consent [FPIC] under certain circumstances" (IFC 2011, 21, art.7). This latter is informed by the 2007 United Nations Declaration on the Rights of Indigenous Peoples and requires the private-sector clients responsible for the project to provide sufficient transparent information regarding projects so as to allow for fair voicing of points of contestation (IFC 2011, para 3). Three further Performance Standards may also be indirectly related to cultural heritage issues: PS1 the General Guideline regarding the Assessment and Management of Social and Environmental Risks; PS5 Land Acquisition and Involuntary Resettlement; PS6-Biodiversity Conservation and Sustainable Management of Living Natural Resources.

These standards may also explain some of the very high corporate responsibility in this sector, related to the legal expectations and the developed human-rights protects that are expected as a norm. For example, Rio Tinto mining company has started operations for an iron ore mining at the Simandou site, in the Simandou Mountain Range in south-eastern Guinea, with a massive project that will directly and negatively affect wildlife biodiversity, endangered species and the cultural heritage of the mountain villages. For cultural heritage managers important verbal histories that are only recently being recorded by historians, and with valuable verbal records that are being lost with the in-migration of over one hundred thousand workers to the remote traditional villages. The Cultural Heritage Impact Assessment done in 2013 for the site recognizes both archaeological tangible, and intangible impacts. For the archaeological and tangible resource there is a clear critical and high risk flagged (the mining activities will re-appropriate several traditional mineral extraction sites) (RioTinto 2013b, 13-25).

### 5.3.2 Social license to operate

As defined by the World Bank, social license refers to "acquiring free, prior and informed consent from indigenous peoples, and local communities through mutual agreements'. This is distinct from the final section which considers legal instruments and cases of cultural heritage conflicts and their legal settlement. From the existent literature, several key examples when considering the social license to operate come from the extractive industries where the motivation for MNCs to consider cultural heritage protection is almost inevitably tied to the social license to operate, especially because (local) community disputes can result in delays or prevention of projects, often with high sunk investments (Ernst and Young 2010, O'Faircheallaigh 2008, Shepard 2008).

As seen from these examples these are often sponsorship and supporting activities for heritage sites, such as the establishment of museums on threatened site and the restoration of key cultural and historical properties, or effectors to mitigate the negative impacts on intangible and cultural heritage, often of living communities. Esso Chile, the Chilean subsidiary of Exxon Company, has led efforts to attract other donors for fundraising for the restoration of 17th to 20th century churches in Chiloé, an archipelago off the coast of Chile. The Esso subsidiary took responsibility for the restoration of one of the seven churches that together formed a declared national monument, and provided financing to restore the roof, walls and imagery. A drawing of the church was later used on the Esso corporate Christmas card (Eirinburg 1997). Likewise, Amoco, a crude-oil producer in Egypt and the country's largest foreign investor, has supported excavations at the Valley of the Kings tomb complex under a grant to the American University in Cairo (ibid).

In another example from the mining industry, Rio Tinto Plc has stood out for its creation of a cultural heritage guide "*Why Cultural Heritage Matters*?". The guide also refers back directly to the legal instruments and standards that guide its (legal) activities, such as the IFC guidelines for *Free, Prior, and Informed Consent (FPIC)*. Rosia Montana Gold Corporation is another example. The mining company has been involved in a long contested situation due to their plan for rescue archaeology at the historic mining site. The owning mining company planned to set aside US$35 million for "rescue archaeology" (Els 2011) in a plan that was eventually approved by the Council of Europe (O'Hara 2004 art. 11-13). However, this came with significant dissatisfaction among some stakeholders. In this situation Rosia Montana's activities may be linked to the core mining business, but the interaction with heritage through the rescue projects is likely motivated by the need to secure its operations in the shaky political context.

Beyond the extractive sectors there are several examples of social license to operate affecting MNCs because of their size, as the physical displacement of an MNC factory or headquarter can directly affect the livelihood of whole regions. When the Philips company relocated their corporate headquarters from Eindhoven to Amsterdam in 1997 they established several plans for cultural heritage and cultural support, as a plan to build and strengthen their relationship with the local community and avoid the negative backlash of their exit from Eindhoven. As described on the Philips museum website, the interactions are used in part to preserve and to project and to shape a 'new" identity for the city.

> "There was a time when Philips literally shaped Eindhoven… (and now) the different types of Philips buildings, which have played an important role in the creation of the city's identity, are now being put to new use. This is helping to preserve the city's cultural and architectural heritage. At the same time, this development is also helping to create Eindhoven's new identity: as a city of knowledge, design and innovation" (Philips Heritage 2016).

Google has also partnered with museums driving goals related to cultural heritage but seemingly also with a strategy linked to geo-political goals and to build the brand reputation at a time when it came into the crossfire for other negative externalities.

> "The [museum] partnership is part of a broader campaign by Google to demonstrate that it is a friend of European culture, at a time when its services are being investigated by regulators on a variety of fronts" (Pfanner 2012).

Likewise, the exceptional creation of a China-specific corporate social responsibility report for the Chinese market is undoubtedly tied to the highly public negative criticism that the Google Inc corporation received for its operations in China. As a brief background, Google was criticized globally for its support of the non-democratic Chinese government censorship system. Google later retracted from the Chinese market. Nonetheless from the development of such specific tools it is plain to see the clear appeal to a specific regional social license, tied often to geo-political agendas.

Mercedes-Benz has partnered with UNESCO to protect a World Heritage Site in China (Seaman 2013, 117) here as a global approach as part of its green legacy program as seen in its 2011 assessment

report of the initiative at (UNESCO 2011b) for the Lushan National Park. The plan includes conservation of Lushan villas (constructed in the late 19th century) as European rural villas. However, the Mercedes-Benz does not have any global focus on such operations. Rather, these initiatives serve to counter the potential (negative) environmental impact of the corporate operations.

### 5.3.3 Corporate green-washing

Cultural heritage interactions may also be driven through the need by corporations or brands to hide or dilute other negative reputation effects, as in the case of cultural 'green-washing'.

Many corporate projects for social sponsorship may be perceived as cultural green-washing, as a means for many of the (often large and monopolistic) MNCs to build their social image. The banking industry is for example a common sponsor of arts, sports, and cultural events globally and this is often interpreted by many citizens as an attempt by the banking sector to counter-act the impression of their industry as a capitalistic enterprise interested only in profits. This has been referenced in current work for Starr, who discusses multiple projects related to heritage which have been funded by Piraeus Bank in Greece (especially in the context of the Greek economic crisis), by the French bank BNP Paribas and by Spanish banks BBVA and Banco Sabadell (Starr 2013, loc.1420-1424). The popular perception of corporate green-washing is captured in the following response from an interview with an employee in the media industry interviewed informally in 2015. Per her response, the emphasis on corporate green-washing could be seen especially among the biggest industries, like the banks and the telecomm industry (in Spain).

> "I think the banks are trying to prove they can give back something to society, this is their way to prove it…and the same with Telefonica… if you ask Spanish people which phone brand is the most hated, so they try to prove their social role" (anon., 2015).

The extractive industries have also featured commonly in joint-motives of reputation building coming alongside clear geo-political and governmental agendas. One part of the industry where this is particularly strong is the oil and energy industry, which has led to the terminology of "oil sponsorships", a term used to describe sponsorships by oil companies. For example, the British Petroleum corporation has often been critiqued for its interaction as a large arts sponsor, claimed by anti-corporate activists as oil sponsorship. In 2015 the corporation's main arts and heritage initiatives included sponsorships of included the Tate, the British Museum, the National Portrait Gallery and the Royal Opera House, and all were met with activism. One activist group, using the slogan "To BP or not to BP" has hosted theatrical anti-BP demonstrations in key museums across England accompanying each opening exhibition. The corporation recently was in the spotlight for a British Museum partnership to celebrate the Mexican "Day of the Dead" at the museum from Oct 30th to Nov 2nd 2015. The partnership, co-organized in collaboration with the Government of Mexico represented ethical challenges with a fuzzy political agenda tied to the funding. Shell has likewise supported the WMF and is a UNESCO partner, working with UNESCO for a program on "Sharing Business skills with Conservation Site Managers" (Seaman 2013, 117). This 'sponsorship' provide "skills" for project management and business solutions to help UNESCOs heritage management efforts (UNESCO 2016c) and similar examples can be cited for many other museums and arts institutions worldwide.

## 5.4 Discussion

The reactive-proactive framework presented in this chapter helps to understand the broad strategic rationale for MNCs and their involvement and interaction with cultural heritage.

The pull or proactive strategies are similar in their almost politicized usage of cultural heritage towards the construction of a brand or corporate identity (and the intended transmission of an associate corporate

image). Despite their varied industry contexts these cases all bring to the forefront the problematic utility of cultural heritage as story-telling device, and the risks of decontextualisation of the local communities affected (as in the case of Coca-Cola and Guinness) or of the marginalization of the scientific agenda (as in the case of Jaeger-LeCoultre). Moreover, they assume a universally applied selling model: in other words, selling *someone else's* culture for the corporate or brand benefit. As can be seen in these cases, it is a very specific merchandising of cultural heritage, and it comes with positive and negative externalities. For example, it may bring funding, support, education, and awareness. But in this use it may tend to separate local cultures from their contexts in a search for the best story.

There are several ethical questions that are raised by these interactions and especially by the usage of heritage meaning within specific industries, and these will be important to consider within any engagement or partnership strategy with such sectors. For example, private-sector stakeholders in the fashion, luxury and automobiles sectors seem to perceive cultural heritage as a "luxury" item: its value is in the emotional appeal and symbolic value that associates with a socio-economic identity. The ethical watch-out is that this may result in an embodiment and image of archaeology and cultural heritage as "elitist" pursuit. There is arguably a problematic backwards or outdated approach being taken by these MNCs to interpret culture along the lines of the colonial discourse of the 'great arts' from a Western authority – not unlike the UNESCO cultural conception of the 1960s and 1970s (see the discussion in Nielsen 2011, 276). However, it is obviously problematic if MNCs are remaining in this elitist mode of interpretation.

In contrast the push or reactive strategies all emphasize the more obligatory involvement of a few key sectors such as land and real-estate corporations, and the extractive industries, especially when it comes to cultural heritage impact assessments and overall compliance to domestic and international instruments. Corporation interactions due to legal compliance is limited beyond the sectors highlighted here already. Other push strategies such as the social license to operate play a part in a much wider geo-political arena. The value of cultural heritage for MNCs can be targeted at the state agenda as a testimony to corporate social responsibility such as in the case of Google; or it can likewise be targeted at local communities and stakeholders, to ensure the very local right to operate.

The examples analyzed are clearly only a selection of the global scope of corporations and brands involved with cultural heritage and they need to be considered in their local context. Moreover, in order to emphasize the MNC rationales and perspectives the framework of push and pull has intentionally over-exaggerated the distinction for this analysis. The reality is likely to be much more of a fuzzy divide between push and pull depending on the individual case, the organizational unit, and the people involved both on the level of instrumental functions like top-managers and 'decision' makers and of general employees. Nonetheless, this framework provides a simple heuristic approach to understand and describe the MNC rationale in its broad context.

# Chapter 6
# Case studies: Rio Tinto, American Express, Unilever and Google

This chapter presents a final in-depth perspective of MNC interactions with cultural heritage, compliment the study of the CSR reports in Chapter Four, and the further survey of examples for Chapter Five. The chapter presents four comparative case studies, analyzing the value of cultural heritage in the four distinct industry contexts. The cases are introduced briefly below.

The first case looks in more detail at Rio Tinto in its mining operations, and particular at a resource guide published by the corporation in 2011 on '*Why cultural heritage matters'*, working with archaeologists to define the corporate ESIA and to educate the corporate unit both internally and externally on the importance of cultural heritage rights affected by the Rio Tinto operations. The work was conducted in collaboration with, and edited by, Elizabeth Bradshaw, in her role as Principal Advisor on the project (Rio Tinto 2011).

Rio Tinto is one of the world's largest mining corporations, but as described earlier it has been referenced in a vast range of studies for its controversial role as a pioneer of new regulations despite its obviously very fundamental cultural and environmental impact by its operations. The case looks at Rio Tinto's mining operations at the Oyu Tolgoi mine in Mongolia, emphasizing the importance of cultural heritage as part of the corporate strategy to ensure its social license to operate, targeting audience both the local community and the host country government. Over time the corporation has arguably turned their environment of legal restriction into a distinct competitive advantage by being first-movers to enforce and even influence the adoption of new regulations.

The second case looks at the dual role of the American Express Foundation and the American Express Corporation in the financial sector. American Express is the world's largest card issuer and it declares an explicit interest in cultural heritage related directly to the corporations' core operations that pivot around travel and tourism. The case is chosen not only for the importance of the financial and travel sectors, but also because of the split of the corporate and foundation pillars of the organization. The methods of interaction differ across these units with mixed (cause) marketing, sponsorship, and employee-focused approaches. The target recipient is the consumers, using cultural heritage to build a shared identity.

The third case moves to the discussion of Unilever, from the consumer-goods industry. Unlike Rio Tinto and American Express, this example focuses on the difference between corporate activities and the delineation of brand activities from the corporate brand strategy. The case discusses how Unilever has created a specific "cleaning up" heritage as part of the marketing campaign of the "Cif" (or Jiff) household cleaning brand. It is a proactive approach focused on the results of marketing communications. Likewise, similar to the earlier examples see for Canon and Philips, the Cif brand communication message combines the emotional appeal to cultural heritage and its value with the functional use of cultural heritage as a demonstration of product functionality. The case also allows for a deeper consideration of the global-local problematic discussed in the theoretical framework.

The last case looks at the very global interactions of cultural heritage by the Google corporation and brand (assessing the corporation in 2014-2015 during the period when it was still a separate company, before its res-structuring as part of Alphabet Inc). As discussed earlier, this case shows the value of cultural heritage as part of core business strategy. Google cares about cultural heritage both for its meaning for their users (all Internet users) and for its information value and scientific value, being uploaded and shared within the Google tools and network. The Google Arts and Culture unit moreover has an explicit mission to extend the global access to cultural heritage, therefore also highlighting a potential social mission behind this pillar of the corporation.

The purpose of this chapter is therefore to showcase the breadth of potential interactions and the variety of values of cultural heritage that exist, and to highlight their differences across industries. This comparison will affect the consideration of standards, guidelines, and potential ethics of engagement or even partnerships and the potential of shared-value creation (CSV).

### 6.1 Rio Tinto Group: social license and the mining industry

Rio Tinto Group is one of the world's largest mining companies, with a dual-listing on stock exchanges in London (Rio Tinto PLC) and Sydney (Rio Tinto Limited). The groups' assets are valued at over US$80 billion across the globe with subsidiaries across the world. However, the largest concentration of operations located in Australia, Canada, Europe, and the United States; and with smaller holdings in Africa, South America, Indonesia, and Mongolia. In 2012 the Rio Tinto group started operations at Oyu Tolgoi copper-mine in Mongolia, owned together with Ivanhoe Mines and the Mongolian government. For Mongolia, the mining sector has had a huge and direct impact of the country's development agenda and its economic growth and these projects have the potential to pull almost a third of its population above the poverty line. However, it comes with many risks such as the changes to the industrial economy and new employment opportunities that are overwhelming the traditional nomadic herder identity, heritage, and life-style.

Mongolia was the world's fastest growing economy in 2011, fueled by the mining boom and in particular by the Oyu Tolgoi mine in the South Gobi. The mine provides jobs and economic inflows for a huge percentage of Mongolians. Today, two out of five Mongolians make their living as herders but this is rapidly changing with the shifting employment opportunities created by the mining operations. This comes with dramatic implications for the change of traditional life style and the loss of associated cultural heritage. On the community level, there is high pressure on water resources and pastures especially for local herder communities who rely on the same sources as the mining groups, and who have perceived a change in their water availability since the operations. In a series of broadcasting features by NPR News in 2012. Several interviews with stakeholders from the herding community in Mongolia featured on the news channel and they discussed key risks that they perceived already in their life-style and its changes due to the operations; largely the risk of losing the herding tradition and associated sustainable cashmere trade in a trade-off to the non-renewable mining industry, as their children and future generations seek alternative life-styles and careers within the mining sector. The Mongolian government has also distributed regular payouts of several hundred dollars to all Mongolians - almost a mining dividend - which has potentially reduced the incentive for young people to continue the herding tradition and way of life. Representatives of the tourist industry likewise describe the crowding-out of workers from their industries (such as drivers and guides for cultural tours and expeditions) who are instead being offered competitive positions in the competing mining industry (NPR News 2012).

Representatives of Oyu Tolgoi argue that their usage of water does not affect the herders, and has been involved in several contentious cases of water rights. The political agenda by the Mongolian government in such contested resource questions is highly convoluted and intertwined. For example, the government made a decision to reverse the protection of various water sources likely due to the government's own

economic interests in the mining, with fears of desertification for herders (NPR News 2012). On a macro-economic scale there is a further risk of strong dependence on the mining sector with effects of high inflation as well as the out-crowding of other economic sectors.

Against this context, Rio Tinto Group has spearheaded a new guideline for 'cultural heritage' that has been met with controversial response within the archaeological and cultural heritage management community. This case-study, based on secondary research, reviews the background and context of Rio Tinto's interaction with cultural heritage focused on its resource or how to guide on cultural heritage, titled "*Why Cultural Heritage Matters*".

*Why Cultural Heritage Matters* is a 'cultural heritage resource guide' for integrating cultural heritage management into the communities' work at Rio Tinto, looking both at the business case for why it is needed and the practical steps for how to do it. The aim is the establishment of a global corporate standards and values that could be applied across Rio Tinto's communities in its host operations worldwide (Rio Tinto 2011).

The Rio Tinto resource guide considers communities' rights, including: impacts on land and traditional, ownership, relocation of indigenous peoples, and the impact of what is "critical cultural heritage" that is "essential to the identity and/or cultural, ceremonial, or spiritual aspects of Indigenous peoples' lives, e.g. sacred groves, sacred bodies of water, sacred trees, and sacred rocks". On top it also recognizing an addressing its commercialization elements: "and — use of cultural heritage, including knowledge, innovations or practices of Indigenous peoples for commercial purposes. (Rio Tinto 2011, 23).

The business cases posit four key strategies for why cultural heritage is valued at Rio Tinto, as described here. First, is to minimize negative impacts as part of an overall risk management strategy; second, to ensure a social license to operate; third, to advance sustainable development objectives; and fourth, to maintain the Rio Tinto commitment to respecting human rights. As described in their guide, the protection of cultural heritage is aligned with their bottom-line interest. It is also a binding corporate guideline, which can therefore help to influence business units within the corporation to engage in or comply with the normative codes of conduct, principles, and standards (Sodderland and Lilley 2015, 4).

This Rio Tinto publication is the first such explicit code of its kind for cultural heritage from any sector, and of course it is ethically uncomfortable that it comes from a sector that is historically one of the most damaging and even abusive of cultural heritage rights. In such, it has stimulated deeply contested responses among the cultural heritage community divided on the normative questions of whether such a document should be created by MNCs, whether heritage experts should engage in the creation of such documents, and even questions of what this document really is (King 2012, Soderland and Lilley 2015).

> "[Rio Tinto] has a mixed record among environmental and cultural heritage advocates…. Google 'Rio Tinto' and 'environment' and you will get a mix of posts — about half extolling the company's good works and half accusing it of despoiling the environment and trampling on human rights. With this as background, I have to say that I found Why Cultural Heritage Matters (WCHM) — a 132-page document prepared by and for Rio Tinto's 'Communities' program and other elements of the company — to be absolutely the best such document I have ever seen" (King 2012, 166).
>
> "Honest statement or propaganda - or both – it is a model of its type" … (ibid)

At large, the archaeological and cultural heritage community remains ethically averse to this type of interaction; although a few voices defend the potential benefits of engagement (Soderland and Lilley 2015, 4-5, Wait and Altschul 2014, Willems 2014). The guide's very eloquent phrasing, putting local

interests even above those of the corporation, poses the challenge of distinction of what companies say they want to do, and what they really mean (King 2012, Willems 2014).

Fig. 23 Rio Tinto Cultural Heritage resource guide (Rio Tinto 2011)

Moreover, it raises a challenging dilemma for the cultural heritage sector, namely, whether organizations like Rio Tinto, Shell or Exxon, are the right stakeholders to coordinate and provide this type of guidance for their own global operations (Willems 2014). On one hand, MNEs cannot be the right person to provide universal CSR values and "ethical education" (Rajak 2011, loc. 1329). Corporations cannot be expected to self-regulate and given therefore there is a need for such documents which outline at minimum the intentions of the corporation as a guideline. That said, if conducted with expert inclusion, including local communities and local experts, such documents may be a powerful way of creating internal corporate change. The problem however in the industry is that many projects do not ensure local capacitation, and in the mining industry the situation of "Western" enclaves of expertise are any all too common history. (See for example the discussion of Exxon Chile by Scott MacEachern 2010, and the arguments against this Western approach in Willems 2012).

The Rio Tinto case is also an important study in the ethical concerns that are felt by the cultural heritage and archaeological community about the implications of accepting support from big corporate players. When Rio Tinto first engaged with the World Archaeological Congress (WAC) to get support from cultural heritage experts it was critiqued by members within WAC for the non-transparent funding proposal, leading several members of WAC to also criticize the congress and its involvement with the Rio Tinto Plc (Shepherd and Haber 2011, 102). As discussed by Shepherd and Haber in their critique of this proposal, there is a potential reputational trade-off where the WAC network can be used by the corporation to give Rio Tinto "authenticity" and to build credibility. Many scholars still feel that such partnerships will necessitate the sacrifice of independence in the scientific agenda, and a lack of local representation (ibid, 103).

Claire Smith, President of the WAC at the time of these critiques, has provided detailed responses to the critiques, also showing that Rio Tinto had entered the partnership with knowledge-based goals (and not just as a form of cultural green-washing) as shown below in Rio Tinto's formal proposal of partnership:

> "Rio Tinto is seeking to enhance its capacity and performance in the management of cultural heritage with Communities in its range of current and increasingly diverse operating environment across the globe. To do so it is exploring a relationship with the World Archaeological Congress [. . .] The broad objectives for Rio Tinto in exploring options to work together with WAC are:
>
> 1. To establish what best practice cultural heritage management is for various emerging/economically disadvantaged countries and Indigenous groups
> 2. To develop CHM capacity - within Rio Tinto employees' relevant communities, Indigenous groups and regional/local heritage organizations - to achieve this best practice.
> 3. To assist with developing/increasing links into relevant CHM networks"
> (Smith 2011, 229)

However, Smith's rebuttal does not respond to all of the critiques by Shepherd and Haber. Perhaps most importantly, Shephard and Haber criticize the request made by Rio Tinto to enable them to "vet" the journal content via a private Executive Committee (2011, 104). Although this supposedly was never executed, it is interesting that Smith, in her response, does not deny that this request was made. Regardless of the actual sequence of events, it is an important reminder of the risks to the scientific agenda and to local interests that can come into play due to the MNC desire to protect its reputation and image, as well as the importance for MNCs to protect and control the communication narrative.

*The Rio Tinto Guide*

The Rio Tinto guide claims that cultural heritage is fundamental to the corporation and its operations due to the direct impact on local communities. However, this emphasis clearly outlines the social license to

operate as a mainly reactive or push factor driving the corporate strategy. At its core, the concern is not with cultural heritage or with local interests per se, and rather it is explicitly grounded as a mechanism of relationship management to ensure the continuity of operations:

> "Cultural heritage is fundamental to the identity of our host communities and is an integral feature of every landscape we seek to explore, develop, or operate. The way we engage with communities and stakeholders to protect and manage their heritage greatly affects the quality of our relationships, the effectiveness of our broader community engagement, and the sustainability and legacy of our operations" (Rio Tinto 2011, 15).

The guide proposes a four phase program to help encourage inclusive engagement through: (i) knowing and understanding local communities; (ii) planning and implementation of cultural heritage management; (iii) monitoring, evaluating and improving projects and; (iv) reporting and communicating on issues. The secondary section of the resource guide provides a *Background Reader* giving a context of cultural heritage, what it is, its importance, and the impacts on cultural heritage by the mining industry (Rio Tinto 2011, 18-19).

The format of this guide also seems to have encouraged further resources guides. In 2012, the corporation published "*Why gender matters*" and in 2013 "*Why human rights matter*" (Rio Tinto 2013). Again in the latter specific reference is made to cultural heritage in discussion of how mining activities affect the basic human "right to participate in cultural life" through destruction or loss of access to cultural heritage, impediment of cultural practices or traditional ways of living, and impacts on unplanned in-migration into the sits leading to changes in livelihood or a decline in important cultural heritage practices (2013, 14).

Whilst Rio Tinto's guideline is certainly not a fully reflective of the corporations' actual actions in all of its operations, it is at the least a clear *aspirational* example of the ethical understanding by the corporation and in such it also serves as a message to the industry, stakeholders and competition. For example, despite the limitations this guidebook and its initiative by Rio Tinto may have domino effects impact legislation and industry standards. Indeed, there has been real impact to the actual legal structure in Mongolia, led by Rio Tinto. The cultural heritage impact assessment conducted actually led to a change in the Mongolian legal infrastructure, even turning cultural heritage impact assessment into a legal compliance (Wait 2015, pers. comm). This gives Rio Tinto a strong first-mover advantage within the legal environment as they can proactively influence the legal environment to mirror their already existent processes and to shape these as an industry "norm". Other companies, in turn, may require several months or more in order to 'catch-up' with these new processes.

As talked in the theoretical chapters, such aspirational communication may also have a direct impact on other stakeholders: if talk is fulfilled it can legitimize corporate strategies and even affect industry instruments and norms, but if unfulfilled it can equally serve to delegitimize companies as this dishonesty reaches the wider network (Schultz, Castello and Morsing 2013, 687). Therefore, the question of what companies say versus what they do may be less important than previously argued from a cultural heritage perspective. Whether this guide is eschewed as corporate communications propaganda or espoused as a genuine statement of ethical and moral principles does not matter in itself. What matters rather is that it serves as evidence of a big player in the industry, acknowledging that operations today do not respect these rights and that there is a need for change. As corporations claim such goals and challenges they also tie themselves to a future agenda of increased commitment, as failure to comply with their own principles can create backlash both within the organization affecting worker happiness and purpose, and externally. The extended value of the *Cultural Heritage* guide may therefore be not only in the executional value, for the operations at Oyu Tolgoi, but also how this affects the national legal instruments, and the acknowledgement of the gap in cultural heritage protection and preservation is a necessary first step to future improvement.

From the cultural heritage viewpoint, it requires us to consider the values and significance of the site and what decisions around preservation can even be made, whether there is the infrastructure to implement them, and whether this will be tracked and regulated (Willems 2012, pers. comm). In isolation or self-regulation, corporations may not have the skills, ethical education, or capacity to create the sufficient frameworks for analysis and for value. In such, some level of engagement is critical to enable both monitoring and collaboration, even if there is a risk that these remain simply as aspirational guidelines.

The manual's very proactive focus on employees also suggests an attempt to pragmatically engage the internal organization through the report (King 2012, 167, Wait and Altschul 2014). Indeed, at Oyu Tolgoi the impetus for the heritage guidebook arguably came from employees - in this case an employee of Ivanhoe Mines (later acquired by Rio Tinto) - who convinced the corporation to sponsor a cultural heritage plan or heritage management programme of the entire surrounding South Gobi region, expanding much beyond the direct operations of the Oyu Tolgoi operations (Wait and Altschul 2014). However, despite this employee focus there is huge complexity within the organizational intra-unit operations and communications. Said otherwise, change will not happen with one cultural heritage manual. Such communication can take several years and even decades to become part of the constructed corporate identity, and it will be very much affected by the top-manager approach to this guide. This type of resource also faces a difficult context within the intra-organizational communication due to lack homogeneity in the management practices across the intra-firm MNC stakeholders. While the Rio Tinto guidebook argues that heritage matters, other pillars of the organization do not execute the same heritage consideration in partner mines and across other global locations (Willems 2014, pers. comm).

### 6.2 American Express: cause-marketing and historic preservation

This second case looks at the role of American Express in its support of cultural heritage. American Express has declared assets of over $117 billion USD and annual revenue of $38 billion USD and it is the world's largest card issuer as measured by purchase volume. It also operates one of the world's largest travel networks making (cultural heritage) tourism a critical theme within the corporate business interests. This case is selected to show the dynamics of both philanthropic actions and marketing actions which can occur in parallel under one corporation brand name; but which may be carried out by completely separate units of the organization. American Express is often referenced in cultural heritage literature because of its high level of interaction. The MNC historically has a long-established role providing donations to historic preservation, especially in the United States and vocal statements have been made by the corporation about its involvement with cultural heritage as a key bottom-line interest due to its role in the travel and tourism sector, evident in its sponsorship of various heritage sites (such as discussed in Starr 2013). The case study here discusses this background looking both at the history of philanthropic action-from the American Express Foundation and also emphasizing the strategy of cause-marketing for cultural heritage (selling through cultural heritage support for social causes).

Note that the examples discussed below and selected for this case have not been the only focus of American Express' marketing campaigns. The majority of American Express adverts follow very different functional messaging focused around their products and direct (banking and credit) benefits.

*Donations to Preserve Heritage - the American Express Foundation*

American Express is highly involved with cultural heritage first because of the philanthropic activities of the American Express foundation, which has a specific pillar on Historic Preservation. Note that the foundation is an isolated pillar of the business from the corporate American Express unit. The rationale for the American Express Foundation partnership in these initiatives is captured as on the corporate social responsibility website home-page. Again, there is strong evidence of a proactive or pull strategy defining

the corporate and foundation's interest in cultural heritage, largely because of its utility to connect to potential target consumers as part of an emotional connection building on shared cultural meaning and influencing the image of the corporation.

> "Historic Preservation has long been the hallmark of American Express's involvement in the community, reflecting its recognition of the contribution of historic sites and monuments to a sense of national and local identity and the role that their preservation can play in attracting visitors and revitalizing neighborhoods" (American Express 2016a)
>
> "Historic Preservation is about saving and sustaining historic places-preserving them for future use and protecting them for all to enjoy…
>
> "…We support organizations and projects that preserve or rediscover major historic sites and monuments in order to provide ongoing sustainable access and enjoyment for current and future audiences. The programs we support include historic landmarks and public spaces. We emphasize preserving sites that represent diverse cultures" (American Express 2016a)

All grants and philanthropic initiatives are re-directed to their specific corporate social responsibility website, which is under the responsibility of the American Express Foundation and officially a separate enterprise. The American Express Foundation has a long history with the World Monuments Fund since 1995 and the Watch-List, alongside programs from training and developing leaders for the non-profit sector (Starr 2013). In June 2006, the company further announced the American Express Partners in Preservation initiative in collaboration with the World Monuments Fund and the National Trust for Historic Preservation. The Partners in Preservation initiative aims to increase awareness, public interest, and provide education about historical sites, global historical and cultural landmarks, and to promote sustainable tourism through preservation efforts (American Express 2007). Fiona Starr has also looked at how this philanthropic activity can be a positive driver for local economic development and poverty alleviation, specifically in the case of the WFM work at Preah Khan temple in Cambodia, sustained by private funding particular from the American Express Foundation. In 2014 American Express and World Monuments Fund awarded US $1.5 Million in grants for preservation for nine historical sites on the 2014 World Monuments watch list, ranging from Zanzibar, Tanzania to Monterrey, Mexico, several projects in Europe (London, Paris, Rome, and Barcelona), and a project in Hong Kong.

The project grants typically focus on funding for structural restorations and conversation work although in some cases the grants are also as an awareness-raising dimension. For example, in Monterrey, Mexico, according to the American Express news publication the award includes an awareness-raising campaign (intending to increase visitor numbers to raise revenue for future preservation activities) and likewise, for the project for the Battersea Power Station in London. In Pokfulam, Hong Kong, a small village heritage site and potentially the last village remaining on Hong Kong Island has long faced urban development pressures due to the high prices of land development. Conservation in the area is highly limited by dwelling and restoration restriction laws. The grant, in partnership with the non-profit organization Pokfulam Village Cultural Landscape Conservation, supports the restoration of a nineteenth century stone house as a model for the district (American Express 2016b).

Since 2011 American Express has officially re-named these programs under the pillar of Historic Preservation and has positioned this as part of the CSR framework for ''Giving back to Communities". In 2011 under this re-framing the grants given were in three programmatic areas (Leadership, Historic Preservation and Community Service), of which the Historic Preservation received sixteen percent of the total grants offered (out of a total of 28 million in grants, including those of the American Express Charitable Fund and combined with corporate gifts). Local historic preservation projects received US$3.4 million in funding, covering more than forty projects domestically in the USA. In contrast, whilst

international projects were much fewer they had much higher investment: the four listed projects planned to receive US$1.2 million in financial support (American Express 2011).

In contrast to these interactions by the foundation, the separate corporate entity of American Express does also offer global media partnerships and sponsorships either for events or for media sponsorship, including heritage and tourism. However, here the application is focused on the type of event to be sponsored, the type of media impressions it will earn (does the event have social media support, exclusivity for the category, other partners, number of website visitors, primary target consumer, and whether the program or event accepts the American Express card, whether the event is ticketed, and whether it will be promoted outside the specific event). The rationale for sponsorship here is arguably linked to business objectives and the functional use of the American Express card for ticket purchase. It is a very different focus from the philanthropic arm of the American Express Foundation.

*Selling through heritage – the American Express Corporation*

In addition to this philanthropic interaction, there is also a clear area of support with a marketing focus. American Express Company was the pioneer of the first-ever cause-marketing campaign in 1983 for the conservation of the Statue of Liberty. This project aimed to increase card user penetration and recruit new users through a partnership with the Statue of Liberty, using the call for historic preservation. According to newspaper articles in 1982 there was a need to repair the Statue of Liberty especially as part of a centennial celebration. This had been recognized by the Reagan administration, but a lack of public funding meant that there was an alternative push for private contributions. Referencing a historical article, there is no reference to American Express' involvement at this early stage of the project (NY Times 1982). Indeed, the fundraising at the time was, according to the newspaper article, to be coordinated by the chairman of the Chrysler Corporation (ibid). However, American Express Company had historically already established some links to the Statue of Liberty. The company had made donations for preservation and management services in 1974 as part of the National Park Service and as early as 1885 there was an employee contribution for the Statue's Pedestal (American Express 2011).

Despite the absence of American Express in this early period, the corporation eventually became a main sponsor of the preservation work. An eventual campaign by American Express in 1983 ran for three months and in this period American Express donated one dollar to the restoration of the Statue of Liberty with every new card application, and one penny for every transaction made with American Express. The result was a donation of over US$1.7 million dollars to the Statue of Liberty (although still this was only a relatively minor amount out of the total US$25 million needed for the restoration). The rationale here for American Express Company to be involved comes from a pull strategy focused on new user-penetration and increase sales: cultural heritage drives the bottom line interest through the creation of a shared cultural meaning. By partaking in the campaign, they create a community of stakeholders with a shared interest. The results for the corporation also clearly flag the profit value, with a twenty-five percent increase in sales and almost fifty percent increase in new user penetration during this period (Cone Communications 2008).

Unsurprising given its strong profit-indicators, this was not the last cause-marketing campaign which American Express went on to sponsor. For example, in 2006, American Express launched a "American Express Red" card for example, as part of the RED campaign using a similar transaction-based mechanism, where the corporation donated one percent of the total amount of all transactions made with the American Express Red card to the Global Fun (Worth 2006). However, the long lastingness of these cause-related initiatives has varied. The "American Express Red" launch has been abandoned in most global operations, and indeed the concept has been separate out for less socially-related actions. For example, a new American Express "Red" card exists now, not for the support of the Global Fund and the

prevention of global HIV, but instead as a special promotional card for shoppers to use at the 'Target' store.

In contrast, the association with the Statue of Liberty is maintained as an ongoing symbol of the American Express brand as a continual motif used in the corporate visual identity. A second wide-scale national campaign was launched by the corporation in 2004. At this time, the Statue of Liberty was closed due to security concerns after the 9/11 attacks in New York in 2001. In 2003 the American Express corporation launched a marketing initiative to provide financial funding to serve for a security upgrade for the site. The cause-marketing campaign leveraged a similar mechanism, with a call for donations and renovations and again with a matching function by the company by contributing a penny for every purchase on an American Express card. American Express was a lead sponsor, pledging $3 million of the initial sponsorship funding, but accompanied by other MNCs, including Folgers coffee brand (USA Today 2003).

The further marketing campaign included the creation of a short documentary *Lady by the Sea: The Statue of Liberty* directed by Hollywood director Martin Scorsese, which aired in January 2004 across the United States on the History Channel. It was run in parallel with supporting digital advert and print materials as part of the "Help Reopen Lady Liberty" campaign with a call for donations from the audience. These materials are described below.

The TV and digital video features a vignette of historic clips of the Statue of Liberty, as shown below (figure 23). The accompanying text-copy makes an emotional appeal for support, calling on the American heritage and the symbolic value of the Statue of Liberty tied to the immigration narrative and the shared imaging of the "American Dream". This imagined community serves as a powerful target audience for the American Express brand: "She's always stood for us. Now you can take a stand for her. Help Reopen Lady Liberty". Even the appeal to a specific "us" reinforces this concept of shared identity between the imagined community and relationship between brand and consumer.

The digital advert ends with a call for online donations at the Ellis Island - Statue of Liberty website (Adforum 2015, Kinder 2015) (Figure 22). Interestingly however is that this sponsorship of the Ellis Island Foundation is largely contingent on the cause-marketing program, and not part of an established support, American Express is not one of the official sponsors of the foundation (statueofliberty.org), whose official sponsors on its website include Bank of America, the Coca-Cola Company, and History Channel. Thus even with strong partnerships to institutional and other civic society organizations are evidenced in marketing materials, the strategy may be more mechanical (serving here as the mechanism for the donation and payment and as the website platform or interface); or as part of a marketing strategy to use the foundation name and reputation improve the credibility of the partnership.

A print advert from the post 9/11 campaign draws explicitly on the nationalism and nostalgia of the American Dream with an even more explicit narrative around the shared historic meaning of Ellis Island for generations of Americans as their ancestral and historical landing place upon arrival in the United States. The advert plays on historic images in sepia backgrounds with the description underneath calling on a group and community: "*Our* National Symbol of Welcome. Is Closed" (Kinder 2015, italics mine). The text alongside this presents an emotional and nationalistic call to action for consumers to use their American Express card to be matched by a donation. At the bottom of the advert the American Express logo is position next to the logo for The Statue of Liberty and Eliis Island Foundation, and with the website link (statue of liberty.org). The text from the print advertisement is presented below.

> "For over a hundred years, the Status of Liberty has welcomed travelers from every corner of the global. Over time, she has become not just a physical reminder of the ideals upon which this country was founded, but also our national symbol of goodwill recognized the world over. That

> image was undermined, though, when she was closed to the public on September 11th, 2001, due to safety concerns.
>
> Visitors can no longer climb her spiral staircase to gaze out her crown at the majestic views of the New York Harbor. And ironically, Emma Lazarus' poem which beckons "Give me your tired, your poor, your huddled masses yearning to breathe free" is inscribed on a plaque that is locked away inside her pedestal never to be viewed by visitors to this country again. Unless much needed funds are raised to pay for upgrades, things will stay this way forever.
>
> But you can do something to help and American Express is making it easy. From now through January 2004, every time you use your American Express card, we will make a donation to The Statue of Liberty-Ellis Island Foundation. You can also log on to statueofliberty.org to charge a donation on your Card or donate Membership Rewards points. It's our way of helping to get her doors reopened a little faster. For all the times she's welcomed us, it's the least we can do". (Kinder 2015)

However, this imagery does not end with the corporate production. There is a potentially unintentional reuse of previous assets created in these marketing campaigns by the audience as one of the "end" users.

For example, marketing elements created from the 1983 campaign are still being re-circulated in 2016, often as examples of "nostalgic" or heritage advertisements (see the same tactic used for example by Dash laundry brand, and by Guinness in its re-print of its original print advertisements). The second image below shows this with a post found on the Pinterest social platform, showing an image of the 1983 advert and a user's comment (Fig 24). This re-posting of the print advert has then been "saved" by the American Express brand to be re-posted within its own social media Pinterest platform. It is evidence of the multi-layered interaction between brand or corporation and consumer. The corporation creates an asset, transmits this to the local or national audience. However, this asset is re-appropriated by the audience, with a user more than a decade later re-referencing this print advert and posting or sharing it on the user social platforms as part of the process of individual identity construction. And finally to complete the cycle the corporation has then saved this post again to its own platform to re-transmit to the global social media audience. The advert was posted on Pinterest (no exact date of posting, although the expected date is between 2012 and 2014 based on the other interaction on the platform).

Overall the philanthropic activities, under the pillar of Historic Preservation, and the (cause)-marketing activities, serve to construct the corporate image a brand that cares about cultural heritage and its value. However, there is a fuzzy organizational divide between the role of the American Express Foundation and that of the American Express Company. Structurally, the role of President of the American Express *Foundation*, and of the Vice-President of CSR within the American Express *Company* are a dual role (or such is at the time of writing (March 2016) with the presently joint position held by Timothy McClimon). However, the management and decision-making of all of this grant and donation based support is completely isolated from the marketing elements occurring separately. In an interview held with a senior executive from the American Express Foundation it became clear that the two units (the corporate marketing team and the grant-selection and Historic Preservation team) are entirely isolated functions. The interview respondent (anonymous at request) discussed that there was no overlap and limited or no formal knowledge sharing between the divisions and that he was fully unaware of the strategy or rationales by the marketing section. Moreover - and more surprisingly - he did not seem concerned by this gap. The senior executive was not concerned with the marketing or 'branding effects' of the philanthropic campaigns and there was no marketing rationale behind the Foundation operations per se.

This case therefore shows an important distinction between marketing and philanthropic activities and of the different dynamics of value even within a corporation, due to the split of its organizational units.

Fig. 24 American Express digital advertisement “Passage” (Adforum 2015)

Guardado por
**American Express**

1983, We cut a $ 1 million Travelers Cheque -- the largest ever and donate it toward helping the Statue of Liberty receive a face lift for her fast approaching centennial.

Fig. 25 American Express advertisement from 1983 (Republished on Pinterest, no date)

### 6.3 Unilever and Cif: corporate creativity and the "Cleaning Monuments" campaign

This third case looks at the consumer-goods sector, an industry which is rarer in research in the field of archaeological and cultural heritage management. The case is an important additional perspective for the research that emphasizes the distinction not only within business units, as seen in the discussion of Rio-Tinto and American Express, but also more specifically at the role of different brands and the brand as a unit of analysis in questions of cultural heritage value.

Unilever was founded in 1929 as a merger between Anglo and Dutch ownership (the Lever brothers, with trading routes and production of soap, and the Van Den Berg and Jurgen brothers, with trading routes and production of butter). It is a leading producer of key consumer-goods, including food products and household and personal care items, including butters and margarine, soaps and detergents, tea, frozen foods and ice-cream, soup, soaps, laundry and other personal care products, and chemicals (Jones and Miskell 2005, Rath 1982, Sadri 1989). In the 1950s and 1960s Unilever had established strong "regional" and local identities due to the history of multiple mergers, the post war environment necessitating local operations, and to an appeal for local habits and tastes (Jones and Miskell 2005). Abroad in several host countries, such as India, the strong trends of political nationalism encouraged the company to build a more local identity and to ensure the company's operations (Rath 1982). By the early 1980s Unilever had over 500 subsidiaries (Sadri 1989) and by 1990 there were over 800 subsidiaries just for the UK Unilever PLC. In 1983 the MNC already operated in more than 70 countries (Sadri 1989) and in 2015 its stated operations were in over 180 countries with over 400 food and non-food products. Driven by scale efficiencies the company has worked to centralize its production since the early 2000s, leading to more central manufacturing portfolios and communication messages, although the MNC still frames itself as a highly local organization using the term of a "*multi-local multinational*" (Ioenescu, Somers, and Seifert 2014).

In 2010 Unilever marked its role as a pioneer (within its industry) with its explicit environmental and social goals captured in the Unilever Sustainable Living Plan. The plan was later re-structured into the company purpose:

> "Unilever has a simple but clear purpose, to make sustainable living common place"…"We believe this is the best long-term way for our business to grow" (2015 Unilever Annual Report).

This was followed in 2011 with the endorsements of the UN Guiding Principles, and policies in 2013 and 2014 to protect women and worker rights. In 2015 the corporation was present as a key private-sector endorser of the Global Citizens Project to drive awareness about the 17 Global Goals for Sustainable Development and it has been highly present in its projects for improved environmental sustainability. The MNC has been "recognized" for "best practices" for social development, again within its industry. For example, activities with Lifebuoy soap in India to fight against diarrheal diseases; support for micro-credit financing which influenced Prahalad's 'base of the pyramid' strategy; and a Unilever-Oxfam partnership for poverty reduction in Indonesia. However, this is accompanied by many parallel environmental and other problems with these 'best' practice examples.

Unilever in India has been challenged with issues of mercury waste at their thermometer factory in Kodaikanal, India (Sadri 1987) and failure to act or at least position itself as a spokesperson for local interests. An anthropological study of Unilever's role in India and the hidden power relations and relationships behind establishing soap, in this case, from an everyday commodity to a "social" good (Cross and Street 2009). Their work flags the inherent failure of the MNC to realize the local perceptions of the partnership, being insulted by some activists as a "neo-imperialist" intervention that has served to further the colonizing interests of multinational corporations in these host-country locations. As assessed in their work, such campaigns by the MNC have both insulted the local health and hygiene knowledge in India, whilst at the same time seeking control by usurping the market share of key local producers. As

described in their work, “it’s not about saving lives, as claimed by Unilever’s campaign and partnership, but simply about “selling soap” (Cross and Street 2009, 8).

*Unilever’s corporate sponsorship*

Unilever has a history of arts and cultural sponsorship at the corporate level, although this has not been related to cultural heritage or archaeological cultural heritage specifically. The Unilever company has been a long-term supporter of the Tate Turbine Hall in London and the emphasis for the corporation been on such associations as drivers for creativity (Zorloni 2013, Unilever 2002). At the same time this creative strategy also underlines the associated reputation that Unilever is hoping to promote through this narrative

> “The Unilever Series is a sponsorship that reflects how Unilever works as a business and how serious we are about creativity, about enhancing the quality of life through that creativity and about giving people the space to achieve the outstanding” (Unilever 2002, para 3).
>
> … “Creativity is at the heart of Unilever’s approach, whether it is developing innovative products to meet the everyday needs of people everywhere, supporting community projects that address environmental, educational or economic needs, or sponsoring inspirational new art” (Unilever 2002, para 6).

At the same time, this has obviously not just been altruistic. Involvement with Tate has helped to realize Unilever’s vision of helping people to “get more out of life”, according to assessments of the sponsorship it has delivered a return on the investment of more than 150% of the sponsorship free being paid. Thus the reputational benefits and brand recognition which offset the fee and costs of being the main sponsor (Arts and Business 2013). In 2012 Unilever announced the termination of their Tate Turbine sponsorship in line with a newly launched corporate CSR vision focused more strongly on environmental goals as part of the new corporate vision. This strategic change came with the move to Unilever’s The Sustainable Living Plan, focused on focused on health and well-being, reduced environmental impact, and enhancing livelihoods

> "While we will continue our relationship with Tate as a corporate member, we are now planning a change of direction which will fit closely with our company's mission to double the size of our business while reducing our environmental impact and increasing our positive social impact” (Batty 2012)

The strategic shift away from arts and cultural support (despite its positive return on investment) highlights and importance distinction, namely that it is not only about value creation, it is also about strategic fit with the corporation and its vision.

Unilever in some of its operations has also been involved at the corporate level in the cleaning of monuments and protection of historic heritage sites by employees. In its United States office Unilever employees have worked with the National Parks America Tour for a day of community service to clean the Statue of Liberty National Monument at Ellis Island, New York. In the Philippines in 2011 there was a similar employee contribution for the cleaning of the People Power Monument. These initiatives serve as a proactive strategy to appeal to employees; but also as a more hybrid proactive corporate communications approach to lobby for the corporation’s operations in the locale. Employee volunteer days such as these often come as part of a top-down corporate mechanism as proof of the social value of the corporation. It is not a reactive response but rather part of the building of future reputation equity. Cultural heritage is clearly recognized by its social value, considering that is included in such initiatives. Whilst this serves as a background to the context of Unilever’s support as an MNC or corporate identity, the section below highlights a very different approach at the brand level of analysis.

*Brand level sponsorship and marketing (the "Cif" brand)*

The "Cif" brand of household cleaning products is chosen here as an additional case within Unilever where there has been a series of local marketing campaigns focused on cultural heritage "clean-ups" using the Cif brand. This focus on cleaning monuments links to the functional benefit of the product and the emotional appeal to keeping heritage sites clean as part of a shared community responsibility that appeals to national authenticity and cultural meaning, as well as to the more direct use value of heritage monuments and sites.

Cif brand is a household cleaning detergent manufactured by the Unilever company. Starting in approximately 2008, the brand started launching local campaigns for cleaning monuments, starting with a train tour to clean monuments around Turkey and expanding into a full global campaign rolled out in Indonesia, Malaysia, Brazil, Romania, and most recently in the UK. The campaign uses cultural heritage in a dual strategy that intends to create shared meaning with the target audience (to clean and protect *our* cultural heritage and our monuments and a call for local pride in *our* heritage); and second, that uses cultural heritage sites as a platform to demonstrate functional product benefits. The brand campaigns use the Cif product directly in different selected monument sites to show the cleaning power of the detergent through its literal functional use to polish and clean different sites. This serves through extrapolation as a reinforcement of the product superiority message. In other words, Cif is used to clean *your* monuments and therefore it can be equally powerful at cleaning your home.

This brand focus and functional intention within the narrative is an important lens to explore, as it clearly impacts the brand selection of heritage: for the Cif brand managers the heritage selection would be based on its functional value rather than its other social or spiritual or other values. Said otherwise, selection is a factor of the product technical capabilities, namely, whether the Cif detergent can be successfully used to clean the site and to create a great visual impact? This is also explicitly cited in the description of the campaign by an advertising agency describing the campaign objectives in one country example. The brand wanted to build the "superiority in cleaning credentials" namely its functional benefit, whilst tying into the strong emotions appeal of the local history and associated national heritage monuments (Spikes Asia 2012).

How does the local community feel to have the Cif brand telling them to regain their local pride and telling them *which* tangible examples of their cultural heritage that they should be proud of? Do they even care that the Cif communication is requesting them to "share" their cultural heritage and its meaning, or is it even a positive local impression? Indeed, the local community opinion is not expressed and there is no discussion of how cultural heritage sites were chosen or selected, or whether local stakeholders were involved whatsoever.

For Cif the "global" communications narrative is about cleaning the home and household and the ongoing main brand campaign is around a story-telling device with a fairytale mechanism used to illustrate the Cif products. The global campaign slogan focuses on 'beauty' and beautiful end results ("Cif - Always a beautiful ending"). Assumedly the 'cleaning monuments' element is perceived by the Cif marketing teams a relevant demonstration of this functional benefit, but one that intends to build a relationship with higher symbolic and emotional value. The section below describes some of the brand-focused materials from the campaign in more detail.

In Indonesia cleaning projects were held in 2012 for several museums, and in 2013 to clean the Kota station. Cif product was used in the Jakarta Kota station to clean the station and raise awareness of its value and importance. Social media was used in the campaign as a key platform to raise awareness, and with a social-marketing call for action asking consumers to "click" and "re-store their pride" (Spikes Asia 2012), accompanied by a digital and TV video advertisement featuring local celebrities (TVC DB 2014).

An explanation of the Cif "Cleaning Campaign" was posted on YouTube by the McCann Digital, Jakarta, the digital creative agency behind the campaign. This video, part of an agency entry for a marketing competition, explains the media activation and its goals.

> The video starts with images of Jakarta, and the subtitles read: "Jakarta…. Where proud histories were made… where proud histories were built…where proud histories were being forgotten". The shot moves from vignettes of different national monuments and then a call to action to the local pride and identity, with the title "It's time for us to get #OurJKT pride back" and then pans to a fluorescent green screen with the Cif logo and brand and the headline "Cif Cleaning Project". A green background describes the cleaning project "to regain citizen pride and ownership by cleaning the most iconic heritage building in Jakarta on its 485th anniversary". The agency describes the first phase as a focus on raising awareness about Jakarta's cultural heritage, linking this to celebrity and key press support endorsement on Twitter and social media and national television (McCann 2014).

The result was a wide audience popularity, generating more than one hundred thousand audience impressions ("clicks" for support) and with more than 19 million Facebook advert impressions through the sharing and re-sharing mechanism of this platform. The agency then describes the second phase, in partnership with a government tourism plan called "Enjoy Jakarta" which included several cultural and environmental endorsements (the Komunitas Jakarta Heritage Kommunity, the Komunitas Indoheritage, and so forth). The third phase involved the creation of the brand materials and the actual cleaning event where thousands of volunteers joined to clean four different museums (McCann 2014).

In Brazil in 2013, a full communication and campaign was launched around the cleaning and maintenance of the Christ the Redeemer statue in Rio de Janeiro. In the main video advert a caretaker is featured as the protagonist, living inside the statue and waking up to clean his home and then to clean the monument:

> An elderly man acting the part of a caretaker wakes up and conducts his morning routine of getting dressed and eating breakfast and starting to clean his home and belongings. He then walks up a stairway to a shaft in the roof, puts on safety equipment, and opens a latch that leads to the top of the statue, and proceeds with cleaning the exterior surface of the statue using the Cif product. There is a wide pan-out of the camera to show that what he is cleaning is the Redentor statue, and zooming out to the full landscape of Rio de Janeiro. At the end of the copy a voice-over and -text both communicate the need to preserve Brazil's most famous icons by keeping them clean.

The copy end-frame is accompanied by the Cif brand logo alongside a logo of the organization for the companies for support of the Redentor statue (*Empresas Apoiadoras do Cristo Redentor*). Other supporting corporations according to the website include Bradesco Seguros, Pirelli tire company, Master Card, and Hyundai (Santuario Cristo Redentor 2016). Like in the case of American Express, the Unilever corporation is surprising absent from this support website as a main sponsor or partner for the association, questions about the potential long-term sustainability of support by the brand.

Even more interestingly there is a very open and some may argue unethical approach taken by the *Santuario Cristo Redentor* for the use and in explicit recognition of the cultural meaning and value of this heritage site. For example, on the home-page of the *Santuario* website there is a very practical call for donations and supports, in an effort to improve the cultural heritage conservation of the site:

> "Aiming to satisfy the people, from all over the world, who go to the top of Corcovado, the Christ the Redeemer's Supporting Companies Program was initiated in 2013, through which public and

> private institutions have the opportunity to support the Monument, promoting its restoration, maintenance, internal and external lighting, and even the social work it performs" (Santuario Cristo Redentor 2016).

However, the Archdiocese of Sao Sebastiao of Rio de Janiero (and in charge of managing the Santuario Cristo Redentor) has made it particularly easy and open for corporations to intentionally use the monument within their advertising and filming, with a very simple online log-in and application request that explicitly "sells" the heritage site as an emotional and appealing simple for both popular media and advertising. The below is the English version of the online text that supports the registration of "Image Use",

> "*Image Use*. Symbol of Brazil and Rio de Janeiro, the Monument to Christ the Redeemer makes everything more beautiful and full of emotion. So it's great to have it in campaigns, homages, movies and advertisements. To do this, we need to know your project better" (Santuario Cristo Redentor 2016b).

In Romania in the same year a similar Cif campaign was rolled out, but it focused on the 'clean-up' of graffiti around the city, with a free app that the public could use to take photos of graffiti around the city, which then triggered a Cif clean-up team to go to the site to clean it, with a hundred sites cleaned in the campaign period.

In Malaysia in 2014 a cleaning campaign was rolled out to clean the Central Station (a heritage site from 1888). The promotion of this clean-up was then used by the brand to support its television advertising:

> "Saved from being demolished in the 1970s, the Central Market has become a must-see for tourists to experience Malaysia's rich culture, art and heritage, with thousands of people visiting weekly. While the 126-year old building has gone through several upgrades, the original façade still remains…The big clean-up is part of Cif's campaign "Dengan Cif, semuanya menjadi serba baharu", which translates as: "With Cif, everything becomes new again" (Unilever 2016).

In 2015 this "Cif cleans monuments" strategy (as it was referred to at the time by the brand) was rolled out further to the UK with a partnership signed with English Heritage in August 2015. This inaugurates a three-year partnership between Cif brand and English Heritage to "make England shine by restoring our national sites and monuments". For the inauguration month, the campaign was paired in the UK with a donation of 25 pence per pack purchased at Tesco stores. Key sites for the cleaning campaign selected at the time of the press release included the cleaning of statues, including the Quadriga bronze statue at the Wellington Arch in London.

English Heritage highlights this partnership as a valuable means of maintain funding and is overall encouraging of more private-sector involvement to ensure the English Heritage operations. As described by the chairman of English Heritage, Sir Tim Laurence, the organization as a "new charity" which will rely on partnerships such as these to ensure the current and future value to enjoy heritage sites (Art Daily 2015). Alternatively, the press releases of the event highlight the more explicit marketing rationale behind this partnership from the Cif brand team perspective. A statement by Alberto Macciani, Cif Global Head of Marketing, focused on the beauty of surroundings and their value for future generations:

> "Cif is committed to restoring the beauty of our surroundings, so we're always looking for people and organizations that share our values to help us do it. Like Cif, English Heritage is dedicated to conserving and restoring our environment for the benefit of this, and future, generations" (Cif 2015)

Fig. 26 Cif Indonesia marketing materials

Images showing the campaign logo for the Cif Cleaning Project (Jakarta Kota Station, Indonesia); and a post on the *Cif Indonesia* Facebook (Cif Indonesia 2013a, 2013b)

Fig. 27 Cif Brazil marketing materials

An image from the video advertisement (digital airing on You Tube) and a post on the *Cif Limpiadores Brazil* Facebook page (Cif Brazil 2014a, 2014b)

Fig. 28 Cif UK campaign and detail of the logo
(Cif UK 2015, English Heritage 2015)

The case overall is as an important example of the type of brand campaign scope affecting cultural heritage, rather than the corporate level of analysis. This is an important distinction that affects how we think about private-sector involvement. The brand should be included in our consideration, as often brands and brand-teams are involved in such campaigns that are completely isolated from the corporate strategy. As discussed in the theoretical chapters, it may also be necessary to consider the brand social responsibility (BSR) rather than a focus on the corporate unit.

An important consideration in the Cif case is the evidence of localized campaigns that seem to have then been re-applied as tests before being engaged by the brand as an intentionally 'global' campaign format to be re-applied in assumedly larger and more (financially) important markets. The fact that this local messaging is being re-attributed to a global format has clear risks of decontextualizing and marginalizing the communities involved. The Cif cleaning campaign provides sponsoring, but only for specific heritage monuments or sites where the brand can demonstrate its products in-use. This is obviously an inappropriate means of selection, and although it may raise awareness about sites, it is a skewed view of heritage value and its prioritization. No specific cultural heritage guidelines, codes of conduct, or discussion of rights being mentioned anywhere within the Unilever and Cif public materials, and there is no process of stakeholder dialogue and engagement, other than the "marketing" focused inclusion of volunteers to do the cleaning itself, as featured within the final campaign assets.

### 6.4 Google: new technologies and the selection of heritage

Google is a global technology leader focused on information accesses, web search, and advertising, and it is one of the most recognized brands in the world. In 2015 Google Inc., merged under the Alphabet Inc. holding company (October 2nd 2015). Google's CSR approach affects cultural heritage both through the value of cultural heritage as information in and of itself and through the interaction of the corporation with cultural heritage through new technological development.

The first interaction by Google is closely related to Google's core business and it is a proactive strategy around cultural heritage and the sharing of cultural heritage meaning as part of a universal information resource. As stated on their homepage, "Google's mission is to organize the world's information and make it universally accessible and useful" and sharing information about cultural heritage and documenting cultural heritage all contribute to this goal.

Google has partnered with a museum in Mons, Belgium, dedicated to a project for better index of knowledge in "a giant, library style card catalogue with millions of entries-an analog era equivalent of a search engine or Wikipedia", known as the Mundaneum (Pfanner 2012, para15). This project houses what remains of the catalog and its designs. The museums project was a pseudo precursor for Google's current day role as a "digitalizer" of information and is promotional about the "roots of the Web" and spreading information about these roots. Similar Google partnerships have also included for the digitalization of books from the Ghent University Library (also as part of the Mundaneum partnership) and similar documentation initiatives in other countries. It is interesting that the project has strong links to the heritage and identity of Google itself as the "pseudo precursor for Google's current day role" (Pfanner 2012).

However, it is beyond a proactive strategy related to core business only. In fact, Google's choice to sponsor this project is most likely related to the competitive context, namely occurring "at a time when its services are being investigated by regulators" would suggest it might be a strategic approach aiming to secure future competitive context (ibid). This partnership and the interaction with cultural heritage therefore serve Google's goals beyond the documentation element, instead being used strategically

towards a social license to operate and to ensure the longevity of the corporation's activities in different host-country contexts.

Google also contributes through its core business to overall cultural heritage mapping and visualization that is again linked to core business such as technologies are offered by Google Earth and Digital Globe. These technologies interact with cultural heritage because of their broad functional use, for example being employed to show evidence of looting of archaeological sites, or to present online museum collections (via Google Cultural Institute) discussed below.

The second and dominant area of interaction is through technologies for social impact, such as the Google Cultural Institute. Google World Wonders is a project of the Cultural Institute (launched in 2012) and it is one of the key partners of the World Monuments Fund (WMF). This partnership provides access via Google to provide an online exploration of WMF sites via 3D modeling, YouTube videos and other educational platforms (Google World Wonders 2016a, 2016b).

The institute began as the "Google Arts Project" in 2011, starting from the archive of documents from the Yad Vashem Holocaust Centre to bring an archive of over one-hundred thousand images into an online collection. By February 2012 this was evolved into the full "Google Art Project" launched at the Tate in the UK, with sixteen partner museums, with an initial mission of making "great art" (from these museums) accessible. In 2014 it was expanded with the opening of the Google Lab in Paris, and Google began offering user engagement tools targeting both the public, and specific cultural institutions as key partners. The Wonders Project was launched in May 2013 in partnership with UNESCO, WMF, and Getty Images. This was followed by the launch of the not-for profit Cultural Institute in October 2014, offering the first full exhibits around cultural heritage, including first exhibitions on the Holocaust, and the Fall of the Berlin Wall (Google Cultural Institute 2016).

The rationale for the corporation is to showcase the technology and to build the Google core vision around information sharing and information accessibility. Open-access sites for internet users ae made available via the project, which Project, includes virtual visits to the Palace of Versailles in France, the historic center of Prague in the Czech Republic and the old town of Cáceres in Spain. At the same time, this not-for-profit leg helps expand the Google information access worldwide.

> "World Wonders is part of our commitment to preserving culture online and making it accessible to everyone" (Blaschke 2012)

> "Google's World Wonders Project aims to bring to life the wonders of the modern and ancient world. By using our Street View technology, Google has a unique opportunity to make world heritage sites available to users across the globe" (Google Cultural Institute, n.d.)

The Google Cultural institute is segmented into pillars for Art Projects, Historic Monuments, and World Wonders (at the time of original research in Mar 2016. In a return to the site in July 2016 this was re-classified as Arts, History, and (World)Wonders. There is no specific "cultural heritage" category within the site as is, although cultural heritage, including several projects to intangible heritage are now also included within these main categories. The Google Arts and Culture website explains this partnership:

> "Google Arts & Culture features content from over 1000 leading museums and archives who have partnered with the Google Cultural Institute to bring the world's treasures online" (Google World Wonders 2016b).

Moreover, the Google brand is now also explicitly designing its interface for Cultural Institutes, offering services and specific web-pages targeting cultural partner institutions (Google Cultural Institute 2016a).

This is in addition to the interaction with cultural heritage coming as part of the projects of the Cultural 'Lab' located at the Google Cultural Institute in Paris which is looking to explore new ways to document and share collections of heritage and arts world-wide to a broader audience (referred to as "story-telling tools) and to develop new technologies for museum viewing and for the dissemination and awareness of cultural heritage. For example, with the launch of Google Cardboard the Google Cultural institute launched in parallel a virtual tour of the Palace of Versailles, open to everyone (viewable in virtual reality with the Google cardboard 'glasses', a five dollar glasses construction which can be used, with any smartphone to create a virtual realty experience).

Figure 29 shows the way an archival cultural heritage exhibit is integrated into modern "Google Street Maps". The archival collection is presented to the viewer when using Google Street View. The archival images are from the Pokfulam Village Cultural Landscape Conservation Group Museum collection, together providing an online exhibit with a living geo-location feature via Street View.

Fig. 29 Google Cultural Institute and Google Street Maps in Pokfulam Village, Hong Kong

On the left the image shows the Li Ling Divine Pagoda from Google Street Maps juxtaposed by an archival image as part of a heritage exposition through the Google Cultural Institute. When accessing Google Maps via the Google World Wonder's platform, the user on the Google Maps will be given the option to view the heritage sites.

Google Cultural Institute has also developed these tools further in other online platforms. Again, many of these are explorative tools seeking to uncover new uses of the Google platform. For example, with the listing of Pokfulam Village, Hong Kong, on the WMF World Monuments Watch the Google Cultural Institute developed new technologies for the awareness and viewing of the location. The corporation uses Google Street View technology to document the village, several restoration projects, and videos showing the unique cultural heritage of the Cantonese village.

The rationale for this interaction is both a stated genuine interest in cultural heritage, as well as an interest in expanded use of Google's tools and platforms. The virtual tours tell stories about the city, its people, its heritage, and its development over the last centuries.

> "In the last few years, Google has been actively capturing imagery of Hong Kong's unique cultural locations and making them easily accessible to web users all over the world through the Google Maps Street View platform. Pokfulam Village houses a beautiful sample of Hong Kong architecture and landscapes, and we are very excited to showcase this part of Hong Kong's history through the Google Cultural Institute". (Excerpt from an interview with the Managing Director of Google, Hong Kong) (South China Morning Post 2014).

While this is a valuable open-access archive, it is also subject to a process of selection, and thereby, exclusion of heritage. World Heritage Sites referenced as part of the UNESCO-Google alliance to enable internet users to view sites via Google's Street View where again there is a problematic Eurocentric focus with sites located in Spain, France, Italy, the Netherlands, the Czech Republic and the United Kingdom. For archaeological and cultural heritage managers it brings to the forefront the much discussed questions of the 'balance' of 'universal' heritage and the role such large corporations such as Alphabet Inc., may play (intentionally or subconsciously) in the process of 'universal' heritage selection and the reinforcement of a Eurocentric "authorized heritage discourse".

Much research has been dedicated to the dilemmas of World Heritage Site selection and their balance, and as the Google documentation and database grows as a research and awareness and education platform, it may also need to be guided by similar codes regarding ethical representation and the selection of heritage on its platforms. There is no discussion or mechanism described by Google of the site selection process, or of the 136 exhibits shown on Cultural Institute, to explain why they have been chosen, or whether they represent a balanced view of world heritage.

When the site was first launched its 'exhibits' were heavily Eurocentric there has been an extension in the past two years (from 2014 to 2016) to also cover more representative global heritage sites (places) and heritage items, including explicit examples of intangible cultural heritage, linked to new collaborations with museums. The numerical range of (museum) partners working with Google as of the last access August 17, 2016, also shows a much more varied and non-Western representation, although it is still highly focused on the Western world as the source of expertise as shown in the ranking below. Moreover, this list of partners continues to grow (Google World Wonders 2016b, 2016c).

The table below in Figure 30 shows the list of Partners represented on the Google Cultural Institute website, as per last access on August 17, 2016 (Google World Wonders 2016d). Note, some partners are assumedly missing from the map and not included above, leading to the total of only 989 partners counted versus the Google reference to over one thousand partners.

| | | | |
|---|---|---|---|
| USA | 247 | Columbia | 4 |
| Italy | 73 | Croatia | 4 |
| France | 68 | Slovakia | 4 |
| Spain | 68 | Thailand | 4 |
| Japan | 54 | Azerbaijan | 3 |
| UK | 45 | Chile | 3 |
| Russia | 43 | Finland | 3 |
| Germany | 38 | Greece | 3 |
| Australia | 34 | Lithuania | 3 |
| India | 31 | Norway | 3 |
| South Korea | 22 | Philippines | 3 |
| Brazil | 19 | Singapore | 3 |
| China | 16 | Switzerland | 3 |
| Czech republic | 16 | UAE | 3 |
| Netherlands | 16 | Indonesia | 2 |
| Hong Kong | 10 | Kenya | 2 |
| Hungary | 10 | New Zealand | 2 |
| Turkey | 10 | Puerto Rico | 2 |
| Mexico | 9 | Slovenia | 2 |
| Portugal | 9 | Taiwan | 2 |
| S. Africa | 9 | Ukraine | 2 |
| Austria | 8 | Bulgaria | 1 |
| Belgium | 8 | Ecuador | 1 |
| Denmark | 8 | Georgia | 1 |
| Pakistan | 7 | Kuwait | 1 |
| Romania | 7 | Nepal | 1 |
| Argentina | 6 | Nigeria | 1 |
| Ireland | 6 | Qatar | 1 |
| Latvia | 6 | Senegal | 1 |
| Sweden | 6 | Serbia | 1 |
| Israel | 5 | Uruguay | 1 |
| Peru | 5 | | |
| | | **Total** | **989** |

Fig. 30 Google Cultural Institute Partners numerical distribution by country

Figure 31, below shows screenshots for the Cultural Institute expositions in this early period. The top image shows a screenshot of the interface in May 2015 featuring 136 “exhibits” and 10,930 items. The original access was from Mar 2016. However, when last accessed August 17, 2016, this website had undergone a huge renovation, with an explicit focus on the three pillars of Art, History and Wonders. The selection of World Wonders is segmented by two categories (Places and Partners). The second image in Figure 32 shows the “Stories of the Day” feature, part of the expanded World Wonders interface accessed a few months later in August 2016. The “Story of the Day” feature, shown here, with an explicit feature on cultural heritage (“Miao Embroidery”) in collaboration with the Museum of Ethnic Cultures, Minzi, China, illustrating the expansion by Google to also cover intangible heritage and its documentation (although there is still no specific differentiation in the categories between tangible and intangible heritages).

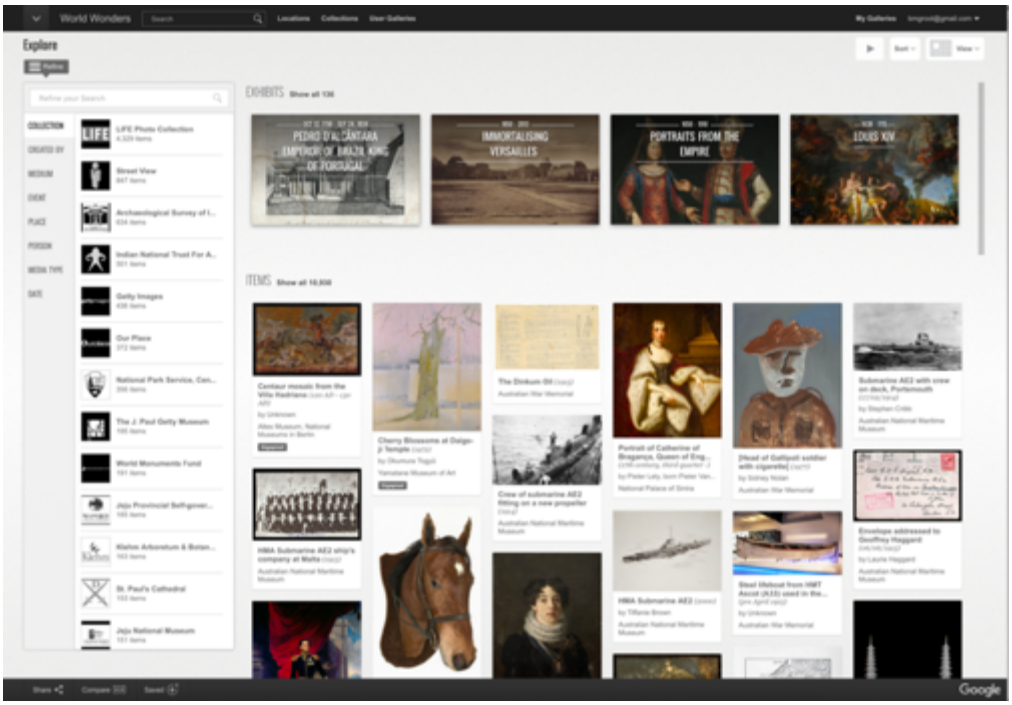


Fig. 31 Google Arts Project online heritage exhibition (March 2013)

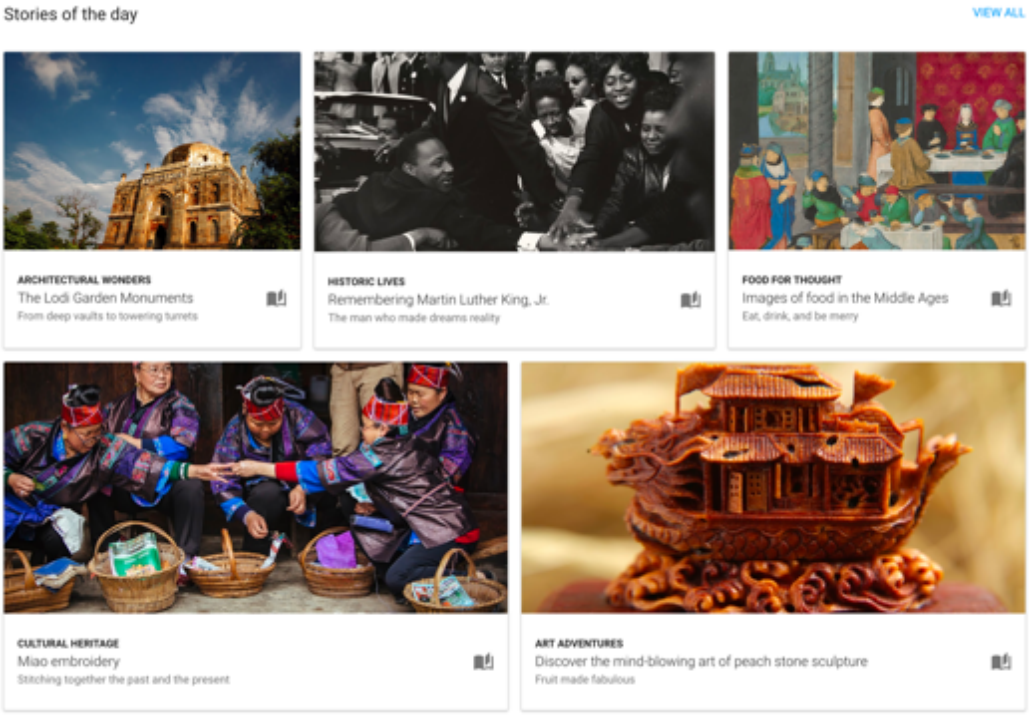


Fig. 32 Google World Wonders “Story of the Day” featuring Cultural Heritage

(Google World Wonders 2016c)

As a final discussion, the Google case is critical for the scope of its activities, and the fuzzy blend between the non-profit and the for-profit business legs of the corporation. Whilst all these activities cultural heritage activities are now officially part of the Google non-profit leg, they still draw important attention on the use of cultural heritage by the wider Google brand as part of the construction of its corporate identity and story-telling, and to potential keep these examples to counter negative externalities as a form of reputation building.

In addition, the Google for-profit business segments (search and advertising related to search engine optimization) do require Google to have an over-arching influence on categories. Across its platforms, the Google profit-value is leveraged mainly through the sale of user traffic and online advertising space. Whilst today these cultural and World Wonder platforms do not feature any publicity it is not impossible to imagine a world where the Google Cultural Institute also becomes available "for sale". One can very easily imagine a world where BMW, Canon, Panasonic, Unilever or any other number of corporations would be very interested in an opportunity to build their "authenticity" by locating marketing materials directly on the "Google" Cultural Institute and Google World Wonder sites.

There is also an important implication related to the "ownership" of the documents and archives. Whilst the original documentation of course remains in the partner ownership, what are the protections to ensure that this data and information is not lost? If Google becomes bankrupt tomorrow, what happens to this valuable collection of cultural heritage? It is currently not clear if there are protections in place, and these will be interesting questions for future research.

# Chapter 7
# Not yet a human right? UN instruments as a guide for corporate principles

*"No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor limit their scope."* (UNESCO 2001 Universal Declaration on Cultural Diversity).

Cultural heritage, although defended by heritage managers as a human right, is still not seen as a priority by MNCs. It is rarely present in the materiality assessments of companies across sectors. And the scope of MNC operations and communication activities that affect cultural heritage rights are also not being monitored or regulated within key UN instruments.

The purpose of this chapter is to present an overview and analysis of some of the key UN instruments affecting cultural heritage, to consider the inclusion of cultural heritage within these instruments, and to discuss their potential influence on the corporate agenda. The findings suggest a lack of key guidelines, and the implication is that MNCs and the wider private-sector will fail to internalize and comprehend their duty to respect cultural heritage unless or until the recognition of cultural heritage is made more explicit within the current UN instruments that are already part of the corporate terminology.

Why should we focus on UN instruments? First, because these are the key documents that MNCs are referencing and referring to. The focus on UN instruments in this thesis is not because of their global scale, but rather because they feature in the majority of the MNC corporate social responsibility reports as a guideline for decision related to societal value, especially related to question of *what* to value. In other words, what items to feature and include on the MNC "materiality assessment".

Over the past two decades there has been a significant increase in voluntary rules for multinational regulation, controlled by network-based coordination rather than by sanctions or hard laws (Garsten and Jacobsson 2011). The United Nations has been a key driver of these transnational instruments. And unsurprisingly then, as seen from the survey and case-studies in Chapters Four to Six, there is a clear focus by MNCs on the UN instruments as a beacon for social responsibility strategy and as a guiding normative framework for corporate ethical responsibilities. This is especially true when considering standards across a global and transnational scope of corporate activity. Whilst MNCs may be subject to specific home-country national governance, there are looser rules defining host-country operations. Against this context, key UN guidelines and instruments serves as an ethical framework for corporations and for industries (albeit only sometimes for an aspirational agenda). Multinational corporations due to their size and hegemonic status are *expected* to sign on to key UN instruments, such as the UN Global Compact; and to respect key development agendas upheld by states and corporations alike. These instruments, while limited in their lack of binding legal terms, are therefore still important frameworks that influence the corporate value of cultural heritage and the corporate scope of interactions with cultural heritage.

The chapter starts with an extended contextual background looking at heritage as a human right and an overview of the historic changes in legislation and covenants for the protection of cultural heritage,

including the evolution to a broader definition of heritage that includes intangible heritage. The further discussion is framed around the concept of state and corporate duty as defined per the *UN Guidelines for Human Rights*, and focused on the three key UN instruments being used in the MNC reports, these being the *Millennium Development Goals 2015* and the *2030 Agenda for Sustainable Development*, and the connected role of the *UN Global Compact* for corporate sustainability.

### 7.1 Heritage as a human right

In the past decades there has been a strong evolution of laws and compliance requirements leading to stronger heritage protection. However, from an analysis of cultural heritage legislation, it is clear that cultural heritage is not yet recognized as a part of the human rights framework. And indeed, cultural heritage rights may be impossible to protect by legally binding "hard laws" because of the dynamic of exclusivity: all heritage ownership is somebody else's exclusion.

The big challenge to any legislation for cultural heritage as a human right is inherently tied to the exclusionary nature of heritage that makes it impossible to recognize and legally protect the heritages of all peoples. The argument for cultural heritage as a human right is based on the notion of the human "freedom to practice one's cultural beliefs and not have this practice hindered by others" (Rio Tinto 2011, 114) and this has been recognized as a human right since the end of the Second World War where cultural rights where recognized in the *Universal Declaration of Human Rights 1948 (Article 27)* and the *UN International Covenant on Economic, Social, and Cultural Rights (1966).* These cultural rights are related broadly to art and culture and they include cultural heritage, and minority rights and the access to culture. For example, the rights of people to access culture and to participate in culture of their choice as a key value of equality, human dignity, self-determination, and tolerance and non-discrimination.

The importance of cultural rights and access to cultural heritage as a human right is implicit within these UN instruments, with a focus also on the problem of the potential exclusivity of heritage.

> "Human rights include many very important cultural rights, which should be given equal attention, such as the right to participate in cultural life, enjoy one's culture, etc. Even these, however, are not unlimited. In accordance with international law, the right to culture is limited at the point at which it infringes on another human right" (UNESCO 2016).

The state role for cultural heritage, is defined both in terms of the duty to protect and an inherent responsibility. This is seen explicitly in the UN "Protect, Respect and Remedy" Framework as well as in Articles 1.1 and 1.2 of the 1966 International Covenant on Economic, Social and Cultural Rights by the UN High Commissioner for Human Rights (UNHCR). Article 1.1. discusses the state role to protect each people's right to self-determination and the right the right of each people to freely determine their political status and freely pursue economic, social and cultural development. Article 1.2 is focused on the right of each people to their own resources and means of subsistence.

The corporate interaction in contrast is explicitly tied to the responsibility of businesses to protect these human rights based on a notion of a "principled" way of doing business. In other words, it assumes a proactive corporate response (principles to do good), as in the below excerpt from the UN Global Compact's 'Ten Guiding Principles' for Business:

> "Corporate sustainability starts with a company's value system and a principled approach to doing business. This means operating in ways that, at a minimum, meet fundamental responsibilities in the areas of human rights, labor, environment and anti-corruption" (UN Global Compact 2016).

Key instruments of the past decades include the International Covenant on Economic, Social, and Cultural Rights in 1966; the Convention concerning the Protection of the World Cultural and Natural Heritage 1972 (hereafter World Heritage Convention 1972); the International Covenant on Civil and Political Rights; the Rio Declaration on Environment and Development 1992; the UNESCO Universal Declaration on Cultural Diversity 2001; the Convention on the Safeguarding of Intangible Heritage 2003; the UNESCO declaration concerning the Intentional Destruction of Cultural Heritage 2003; and the UN Declaration of the Rights of Indigenous Peoples 2007. The Fribourg Declaration on Cultural Rights 2007 explicitly refers in Issue 3 to identity and cultural heritage, including rights to access and the protection of resources for both present and future generations. (For further discussions of these legislations see also Burtenshaw 2014, Chechi 2014, Lowenthal 2011, Soderland and Lilley 2015, Silverman and Ruggles 2007, and Ziegler 2007).

Separately cultural heritage as a human right also began to be covered within the development agenda. The Millennium Summit of 2000 later led to the *2000 Millennium Declaration*, and the *2005 World Summit*. The Millennium Declaration again refers to cultural heritage and its protection only implicitly as part of broader shared values of freedom, tolerance, cultural diversity and overall access to culture. It brings an important additional focus on the shared values of equality and solidarity, especially for developing nations and for minorities, in the context of globalization. In this context of shifting national-boundaries it re-enforces the shared values of tolerance and peace, highlighting the rights to a diversity of belief, culture and language, and of differences between societies. In addition, it refers to the respect for nature and the importance of the natural heritage for future generations (and this may therefore overlap with cultural landscapes).

Overall within these instruments, cultural heritage is recognized and tactfully included, it is rarely an explicit protection or recognition of rights and ownership. However, the international recognition of cultural heritage as a human right remains indirect or non-binding (Lenzerini 2011, Soderland and Lilley 2015). Law has recognized indigenous rights of self-determination and in some cases of access to culture, including the rights to access of land and landscape. On top there are multiple international instruments relating to indigenous and tribal peoples and cultural rights in the context of development that allow for more direct inclusion of minorities and indigenous access to culture and landscapes. Recent researches especially in the past five years, have started to bring this discussion and its problems unequivocally to the table for discussion.

However, these key often act only as "soft laws" that do not bind non-state actors even in situations of disaster such as in the past decade's proliferating instances of attacks on cultural heritage or "heritage terrorism" (Soderland and Lilley 2015, 10). It likewise does not include measures to address non-compliance, other than suspension from committee membership (ibid). Moreover, even if binding legal terms exist, they do not offset the power-dynamics created by corporate capital. Big corporations with big legal teams may still have an advantage to circumvent the law: "cultural heritage may still be held as another means of the dominant cultural group imposing its agenda on others" (Chechi 2014, 185).

Soderland and Ian Lilley likewise note that international human rights related to cultural heritage have until recently been completely ignored by key UN instruments (cf. Meskell 2010 and Welch and Lilley 2013) and discuss how the UN declarations concerning the Millennium Development Goals (MDGs) have failed to include cultural heritage (2015, 5).

> "The absence of culture (and heritage) in the MDGs is now seen as a major oversight" with the UN General Assembly seeking to remedy this through the establishment in 2009 of a special procedure entitled "independent expert in the field of cultural rights", which has been noted for the "right of access to [,] and enjoyment of [,] cultural heritage" (Soderland and Lilley 2015, 5).

Arguably the concept of cultural heritage is in a constant struggle to be explicitly adopted in these values because of its exclusionary nature of interpretation. The de-facto definition of heritage as a human right is in itself problematic as the right to culture is limited at the point where it infringes on another human right. In such cultural heritage has a mixed relationship with human rights and cultural rights (Lowenthal 2011, Meskell 2002, Silverman and Ruggles 2007, Ziegler 2008). Just as cultural heritage can empower it can also be used to justify human rights abuses "whilst heritage can unite, it can also divide" … [and in such it is] "by no means a neutral category" nor is it inherently positive (Silverman and Ruggles 2007, 3). Unfortunately, this inherent risk earns cultural heritage an "uneasy place in the United Nations' call for universal human rights" (ibid, 5). It may take many more instances of cultural heritage being intentionally abused, destroyed, and lost, whether for political or economic motives, before cultural heritage rights become explicitly recognized.

### 7.2 From tangible to intangible heritage

Legislation for the safeguarding of cultural heritage as it exists today can be divided in terms of the protection of movable vs. immovable, visible vs. invisible, and tangible vs. intangible heritages, and is reviewed below there has been a slow shift in past decades to include the intangible, immovable and invisible heritages. An important historical context addressed below is this move out from a more Eurocentric focus on tangible heritage, and the broadening to include intangible heritages and living heritages within the legislation and the resultant changes in thought regarding heritage 'preservation'.

Up until the 1980s the regulatory environment was focused on moveable heritage or cultural property which then undertook a qualitative change in the 1990s with an expansion of the term of 'property' to consider a broader scope of heritage, particularly intangible cultural heritages (Al Attar, Alywin and Coombe 2009, Ziegler 2007). This period has also seen the inclusion of industrial heritage sites and the protection of indigenous perceptions, particularly spiritual values, alongside dream landscape of story-telling, and cultural landscapes with both non-visual and visual elements (Gfeller 2015, 498-499). In addition, whereas in early UNESCO conventions cultural and natural heritage were combined and treated together, they have later been separated to recognize the specificities of each (Gfeller 2015, 372-374).

Hodder has proposed that a focus on the tangible heritage (dealing with places) rather than a focus on the people (the human rights terminology) is actually a better means to protect local stakeholders-referring to the limits of the human rights discourse. He suggests that stakeholders could be better represented by a heritage focused definition, i.e. rights related to property, voting, adequate standard of living, and so forth (Hodder 2010, 2012). Meskell 2013 discusses some alternative methods for indigenous recognition especially within the World Heritage system and policy, and argues for a need for greater recognition of the network of indigenous experts such as via the establishment of a World Heritage Indigenous Peoples Council of Experts (WHIPCOE) who could help address and solve problems.

Tangible heritages have also traditionally been more protected than intangible heritages, such as in tangible heritage assets in the World Heritage Listing often seen as evidence of a Eurocentric approach to culture. New listings have been sought to offset this in the 1990s with a plethora of "cultural landscapes" referring to interactions between people and the natural environment (Frey and Pamini 2009, Frey, Pamini, and Steiner 2011). Furthermore, there has been increased consideration of industrial and agricultural landscapes within the World Heritage listing and to recognize these types of landscapes for their outstanding universal value, such as the conceptualization of 'dead' mines as part of the cultural landscape (Alvarez, Pieiga and Suarez-Lazare 2010).

The protection of immovable heritage has been a more recent development coming in parallel with the increasing scope and scale of development. Today there is an almost universal requirement that development projects be conducted with Environmental Impacts Assessments (EIA) policy. The

environmental protections set up in EIA policies are further supported by additional guidelines such as the *AkweKon Voluntary Guidelines 2004* which set out to outline conduct for sacred places: cultural, environmental, and social assessments concerning "development that may impact sacred sites, lands, or waters that are used or occupied by indigenous communities" (Rio Tinto 2011, 113). This has also been reflected in archaeological charters that have developed in the past decades such as the *1990 ICOMOS charter for Archaeological Protection in the Context of Development and Land-use*.

Other new regulations are likewise seeking to amend the status quo and give intangible heritage an equal voice in legislation. For example, the *1999 Burra Charter*, Australia, presented a unique step towards the recognition of the cultural significance of places. This charter was actually born from the local needs, reshaping the principles of the 1964 Venice Charter for Historic Monuments to make it relevant for the Australian environment. Particularly important in the 1999 charter is the trend to the concept of "physical" sites as "places of cultural significance" instead of a focus on sites or monuments. It identifies five criteria of significance, namely the *aesthetic, historic, scientific, social, and spiritual* (and this can be a useful guidance for valuation methodology (Throsby 2013, 458).

The *2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (CSICH)* has also helped create a shift in legal paradigm focusing on the international effort to safeguard "living heritages", referring to the social practices and traditions that contribute to the creation of distinctive cultural communities. This was preceded by a series of earlier recognitions of intangible heritages: for example, nineteen "masterpieces" recognized as cultural goods for their "orality or immateriality dimensions", and including the Nôfaku theatre in Japan, the Jemaa el-Fna Square in Marrakech, and the paths of San Giacomo di Compostela (Vecco 2010, 324). The convention seeks to "validate" the right of nationals to defend their cultures against unwanted influences from MNC and other external stakeholders (Brown 2005). At the same time, it falls short in the needs of intangible cultural heritage protection:

> "although there is nothing obviously harmful about the CSICH's ambitious program of cultural documentation, one struggles to imagine how it will protect cultures as living, dynamic systems" (Brown 2005, 47).

For example, critical for the safeguarding of living treasure is policy that recognizes the process of training so that the 'holders' of skills can pass these to the next generations:

> "the national living treasure does not own skills as intangible heritage properties, but holds them. A national living treasure inherited the skills from the past and transmits them to the future generation" (Goto 2013, 574).

In such many have argued that the convention is still inadequate to ensure adequate models for the protection of immaterial heritage understood beyond the Eurocentric legislative context of preservation rather than living traditions (Brown 2005, Lenzerini 2011, Meskell 2013).

Processes for protecting immateriality are already well-established in some countries, which raises the question of why UNESCO has been unable to successfully re-apply these models. For example, legislation has existed in Japan since 1950s that recognizes immateriality through the *separation* of the process of knowledge as a distinct element from the cultural good (Vecco 2010, 324). Goto 2013 also looks at this from a cultural economic perspective, emphasizing the many different definitions of intangible cultural heritages and how this also affects the development of different policy instruments. In Japan, where intangible heritage is widely recognized (and indeed carried by living peoples) there is a policy of protection for drama, music, craft-techniques and heritage "holders"-namely living people who do not own, but rather, holds a certain heritage skill and policy seeks to ensure its transmission to future generations (Goto 2013, 568). Likewise, many cultures focus on non-ownership rather than the traditional

policy focus on objects located within their "original" source, a notable example being from Papa New Guinea where from one research cultural elements are seen to have added value when circulated rather than safeguarded (Brown 2005, 47).

The *2005 Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (also referred to as *The Faro Convention*) aims to provide a framework for stakeholder inclusion opening the opportunities for anyone from society who wants to be involved in cultural heritage and its definition and management. The Faro Convention explicitly emphasizes the role of culture and cultural heritage and the value of cultural heritage towards sustainable development agendas (Rio Tinto 2011, 114). It recognizes the value of cultural heritage not only towards development policies and improved quality of life but also the value in itself for the 'contribution it can make to other policies'" (cf. Council of Europe 2005 in Klamer et al. 2013, 38). This convention and its development agenda focus will of course also influence the definition and role of heritage managers in the future as their roles as managers increasingly overlap with pluralistic economic and political agendas (Van den Dries et al. 2015).

Finally, the UNESCO 1972 convention for World Heritage is often relevant for corporations because of their link to the UNESCO World Heritage Sites or to the World Monuments Fund as a "global" partner, as seen in the examples of American Express, Canon, Google, Philips, Panasonic, Seaborne tours, Sony and many others. The UNESCO 1972 Convention "seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity". As per article 4 of the convention, each State Party recognizes:

> "the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State…"

In addition, the state role includes the duty to establish and support centers for training in the protection, conservation and presentation of heritage and encourage scientific research. Additionally, the UNESCO World Heritage Sites (WHS) List represents a role for the state that suggests the promotion of and raising awareness for sites of outstanding universal value via conservation, credibility, communication, capacity building, and so forth (UNESCO, 2008). There is a focus on the value of heritage and its enjoyment and this holds both for tangible and intangible cultural heritage (ICH):

> "With respect to ICH, this translates into an obligation not only to avoid direct interference by state officials with the enjoyment by the communities and persons concerned of their intangible heritage, but also to create the proper conditions to *ensure* that the heritage in point is *concretely* and *effectively* enjoyed by such communities and persons, in light of their specific expectations and needs" (Lenzerini 2011, 115 - italics original).

### 7.3 UN Guiding Principles for Human Rights

One of the core legislative frameworks being considered by MNCs at least in their stated and publicly available materials and reports is the *2011 UN Guiding Principles for Human Rights* (hereafter the UN Guiding Principles) and the associated UN Global Compact, discussed later.

The UN Guiding Principles are critical for the legislative evolution as they comprise the first ever "global standard for preventing and addressing the risk of adverse impacts on human rights linked to business activity" (UNHRC 2011). The purpose of the UN Guiding Principles is not to force new laws but to improve the results of existing international laws through the development of a comprehensive and holistic framework that makes it possible for "rights and obligations to be matched with appropriate remedies when breached" (Ruggie 2011, 6).

The guiding principles focus explicitly on both state and business responsibility, and moreover they apply to all States and businesses regardless of size, location, and so forth. The framework is divided into a three sets of guidelines focused on the responsibilities of the State ("the state duty to protect human rights") the responsibilities of businesses ("the corporate responsibility" to respect human rights, and the "access to remedy" (Ruggie 2011). These principles make a huge step to improve on the current limitations of the regulatory environment and they present an important step forward for the protection of human rights against adverse impacts caused or contributed to both by States and corporation.

Overall the Guidelines thus serve as a framework towards a more holistic and common platform, as described in the final report of the Special Representative to the Secretary General of the UNHCHR:

> "13. What do these Guiding Principles do? And how should they be read? Council endorsement of the Guiding Principles, by itself, will not bring business and human rights challenges to an end. But it will mark the end of the beginning: by establishing a common global platform for action, on which cumulative progress can be built, step-by-step, without foreclosing any other promising longer-term developments.
>
> 14. The Guiding Principles' normative contribution lies not in the creation of new international law obligations but in elaborating the implications of existing standards and practices for States and businesses; integrating them within a single, logically coherent and comprehensive template; and identifying where the current regime falls short and how it should be improved. Each Principle is accompanied by a commentary, further clarifying its meaning and implications" (Ruggie 2011, 5).

However, the rigor of these principles for cultural heritage depends on cultural heritage being recognized as a human right *a priori*.

Part I of the guidelines "The State Duty to Protect Human Rights" emphasizes the state responsibility for any abuse of human rights within their territory being carried out by third parties, including business enterprises, and with the responsibility to undertake steps to prevent abuses through legal tools. States are also expected to make these expectations explicit to any third party thinking of conducting business in the state's territories (P.1 and 2). The guidelines also emphasize the heightened abuses of human rights in conflict-afflicted areas and emphasize the additional state responsibility to uphold and support business respect for human rights in this context (P.7). The state is also bound to responsibilities to ensure transparency, making sure that government department, agencies and institutions are aware of these human rights obligations i.e. "vertical policy coherence" that serves to avoid the tensions between state implementation of policy (P.8). Overall then, the state has a key responsibility for the success of the available laws and policies through the establishment of in-country regulation, the monitoring of assessments and follow-through on companies' compliance, and to develop a policy for increased transparency and contract disclosure.

Part II of the guidelines "The Corporate Responsibility to Respect Human Rights" is based on the foundational principle that business enterprises should respect human rights both by avoiding infringement of rights and by addressing adverse impacts on human rights (P. 11)., and that this responsibility applies to those human rights that are internationally recognized, including at a minimum those of the International Bill of Human Rights and those of the International Labor Organization's Declaration on Fundamental Principles and Rights at Work : "Because business enterprises can have an impact on virtually the entire spectrum of internationally recognized human rights, their responsibility to respect applies to all such rights" (P.12). Businesses' responsibility requires that corporations must avoid negative human rights impacts, address them when they occur, and seek to prevent or mitigate adverse

impacts, including those related not only to their own activities but also those that occur through business relationships with other parties (P.13). The supporting commentary outlines the following "small and medium-sized enterprises may have less capacity as well as more informal processes and management structures than larger companies, so their respective policies and processes will take on different forms.

As per the guidelines, conducting due diligence will help businesses avoid the risk of human rights abuses, but by itself the process of conducting due diligence does not in itself absolve the enterprise of liability for any abuse they cause or contribute to. In conducting the diligence businesses are expected to (a) draw on internal, independent, and or external human rights expertise and (b) include meaningful consultation with "potentially affected groups and other relevant stakeholders, as appropriate to the size of the business enterprise and the nature and context of the operation" (P.18). Businesses are further responsible for the horizontal integration of findings from assessments, i.e. ensuring that all business units are aware of the findings and that the results are embedded into different functions (P.19); and to complete follow-up and feedback procedures (P.20). Furthermore, businesses are responsible for the external communication of these findings in a "form and frequency" appropriate to their size and scale and this "particularly when concerns are raised by or on behalf of affected stakeholders" (P.21). Policy for remediation is described in (P.22). (P.23) focuses on issues of context, ensuring that business enterprises uphold the same responsibilities no matter where they operate. (P.24) holds companies responsible for the proper prioritization of adverse human rights impacts, should it be necessary, with the responsibility to focus on the impact which would be the most severe. Importantly, this corporate responsibility to respect exists independently of States' abilities or willingness to fulfill their own human rights obligations.

Part III of the guidelines, "Access to Remedy" focuses on both the judicial and non-judicial grievance mechanisms to be carried out by the State in order to investigate, punish and redress business-related human rights abuses when they do occur (P.25-31) and are aimed at both states and corporations.

### 7.4 The 2015 UN Millennium Goals & 2030 Sustainable Development Agenda

*The 2015 UN Millennium Goals (MDG)*

Adopted by 189 UN Member States during the 2000 Millennium Summit the *UN Millennium Goals for Development (MDG) 2015* recognized the important responsibility and role of businesses in order to reach the Millennium Development Goals for 2015. Within the Millennium Development Goals (MDG) there was no goal directly focused on cultural heritage although Goal 7 focused on environmental responsibility can be linked to cultural heritage issues such as through the promotion of biodiversity. However, assessing the eight goals and their measurements in the 2015 MDG review, there is no mention of cultural heritage even in this context and there are no targets related directly to cultural heritage, although some recognition is given to the representation in the data of indigenous communities. It is only in 2010 that this oversight has been addressed in the '*MDG Outcome of the Millennium Summit'* adopted by the UN General Assembly which belated but for the first explicitly addressed and recognized "the contribution of culture to the achievement of the Millennium Development Goals (MDGs) and to development (para. 16 and 66)" (UNESCO 2011c) and re-emphasized in 2011 with the UN General Assembly *Resolution 66/208 on Culture and Development* which re-affirms the importance of culture within the overall poverty reduction and development agenda (ibid).

*The 2030 UN Agenda for Sustainable Development (SDA)*

The MDG have been replaced by the 2030 agenda by the *Transforming Our World: The 2030 Agenda for Sustainable Development* adopted by the United Nations in October 2015 as the post-2015 development agenda. The agenda which came into effect in January 2016 and drafts the development goals of the next

fifteen years until 2030. The new agenda introduces 17 goals and 169 targets, a dramatic increase versus the 8 goals and 21 targets of the previous MDG 2015. Similar to previous international instruments, it recognizes cultural rights in the context of peace, security and the right to self-determination (paragraph 35) and the value of intercultural understanding and tolerance in the connect of global citizenship (paragraph 36).

> "We pledge to foster intercultural understanding, tolerance, mutual respect and an ethic of global citizenship and shared responsibility. We acknowledge the natural and cultural diversity of the world and recognize that all cultures and civilizations can contribute to, and are crucial enablers of, sustainable development".

Different from the previous international agenda, it focuses all of its objective on *sustainable development* rather than development goals in isolation. This focus on sustainable development allows, for the first time, for an explicit focus on cultural and natural heritage and its protection, in line with sustainable development goals. Furthermore, there is overall more explicit focus on current and *future generations*, and a new element focused on cities and city renewal, goals that were not presented in the previous MDG 2015. As stated "The framework we are announcing today goes far beyond the Millennium Development Goals. Alongside continuing development priorities such as poverty eradication, health, education and food security and nutrition, it sets out a wide range of economic, social and environmental objectives" (paragraph 17); and likewise "It is important to recognize the link between sustainable development and other relevant ongoing processes in the economic, social and environmental fields" (paragraph 55).

Moreover, and perhaps most importantly as cultural heritage managers, the 2030 agenda explicitly recognizes cultural heritage in its targets, as described below.

> Goal 11. "Make cities and human settlements inclusive, safe, resilient and sustainable"

Below this goal, the agenda includes the following related targets:

> …
> 11.4 "Strengthen efforts to protect and safeguard the world's cultural and natural heritage"
> …
> 11. a "Support positive economic, social and environmental links between urban, peri-urban and rural areas by strengthening national and regional development planning".

These new targets allow for cultural heritage to really be considered for current and future state and corporate agendas. Other goals in the new 2030 agenda may also more implicitly be related to cultural heritage. For example, Goal 8 refers to the promotion of "sustained, inclusive and sustainable economic growth", including employment availability, and target 8.9 relates to sustainable tourism directly. Goal 12, to "ensure sustainable consumption and production patterns" is a direct call to action to both States and corporations, and again may overlap with cultural heritage for example in scenario of conflicts related to contested ownership, over-consumption of natural resources, and so forth. Goal 14, referring to the conservation and sustainable use of the oceans and marine environment may directly lead to improved protection of underwater cultural heritage; and Goal 15 related to the protection of natural environment and eco-systems may have implications for natural heritage and associated cultural landscapes.

Regarding progress and monitoring, the new agenda encourages Members States to conduct an inclusive stakeholder approach to the monitoring of the goals, including indigenous peoples, civil society, the private-sector and other stakeholders" (paragraph 78).

### 7.5 The UN Global Compact

The UN Global Compact is a voluntary call to action for companies to act sustainably and in accordance with ten universal principles on human rights, labor, environment and anti-corruption, and take actions that advance societal goal. Established in 1999 at the World Economic Forum by Kofi Annan, Former Secretary-General of the UN and its establishment has represented a specific and important change in the UN model of regulation towards more decentralized and network-focused regulation:

> "The set-up of the Global Compact represented a breach with the UN model of representational democracy and nation-state influence. It signaled an attempt by the UN to gather momentum and to take a leading role in establishing a new, voluntary kind of governance structure for the regulation of transnational corporations on a global scale" (Garsten and Jacobsson 2011, 383).

It is a highly popular framework for corporations, as seen both from its quantitative list of subscribed corporations and from the mention of the UN Global Compact in almost all of the corporate reports or documents analyzed in this research. As stated on its website homepage, the UN Global Compact is the "The World's Largest Corporate Sustainability Initiative".

> "The Guiding Principles require that companies have a policy commitment to respect human rights, and proactively take steps to prevent, mitigate and, where appropriate, remediate, their adverse human rights impact" (UN Global Compact 2011).

> "Since the year 2000, over 5000 business firms have subscribed to the UN Global Compact's call to engage in self-regulation in order to fill the regulatory vacuum that has emerged as a result of the process of globalization" (Scherer and Palazzo 2010, 2)

The vision is to create genuine collaboration where the interests of people, communities, and markets can be sustainably aligned. The Global Compact Outlines Ten Principles on human rights, labor, environment, and anti-corruption. These principles are derived from key legislation, including the UN Universal Declaration of Human Rights, the United Nations Convention Against Corruption, the Rio Declaration on Environment and Development and the International Labor Organization's Declaration on Fundamental Principles and Rights at Work.

The UN Global Compact has been recognized within research for its importance as a central actor for the promotion of global accountability. Despite its soft laws, it's network-based structure has had much more mobilizing power than similar instruments due to the network power, both to enforce regulation but also to strengthen the impression of authenticity: "each organization and code of conduct, standard or the like, strengthens each other" (Garsten and Jacobsson 2011, 384). This creates an ethically problematic approach to regulation: whilst this network serves as an important change in how corporations consider "regulation" it has also been much criticised due to the lack of binding mechanisms of enforcement. The risk of such loose network structures is of course that the United Nations risks granting multinational corproations a veneer of legitimacy through their inclusion in the compact, without any mandated action or change in behaviour. It risks being abused as another tool for corporate public-relations and branding, with with little impact on human rights and local interests (Garstenand Jacobsson 2011).

Moving beyond these critiques, the section below looks more specifically at how cultural heritage is presented within the UN Global Compact and whether cultural heritage matters within this soft regulation and standards.

Principles 1 and 2 are must relevant as they refer specifically to Human Rights: *Principle 1* - Businesses should support and respect the protection of internationally proclaimed human rights; and *Principle 2*-

corporations should ensure they are not complicit in human rights abuses. The UN Global Compact guidelines emphasizes not only the necessary due diligence for the avoidance of adverse impacts, but also calls for proactive action to support human rights:

> "This means seeing the opportunity to take voluntary action to make a positive contribution towards the protection and fulfillment of human rights whether through core business, strategic social investment/philanthropy, public policy engagement/advocacy, and/or partnerships and other collective action. Action to support human rights should be a complement to and not a substitute for action to respect human rights" (UN Global Compact 2011).

Further, Principle 1 calls for a clear process of human rights due diligence to demonstrate and ensure corporate responsibilities for human rights are being met, and this is process should draw on on internal as well as independent expertise in human rights to ensure an appropriate multi-stakeholder engagement.

Whilst it is a voluntary framework for inclusion, it is a seemingly pivotal source for MNCs in defining their CSR strategy. This is evidence not only in the scale of corporate inclusion (over eight thousand companies and four thousand non-business partners (UN Global Compact 2011), but also as seen in the report analysis in this research where the majority of companies referred the UN Global Compact as a key guiding instrument in their process of defining their sustainability and responsibility codes of conduct; and often taking these guidelines as the starting framework for stakeholder engagement and assessment. In such, the UN Guiding Principles, and the presence (or absence) of cultural heritage rights herein may serve as a blue-print for the topics that MNCs are considering when in their analysis of business ethics and their process of human rights due diligence.

The active participants on the UN Global Compact can be filtered using the tools on the website (Appendix C). There are two revealing findings from this filter platform used to find specific initiatives. First, there is no filter related to cultural rights or cultural heritage rights (although there are specific sections for detailed initiative areas such as children's rights, anti-corruption policies, women's empowerment principles, climate change, etc.). The section for human rights is referred to under initiatives for "Human Rights and Labor Working Group". When using the filter to sort for the companies involved in this initiative there are a total of 26 companies (out of a total of 6077 listed companies). This low ranking may be linked merely to an invalid filter or insufficient inputs, but a comparison of other initiatives suggests otherwise: caring for Climate has 301 results, Anti-Corruption initiatives have 341 results, and Women's Empowerment likewise has 266 results; although initiatives for Child Labor have only 6 results).

The list for Human Rights shown below also instantly reveals the home-country dominance of European companies as well as the sector dominance of key distractive industries and of monopolistic services such as telecommunications and finance. The 26 companies active in this filter, fall into the following industries: Food Producers, Industrial Engineering, Metals and Mining / General Industrials, Oil and Gas Producers, Gas, Water and Utilities / Electricity, Industrial Transportation, Telecommunications, Financials, Technology and Hardware, Support Services (Law), and Life Insurance. It is also relevant that ten of the twenty-six listed are from the disruptive industrials/ metals and mining or oil production sectors, a potentially telling evidence of high adverse impact being met with high 'voluntary' corporate response within certain key industries as part of a push reaction to ensure the social license to operate. Obviously this is only a quantitative summary of one filtering tool made available online, and should not be over-stated. However, it is presented here to illustrate an alternative useful 'ranking' of companies claiming an interest in specific human rights, and it may be a useful criterion for cultural heritage management research looking to assess the human right due diligence process across sectors. Indeed, many of the firms on this ranking have been focus corporations in heritage management and associated social sciences.

## 7.6 Discussion

As seen in this chapter, cultural heritage has gained more visibility in recent decades, but it is still largely absent from key UN instruments. Foundational instruments such as the UN Guiding Principles for Human Rights, still do not include cultural heritage protection as a key priority. The impression gained from current instruments is that cultural heritage only really matters within the development agenda; and even here it is limited.

The UN Millennium Goals 2015 do recognize access to culture but it is only an implicit link to cultural heritage. It is only post-2015 that the updated 2030 Agenda for Sustainable Development has expanded to include an explicit goal on cultural heritage protection. Beyond this development scope, there is no guideline or instrument to protect against more opportunistic usage of heritage such as its usage in marketing and advertising materials, as seen in the previous chapters. Several expansions of the key UN covenants and instruments may be needed to ensure heritage protection represents the true broad scope of MNC interactions with heritage, including through their activities and their wider communications.

Some of the changes apparent in the 2030 Sustainable Development Agenda clearly mark a new vernacular emphasis on cultural heritage and its value. Admittedly there is some conceit to celebrate this inclusion, considering it is only one out of 179 targets outlined. Nonetheless, it is, finally, the recognition of cultural heritage being reflected in the development agenda, and it is likely to be increased awareness and focus on cultural heritage by both States and MNC stakeholders.

The classification of cultural and natural heritage as a target under the Goal 11 of "cities and human settlement" is also worth commenting on and comparing to the similar concepts of smart cities, future generations, and urban sustainability within the report analysis (Chapter Four). Contrasting this with the prior chapters, it may be feasible that sectors like the automobile, and technology sectors, already closely associated with "smart cities" and "mobility" as key responsibility concepts, may also be the industries that are the closest conceptually to this Goal 11 and even to the resultant target of cultural heritage which falls under this pillar. Given the focus of the new 2030 Agenda, it would not be surprising if such corporations continue to expand their cultural heritage interactions such as the example of BMW's "Cultural Journey" or IBM's virtual technologies and solutions for heritage sites, both in the city and beyond.

The UN Global Compact explicitly links to and builds from the UN Guiding Principles, amongst other regulations. The lack of the explicit inclusion of cultural heritage as a human right is likely to have a direct impact on the corporate responsibility agenda and materiality assessment. As seen in the previous chapters, the majority of companies' investigated in this research reference the UN Global Compact, the Millennium Development Goals, and the UN Guiding Principles in their public reports as the key standards used to develop their responsibility agendas. If cultural heritage is not explicitly stated in these instruments, then it is to be expected perhaps that MNCs also do not elevate it to a key priority, or even consider it as a relevant human right being affected by corporate operations and communication.

The current UN instruments do not make specific outlines for situation of adverse impacts, such as the extractive industries or the banking sector. However, it does not consider the many examples of industries where operational and communication activities are impacting cultural heritage and cultural rights through the multiple 'pull' or proactive interactions with cultural heritage, which may also overlap with the area of marketing and advertising regulations. There is very limited binding as well as non-binding regulation in regards to how cultural heritage can be selected and represented by corporations.

Arguably, advertising guidelines for cultural heritage are limited by the multiple interpretations behind heritage and the potential conflicts of interpretation that adumbrate the ethical discussions of how heritage can be presented, according to different local stakeholders. Nonetheless, a safe advertising guidelines or guidance models could be provided, such as mandatory stakeholder inclusion within brand campaigns and their creation; or a more formalized 'veto' process to restrict the dissemination of potentially offensive or marginalizing materials. Today this exists to some extent through mass electronic media, where social messaging can easily lead to strong anti-corporate or anti-brand complaints, and the resultant retraction of marginalizing advertising materials. However universal access to such tools cannot be assumed.

A further gap may also be in the more ethical and educational guidelines that need to be provided to MNCs to inform and educate on the risks inherent behind many corporate communication messages, such as in the MNC appeal to a "glocal" campaign and the accompanying "particularization of the universal' and "universalization of the particular". Some human rights areas are starting to provide these tools, such as UNICEFs guidelines for corporation on children's rights and associated business principles. A similar manual and process of education could be implemented for cultural heritage rights, but today such documents and network are not well established. Indeed, the initial step to enable such relationships assumes a minimum acceptance of engagement by key stakeholders, including cultural heritage experts.

However, the existence of cultural heritage within UN instruments is a necessary step to ensure its global governance; especially in the context of weak regulation that defines the current context. "Unlike national governance with its monopoly on the use of force and the capacity to enforce regulations upon private actors within the national territory, global governance rests on voluntary contributions and weak or even absent enforcement mechanisms" (Scherer and Palazzo 2010, 2).

Admittedly, including cultural heritage within these instruments is likely to result in increased private-sector interaction with cultural heritage, as it becomes a more explicit and visible goal within the global development agenda. Such increased engagement could increase the negative externalities of such interactions and there are many risks of corporate interactions that need to be assessed on a case-by-case basis. At the same time, it could provide valuable new opportunities for shared value and innovation between the private-sector and the cultural heritage industry; and an important prioritization of cultural heritage within global stakeholder agendas.

We should not be scared to improve the scope of UN instruments and we need to ready and open to engage with the private-sector and to join platforms such as the UN Global Compact in order to sit at the same table and make this change happen.

# Chapter 8
# Conclusions

*"The past is now not a land to return to in a simple politics of memory. It has become a synchronic warehouse of cultural scenarios, a kind of temporal central casting, to which recourse can be taken as appropriate, depending on the movie to be made, the scene to be enacted, the hostages to be rescued" (Arjun Appadurai 2010, 30)*

The intersecting threads of this research have examined the use of heritage in the construction of national, corporate, and brand identity, the value of heritage for MNCs, and the contested opportunities and risks for heritage experts considering potential partnerships or engagement with MNC stakeholders.

As argued in this thesis, the breadth of industries using cultural heritage for the creation of corporate and brand image and identity (both within corporate responsibility reporting and within marketing campaigns) emphasizes its importance and value for MNCs. This is seen through the extensive use of cultural heritage by the MNCs examined in this thesis, including: American Express, BMW, Canon, Diageo, Google, Hewlett Packard, Honda, IBM, Guinness, Mercedes-Benz, Microsoft, Panasonic, Siemens, Philips, Volkswagen, and Unilever. From the consumer-goods and food industry, to automobiles, transport and mobility, to the consumer electronics and high-technology sectors, cultural heritage is being used to create shared meaning and identity across the MNC network. But what is the value of heritage for these corporations? Is cultural heritage being protected and respected? Are these corporations only concerned with cultural heritage as part of a temporary strategy, or is it part of the corporate core purpose?

The discussion in this final chapter focuses on the industries revealed in this research and the resultant challenges and opportunities of potential partnership and engagement. Whilst the focus on this research has been on specific examples during the research period (from approximately January 2013 to July 2014), the evidence of cultural engagement does not show signs of a slowdown. It is clear that for many individual corporation and industries the use of cultural heritage is not merely a one-off strategy, as is seen in the on-going support of cultural heritage by MNCs such as BMW, Canon, and Google. The evidence of on-going support, even if it is only within some industries, signals the importance of future research to provide a better understanding of these industries.

The broad context chosen for the research design has allowed for the discovery of clear cross-sector trends. However, this broad scope also makes it impossible to judge each case in its local context. Expanding the local impact of these MNC in their specific host-countries and understanding the effects on local stakeholders will be a critical area for future research. The discussions in this chapter should therefore be taken as a springboard for further investigation and ideation towards new models for engagement and shared value.

*The value of cultural heritage and how MNCs are involved with cultural heritage*

The theoretical framework has argued that one of the key values of cultural heritage, whether for communities and nation-state or by MNCs is the use of cultural heritage towards the construction of

identity. For the MNC this is true both in relation to corporate image and identity, and brand image and identity. Cultural heritage can be a means of creating a shared (imagined) identity and this imagining is important for the establishment of authenticity by brands and organizations across their local and global network.

MNC interactions cover a wide scope of activities, including direct operations, CSR activities, branding, and marketing activities. From a branding perspective, this construction of 'shared' meaning between the brand and its intended consumer is a critical way to build consumer loyalty, and it is linked in the branding vernacular both to the desired image of authenticity and the emotional appeal of a 'love-mark'. In other words' MNCs care about cultural heritage because they perceive it to have value for their potential customers and their resultant corporate sustainability and longevity.

MNCs may also use cultural heritage to showcase or demonstrate their specific product superiority as part of their selling proposition. Said otherwise, corporations may use cultural heritage as a canvas for their product messages and to showcase their product capabilities, whether this is a database for sharing stories, a new technology for mapping, or a high-standard photographic lens. Whilst this can be seen and judged as a very direct commercial and marketing strategy, it is not necessarily negative; this type of interaction may be an important channel to create significant social and scientific value and it should not be discredited simply because it helps the brand or the corporation.

Furthermore, in the context of the current "Fourth Industrial Revolution" (Schwab 2014) corporations are more consciously designing their corporate identity to ensure it appeals to consumers, citizens, and civil society. Consumers are increasingly being approached as a 'primary' stakeholder and this is especially true at the brand level where 'customer is king'. As argued in this research, cultural heritage will be important for corporations if they perceive that it is important for their target shoppers or consumers. Granted, this idea of relative empowerment has been rejected by some scholars as an overstated 'fetishism' that belies any real consumer agency (Appadurai 2010, Rajak 2011). Yet, at the same time for many MNCs there is evidence of a perceived consumer power, and this may be enough to influence corporate responsibility strategies. Consumers may not have absolute power, but they have more influential, lobbying, and activism power than ever before.

For cultural heritage managers, this also provides key opportunities for engagement such as through social media and new platforms for wider stakeholder representation and inclusion. Building wider consumer awareness of the importance of cultural heritage and of the challenges we face to safeguard cultural heritage may be the most influential instrument we have available to also influence corporate strategic choices. The voice of citizens (and this translates both as shoppers and consumers but also to employees within the firm) is a critical tool to influence MNC strategies.

The power of consumers can also be seen in consumer actions from product boycotts to social media criticisms, and in other industries consumers and the public have been able to make changes in MNC behaviors. There are several tools that exist in other domains to raise civil society awareness through naming and shaming lists, such as the Greenpeace Guide for Green Electronics, or the Oxfam's Behind the Brand Ranking of the sustainability profiles of the largest consumer products and food companies. Why is there no similar ranking for private-sector involvement with cultural heritage? Research institutes in the field of cultural heritage could consider what a similar ranking could look like for cultural heritage.

*Interacting with cultural heritage across industries*

The findings in this study have revealed several key industries that are involved with cultural heritage, including the high-technology industry (Google, Microsoft, HP, and IBM), the consumer-electronics industry (Canon, Siemens, Philips, and Panasonic); the automobile industry (Volkswagen, BMW,

Mercedes-Benz, and Honda); and the agricultural and alcohol industry (Ferrero, Guinness, Mahou). Additional examples such as from the consumer-goods industry (Unilever) are also important to consider, as they show the potential range and scope of industries that are using cultural heritage today.

In the consumer-electronics industry there are multiple examples of engagement by different companies. Many companies in this sector have a close association to cultural heritage because their products can also be directly used for cultural heritage preservation (for example, virtual reality technologies, digital imagery, lighting solutions at heritage sites, and so forth). In such it has a core business value, in addition to the value of building the corporate identity and narratives. Panasonic by lighting a heritage site at night contributes to improves the total access and use-value of the heritage site, but it also uses the heritage site to showcase its lighting technology and to illustrate a competitive superiority. Canon through its new virtual reality programs can provide important preservation tools to avoid the loss of cultural heritage or to provide improved visitor experience at sites, but it also considers the core business value of these tools and their direct consumption by the heritage industry. And like the case of Panasonic, heritage serves here for its instrumental value to illustrate the technology and its superiority. The same can be said of the Panasonic partnership with the `World Monument Fund', using Panasonic hardware to capture visuals of the World Heritage sites.

Many of the cases also show the strong appeal to a home-or host- country identity. Canon's corporate social responsibility report focuses on a local and highly nationalistic "Japanese" narrative that is linked to the MNC's home-country location. However, the corporation's global social media communications appeal to World Heritage and universal cultural value, showing imagery of sites from around the world. Panasonic, in the same sector, has a similar approach to universal cultural value via the support for the World Monuments Fund, but here it is a globalist approach aiming to attached share meaning to the concept of 'universal' heritage.

Likewise, in the high-technology sector, there are multiple activities by a range of corporate actors often related to core business (such as new cyber-platforms and tools for preservation and documentation). The most significant and established example is the case of Google where cultural heritage is specifically linked also to the brand purpose. Google's broader vision is to make information available to all worldwide internet users and cultural heritage is important here for its *informational value*. In other words, cultural heritage knowledge is valuable as a 'unit of information' that Google can share and make available to its users. At the same time, cultural heritage is also recognized by Google for its societal value. Several of Google's newer non-profit units under the framework of Google Technologies for Social Impact are explicitly focused on cultural heritage knowledge-sharing (for example, through the Google Cultural Institute, Google World Wonders, and Google Culture Labs). Google through its Cultural Institute platform also gives access to a unique documentation programme that is a fundamental move towards more universal heritage awareness and universal online and open-source "access" to sites. The similar types of databases by IMP, HP and Apple show the importance of this industry, and these are potentially valuable partners for new innovation that currently being under-valued by cultural heritage experts.

In contrast, in the automobile industry the value of cultural heritage is strongly tied to corporate and brand marketing strategies, but with a problematic perception by the industry of cultural heritage as a 'luxury' construct. BMW and Volkswagen both support various cultural heritage sponsorship projects but they refer to this as a form of luxury appeal used to connect to key customers and to differentiate their corporate image from that of competitors. Cultural heritage is seen by these MNCs as a luxury entertainment appealing to an elite socio-economic class.

In the agricultural, food and alcohol industry there is focus on marketing value, but more commonly tied to a specific appeal to geographical or specific local authenticities. The value of cultural heritage can be

seen here through its value to build the brand image on a specific 'national' imagining or embedded in a historic narrative, such as Ferrero's association with an Italian families and a nostalgia of the country-side, or Mahou beer brand and its association with Madrid through the narrative of the toreador bull-fighting culture. In both these examples, the narrative of the brand is used to re-inforce the image of local authenticity that correlates with the MNC's home country. Arguably, this is similar to the communication by Canon in Japan, where again cultural heritage is used to build a shared identity defining specific interpretations of 'us' and 'them' within the MNC network.

In many of these examples the findings can easily be extrapolated across the industry to understand a common industry-level perspective. However, this is not always the case. In the example of Unilever and the "Cif" brand the corporate involvement seems to be an isolated brand strategy. There is no evidence for a sustainable industry-level activity to support heritage and other key players in the industry are not engaging with cultural heritage whatsoever. Even within Unilever, the focus on cultural heritage is specific as a brand narrative to construct the Cif brand campaign; it is not being re-applied to other brands within the Unilever brand portfolio.

A very different approach is seen with Guinness beer brand (owned by Diageo) where the culture and livelihood of the Sapeur community of the Congo is featured in the "Made of More" marketing campaigns. This has nothing to do with the Guinness "national" heritage roots and is evidence of an appeal to global authenticity, with many associated problems of decontextualisation. The Guinness brand assets are overlaid with the imagery of the Sapeur community and its meaning and ideals. The resultant media campaign and TV-airing focused only on Northern Europe and Ireland, with a clear watch-out related to cultural heritage and its final "audience". Does the MNC have the right to 'choose' a specific cultural heritage to show in its marketing?

The example is a familiar one that is reminiscent of many examples of the use of heritage as a tool for the construction of national identity in a more political context. Recall the case of the Hashemite Kingdom of Jordan, which shows the use of similar narratives to build the Hashemite and Jordanian identities. Whether it is an example of the Bedouin tribes being projected on television in Jordan or the synonymous example of the Sapeur community projected onto a YouTube channel in the UK or anywhere else in the global consumer market, these examples are an important reminder of the power and value of cultural heritage but also of the risks of marginalization through its decontextualisation. What can a local community do to contest or to affirm the selection of heritage, and its representation within corporate imagery?

Across the industries the strategic rationale for MNC's involvement can be divided into seven core categories, separated based on their driving rationale as proactive (pull) or reactive (push) strategies. These are highlighted again in the table below, bringing a focus of attention on the ideas of heritage as core business, the use of heritage as a form of internal marketing, and the media and meaning-value of selling through cultural heritage. In contrast previous research has tended to focus on the reactive or push strategies related to public relations and legal restrictions.

| *Proactive / Pull strategies* | *Reactive / Push strategies* |
|---|---|
| *1. Core business*<br>*2. Internal marketing and creativity*<br>*3. Building media value*<br>*4. Selling through local authenticity (national and historic references)*<br>*5. Selling through global authenticity* | *1. Legal compliance and industry standards*<br>*2. Social license to operate*<br>*3. Reputation building (corporate greenwashing)* |

Note that the approach taken in this thesis has focused on the "corporate" voice of the MNC, but it has not investigated the individual stakeholders within the firm. Future research should expand on these categories to also understand how the drivers of MNC behavior change across the different levels of the corporation. Such research may be best suited to the organizational sciences in collaboration with an ethnography of the firm.

*The absence of heritage?*

A separate and paradoxical discussion that comes to light is regarding the *relative absence* of cultural heritage interactions across the sample. Whilst cultural heritage is *used* by corporations to build their corporate and brand identity and valued to this end, this does not always translate into a strong awareness of the importance of cultural heritage based on its societal value. It is therefore critical not to over-emphasize the *relative importance* of all of these cases and examples. Indeed, the relative significance of cultural heritage is still very limited across the total sample. For example, from the fifty corporate reports investigated in the CSR report analysis, only three reports explicitly refer to cultural heritage as part of their CSR strategy. None of the reports really consider local interests unless it relates to compulsory social and environment impact assessments or to the well-being of the corporation's own employees. Moreover, all of the cases of cultural heritage involvement that have been highlighted and analyzed, these are still only a few isolated examples among the many tens and hundreds of additional projects in which the MNCs studied are involved. The vast majority of MNCs do not include cultural heritage within their social responsibility and materiality assessments. With the exception of Canon (where cultural heritage is an intrinsic pillar within the social responsibility agenda) and of American Express (where historic preservation is a pillar of the American Express Foundation but not of the separate corporate unit), the other corporations explored have a very minor interest in cultural heritage when compared to other social responsibility strategies. Even if some corporations have expanded their involvement (such as BMW's efforts in 2015, with a new specific communication around Cultural Engagement), it still highlights an overall limited understanding or prioritizations of cultural heritage as a human right, or within the perceived rankings of societal responsibility.

Given the important of cultural heritage as a human right, why is it absent within these corporate assessments of responsibility? The answer - and potential solution - may be tied to the lack of cultural heritage within key UN instruments. Across the document analysis the majority of MNCs refer to key UN instruments as a guiding tool for their corporate social responsibility strategies, making particular reference to the UN Guiding Principles for Human Rights, the 2015 Millennium Development Goals and the revised 2030 Agenda for Sustainable Development. A few corporations from the financial and mining industries also make reference to specific industry principles.

The on-going lack of cultural heritage within these instruments is striking. Legal recognition of cultural heritage as a human right is perhaps impossible and indeed it may not even be desirable due to the exclusionary nature of cultural heritage; but one would expect a very strong recognition of cultural heritage within the soft laws of the wider UN instruments. In fact, the contrary is the case: cultural heritage has only been explicitly included in the recently updated 2030 Sustainable Development Goals. And, even here it is only as a sub-target:

> Goal (11) "Make cities and human settlements inclusive, safe, resilient, and sustainable"
>
> and with the associated target to
>
> (11.4) "Strengthen efforts to protect and safeguard the world's cultural and natural heritage".

Although cultural heritage is now at least in the agenda, it is hidden between so many additional goals and sub-goals that most corporations will never even read the small text, never mind forming a materiality assessment around it. Even if a corporation takes the time to analyze all one hundred and seventy-nine targets, there is only a limited chance, even under the 2030 agenda, that the safeguarding of cultural heritage will really be recognized as a key corporate responsibility. For MNCs to proactively consider cultural heritage as a key social development goal, it needs to be much better integrated within these key UN agendas.

A similar argument can be made for indigenous rights. As seen in Chapter Seven, indigenous rights are explicitly outlined in the UN Declaration of the Rights of Indigenous Peoples 2007, and they are echoes implicitly within the UN Guiding Principles and within the UN Global Compact, with the guidance that corporations should consider indigenous communities among their key stakeholders (paragraph 78). However, in most industries, corporate reports remain limited with a generic focus on human rights centered around employee rights, and related themes of diversity and respect within the workforce. Whilst there are a few exceptions, (for example, Rio Tinto in the mining industry), in most industries the focus on indigenous rights needs to be more explicitly highlighted within key UN instruments.

The safeguarding of cultural heritage and the respect for the rights of indigenous peoples needs to become a factor at least for consideration within the materiality assessments and CSR strategies of *any and every* corporation. This may be an aspirational strategy but it at least ensures the first logical step where corporations are acknowledging and considering their responsibilities. Inclusion in the CSR agenda is not a panacea for social value or for better outcomes, and indeed the expansion of CSR reporting has not meant improved standards for protection per se. If it is all just "talk", why should cultural heritage professionals even want heritage to be on the CSR agenda? But we should actively push for cultural heritage to be represented in these documents because its inclusion reflects awareness and recognition of cultural heritage as a key human right. Today, across industries, this is rarely the case. As one corporation recognizes heritage, it may also be a force to help for industry-wide changes and protections.

The categorization of cultural heritage within Goal 11 of the 2030 Agenda seems to also put a focus on mobility solutions related to the connection of urban and rural environments. Goal 11 describes the goal to make cities and human settlements 'inclusive, safe, resilient and sustainable', and in many ways this coincides with the discussion of smart cities, mobility, sustainability, and inclusiveness that is seen as a key theme in many MNC reports in 2013 and 2014. For example, different MNCs focused on problem-solving for future generations as one of their key social responsibilities and in many of the documents analyzed there is an explicit emphasis on future generations, smart cities, and urban planning as key areas where the corporation is looking to contribute to social value (see Chapter Four, Section 4.4). This is especially prominent again for the consumer electronics, automobiles and the high-tech sectors. It would be interesting to investigate the correlation between these agendas. Have these key players and industries been part of the development agenda and have they helped to shape it? What types of shared value can be found between this goal for heritage protection, and the corresponding mission of several corporations to protect cities and sites for future generations?

Furthermore, this research has also not uncovered any evidence of mitigation tools beyond those industries like the mining and minerals and the finance sector where Environmental Impact Assessments (EIAs) are already an industry standard. There is a need to build engagement and capacity at MNCs in all industries to encourage the proactive use of impact assessment tools, and to ensure that all MNCs are prepared to conduct these tools and use them to better assess their activities.

*Implications, challenges and opportunities*

Whilst the examples presented here cannot be presumed as "good" or "bad" practices per se, in some cases there is room to argue for a potential opportunity to work with key corporate stakeholders to find solutions and create shared value. Indeed, there are several corporations such as Canon and Google, where cultural heritage and its safeguarding is closely aligned with the MNC's stated corporate vision and values and even part of its core business interest. Enriching the understanding of MNCs across industries may bring new valuable ideas for innovation and partnership, including the development of new technologies, heritage preservation via documentation and overall strategies for education and awareness-raising.

From a pro-engagement perspective, what needs to be true in order to benefit from the untapped opportunities for partnerships? In the sector of consumer electronics, key players like Canon and Panasonic have already had a long-term association with cultural heritage and are often working in isolation to create new tools and technologies such as Canon's MREAL expansion. Many corporations are investing in new technologies and innovations for documentation, education, and awareness for cultural heritage and these are important tools which are being under-valued due to a lack of clear policies for engagement. It is the responsibility of professionals in the field of cultural heritage management to engage with these corporations to help amplify these tools beyond their current limited scope.

Unless cultural heritage organizations have the courage to engage with the private-sector, we will not be able to gain the knowledge that is needed to define suitable terms of engagement. But this will also need to be reciprocated. It will take openness from both 'sides' to create shared value, and currently we know very little about the attitude by corporations to partnership and engagement because we have limited learning and experience engaging with MNCs. At the same time the case study of Rio Tinto, and the critiques of the Rio Tinto funding proposals experienced by the World Archaeological Congress, are a reminder of the potential conflicts that can be created by partnerships involving financial resources. Any proposal for partnership requires clear transparency and protections. No topic can be off-limits or vetoed and both partners should seek to ensure transparency and independence as a minimum requirement.

Beyond these challenges of partnerships and engagement in general, there are also several challenges related to the actual contents of partnerships. Perhaps the strongest thread through this research is related to the question of heritage selection. MNC's strategic approach will remain focused on the "authorized heritage discourse" unless steps are made to change this through engagement and education. There is a critical role to be played by cultural heritage managers to help implement the correct education and processes among employees and top-management to ensure that the heritage discourse is widened to include greater community participation. In the high-tech industry this issue of authenticity and of 'authorized' heritage comes to play especially in the selection and education of heritage sites across digital platforms.

IBM, Google, and other high-technology players are seeking to fulfill an information gap that exists in terms of open-source access to cultural heritage through the web. However, there is an inherent watch out for how this heritage is being selected. For example, the Google site described its early partnerships as being the "world's greatest museums" and for the first four years of the Google Arts project / Google Cultural Institute the selection of heritage was focused almost exclusively on master arts and examples of (Western) museum expertise. Whilst improvements have been made, there is also arguably a need to help educate the brand to extend its selection beyond the currently more Western heritage discourse. A key next step would be to kick off conferences with the Google engineers and brand managers to co-design and contribute to a new selection method using the Google resources. Research to also explore how selection is happening in these examples is also a critical area for future research. It would be valuable to break-down the current process to understand if there is a guideline for heritage valuation that is being

used to expand these sites. Are companies like Google and IBM using the UNESCO world heritage examples, or are they following another 'ranking' of heritage 'value'? Is there local stakeholder inclusion in the selection process? Who does a company like Google understand as the "experts"? From the evolution of the Google World Wonder site over the past two years from 2014-2016, it seems to follow an organic evolution without any clear principles for heritage valuation and selection, and this is an obvious area where a partnership could bring added value for both sides.

If Google and other similar corporations have failed to engage in more participatory methods of selection, is it the fault of the brand managers and engineers who are building these platforms, or is it rather with the wider community of cultural heritage 'experts' who have not helped create alternative processes of selection? If anything, the high-technology sector is likely to be the industry that is most capable of creating a truly participatory environment – indeed, it has already created novel platforms for crowd-participation. Indeed, a platform like Google Culture has the potential to become a pioneer of participatory heritage selection and to truly move towards multi-vocal and open process of heritage selection. Furthermore, platforms like these are not only powerful tools for awareness-raising, but also as a means of non-intrusive preservation and documentation. Such interactions are also seen, albeit to a much less extent, across the high-tech industry (including HP, Microsoft, and IBM).

On the other hand, all engagement will come with its challenges. One challenge highlighted by the findings is about the use of cultural heritage to construct a narrative of *luxury*. While some MNCs represent an important potential source of funding, their engagement may also serve to reinforce an elitist perception of cultural heritage. The appeal by MNCs - especially prominently seen in the automobiles industry - towards an outdate and elitist idea of heritage is problematic and yet it is not unlike the conception of culture held by UNESCO in the 1960s and 1970s, a conception that the cultural heritage community has struggled to evolve over the past decades. What are the necessary steps to also educate MNCs and to move them beyond this outdated concept of heritage? Will they care to listen and will they be willing to engage? Or will the marketing and branding value of cultural heritage trump all its other values? What is *their attitude* to engagement?

Another challenge is the use of cultural heritage by different brands to represent specific cultures and with the risk and problem of their decontextualisation, as already discussed in this conclusion. The scope of cultural heritage and the breadth of identities, interpretations, and meanings for different stakeholders makes it impossible to proactively restrict this practice. As proposed by Tunbridge and Ashworth (1996) all heritage ownership is the exclusion of some *other* heritage, and this exclusionary nature makes it impossible to define the scope of right and wrong interpretations. However, tools for mitigation and for more informed stakeholder inclusion would help to reduce the negative impacts of this use of heritage.

As a tangible recommendation, the development of a framework for advertising ethics and principles would be a compelling first step to educate corporations. Currently there is no means for local stakeholders to veto offensive or marginalizing advertising materials except perhaps through their consumer power (such as boycotts and social media criticisms as discussed by Hertz 2001, Klein 2010). The creation of basic normative guidelines would already be a step forward to better regulation of the corporate activities. Any such guideline should also encourage the early inclusion of local stakeholders and communities as part of a marketing or branding campaign (working with the corporation, or with media agencies, public-relations, and creative agencies). An immediate improvement may be to simply have local communities included as part of the campaign creation process. Similar guidelines already exist for other areas of human right protection (such as for children's rights through a specific unit for Integrated Corporate Engagement (ICE) created by UNICEF in 2013). Children's rights are another human right that is recognized somewhat with international instruments for human rights; but it is not always sufficiently protected by legally binding standards and there is significant variation across states in terms of the degree of child protection and the recognition of children's rights. Recognizing this gap,

UNICEF has created a series of Advertising Principles as well as several document outlining specific *Children's Rights and Business Principles*, and several defining the standards for potential private-sector partnerships (such as the "*Children Are Everyone's Business Workbook*"). Existent cultural heritage sites and networks from the academic community could provide this type of tool and guideline. For example, thinking within my own institution and network, such guidelines may be relevant for the Leiden-Stanford Global Heritage Network or the Common Sites platform.

MNCs' involvement with cultural heritage will certainly not decline in the next decades. Emergent business models such as shared value and social business may slowly change the nature of MNC operations and even of how businesses work, but it will still be many years before we reach this idealism of shared social value. *Selling cultural heritage* or brand and corporations *selling through cultural heritage* does not need to be seen as a selling out. However, it does need to be tracked, understood, and if necessary regulated to ensure that the benefits outweigh the costs and that the corporate duty to respect cultural heritage is being maintained. MNCs will continue to be involved with cultural heritage, but hopefully in the future this will be part of a more consciously participatory involvement with the direct inclusion of the academic community and with local communities towards the co-creation of shared value. Until then, there is a significant need for the heritage sector to work with MNCs to establish improved networks and new standards of engagement.

*Future research*

Whilst the research has been designed as a broad and cross-industry analysis there is a need for future research that returns to the corporate examples and provides further analysis of each case in a more grounded local context. It would be extremely valuable to conduct a secondary phase of research to understand their specific interactions by BMW, Google, Canon, American Express, and Unilever, and to provide more in-depth studies of each example. A specific area of interest would be a better examination of the internetwork relationship with both the public sector, and with cultural heritage organizations. What is the response of English Heritage to the Cif brand, or of the Ellis Island Foundation to the American Express Foundation? Is the stamp of these organizations another form of green-washing, or does it come with regulation and expert inclusion in the corporate activities and operations?

The research has also highlighted several different partnerships with cultural heritage organizations, or foundations and museums (Canon with the Kyoto Culture Association, Panasonic with the World Monument Fund, Google with thousands of partner museums, Unilever's Cif brand with English Heritage, the Albert Heijn supermarket chain with the Rijksmuseum in the Netherlands, American Express with the Ellis Island Foundation, and so forth). Future research should also explore these relationships to understand the dynamics of power and engagement, and the drivers for these partnerships. Are they mutual collaborations? Which 'side' has initiated these partnerships? Studying these cases will be a useful area of future research to gain more depth into how these partnerships have formed, and the strategic drivers for the partnership creation.

As mentioned previously, the research has also considered the MNC as a singular 'unit' of analysis in an intentional means to simplify the approach and assessment of the MNC strategy. However, in future research it would be necessary to analyze the roles and drivers within the levels of the corporation as an organizational unit and from an organizational sciences perspective. This requires a more detailed qualitative assessment of the corporate unit, the business units within the corporation, and the individual actions of both top management and employees. In particular, the employee role may be key for the initiation of change and for the recognition internally of social values within the corporation. An ethnography of employees within these firms, and more qualitative work to understand how they engage with cultural heritage would be a critical area for further investigation.

More work is also needed to unpack the global-local or universalist-relativist problematic within corporate communication. As proposed by Foster (2008) this relationship within the MNC network needs to be understood through a contextualized research that analyses local stakeholder interests and compares the cases of MNC activities across different home and host country environments. Many MNCs make claim to a 'glocal' approach and future research should unpack this claim to understand the impact and implications of MNC communication across a complex and inextricably interconnected network of citizens, consumers, producers, the so-called prosumer, and other stakeholders. Again, a focus on the global and local impacts of these key case-studies or of one key industry would be valuable.

From a conceptual level, important future work needs to also assess the stretched limits and boundaries of the definition of cultural heritage. This thesis argues for a definition of cultural heritage where it is understood as a construct that is changing and flexible. With this ascription of value even modern cultural goods have become part of the conscious inheritance that we chose to pass to future generations. There are many modern and even commercial products like the 'iPhone' which are arguably part of cultural meaning and belonging for different generations. The same may be true for the recognition of modern corporate industrial sites and even corporate museums including the Nestle Headquarters in Switzerland, the Volkswagen factory under the Third Reich, the Van Nelle Factory in The Netherlands, the Coca-Cola Museum, and so forth. This calls attention to the changing scope of cultural heritage and the important corporate interaction herein. Future theoretical work is needed to identify the potential boundaries of the constantly evolving definition and scope of cultural heritage to define whether and how to include corporate cultural goods, industrial sites, and other modern phenomena. Modern – and sometimes very corporate – examples of cultural heritage *do* need to be included in this definition. Failure to consider these constructs is against the principle of inclusivity. Who are 'we' to determine the 'right' kind of heritage as something located only in the past? Even if part of the meaning and identity has been created or constructed by a corporation, this does not make it the wrong kind of heritage.

Finally, this study has highlighted some areas of cross-disciplinary research that would be of value, combining cultural heritage and law, and collaboration within the area of overall area of business ethics. Law and legislation studies could provide valuable insight to the questions of corporate interaction and legislation. Some cases have been covered for example by Chechi (2014) but the scope of understanding is still fairly limited. What are the rights of communities to 'veto' advertisements? What types of ownership rights exist for the use of heritage by Google corporation, and by the Google Culture platform? In addition, in the field of business ethics there is very limited discussion of cultural heritage and its social value. Corporate social responsibility research has not analyzed cultural heritage as a key theme within the discussion of corporate reporting and there has been no real tracking of cultural heritage within broader CSR research. Research on the value of cultural heritage from the lens of business ethics would therefore be a valuable cross-disciplinary topic of future research.

## Notes

### Chapter One

[1] The process of economic valuation is divergent, measuring the individual or societal impact. Three of the most popular methods are the willingness-to-pay models (WTP), economic impact studies and related calculations of the *social return on investment*. WTP models measure "the maximum amount of money a consumer would pay to increase his level of welfare or to avoid the loss of it in relation to the consumption of that particular cultural heritage" (Plaza 2010). *Impact studies* measure the value of a specific cultural heritage in terms of the local economy and its overall externalities, for example the size of spending flows that accrue from a specific site measured against the outflows or costs. Calculations of *social return on investment* (SROI) are as already being used in some countries, for example in the Netherlands, to help determine funding allocation with sufficient societal 'return' (Van den Dries, Boom, and Van der Linde 2015). New models are also being proposed, to help improve the measures of the many cultural values, discussed above, that affect the economic equation and cannot be accurately described in monetary terms-for example the "cultural monitor" model (Klamer 2013) or models learn from models adjusted from other disciplines such as the QALY (quality-adjusted life years) model being used by health economists (Throsby 2013). For more reference to contingent value models see for example the works by Choi, Ritchie, Papandrea and Bennett 2010, Li and Lo 2004, Klamer 2013, Plaza 2010, Seenprachawong 2006, Snowball 2013, Tuan, Seenprachawong and Navrud 2009.

[2] Physical Cultural Resources as noted in the policy are also known as 'cultural heritage', 'cultural patrimony', 'cultural assets' or 'cultural property'. They are defined therein as the "movable or immovable objects, sites, structures, groups of structures, and natural features and landscapes that have archaeological, paleontological, historical, architectural, religious, aesthetic, or other cultural significance. Physical cultural resources may be located in urban or rural settings, and may be above or below ground, or under water, whilst cultural interest may be at the local, provincial or national level or within the international community" (World Bank, 2006)

[3] For example, the celebrated singer Samirah Tawfiq of Lebanese descent supposedly inspired by the Bedouin, popular both in Jordan and within the Arab world, has songs calling to the *Nabataean* origins. She sings of 'Jordan of the Red Kuffiyah' (Urdunn al-Qufiyyah al-Hamra) and Our Jordan Dirah, (Diritna al-Urdaniyyah) as well as songs in adulation of the monarch and promoting Amman, another merging entity in the national discourse (Massad 2001, 76).

[4] IbnKhaldun the famous 14th century historian writes that "his book will deal on the whole with the Arabs and their dynasties, as well with those 'famous nations' (*al-umam al-mashahir*) that were their contemporaries, such as the Nabateans, Syrians, Persians, the ancient Israelites, the Copts, the Greeks, the Romans, the Turks and the Europeans (al-Ifranja)" (Gerber 2004, 259) suggesting that historically the Nabataeans have not been seen as Arab but as a nation contemporaneous to the early Arab dynasties.

### Chapter Two

[5] Most managers were confused by what cultural heritage might be, and tended to refer instead to their corporate heritage, the "brand cultural heritage" or the "company cultural history". Only respondent stepped back, and spontaneously offered an approach to the question of what cultural heritage is from her own personal, and not professional viewpoint. Furthermore, although there was an almost unanimous focused on the importance of local connections, there was no mention of local interests, local stakeholder engagement, or specific codes and guidelines to consider the representatives of such "local" stories being appropriated by the corporation or brand. Even when prompted, managers did not refer to any such process. Some respondents did refer to consumer focus groups and consumer-focused interviews but these were strictly intended to provide date on consumer habits and usage. In other words, cultural heritage is not on their radar, despite a claimed interest in local community and culture.

### Chapter Five

[6] The IFC requires environmental assessments (EAs) for any projects being proposed for IFC financing, and this covers the same principles as highlighted in OP 4.01(IFC 1998) but it has been criticized for its funding choices and their global impact and their loans raised for projects in oil, gas, mining, and the chemical industries rather than infrastructure (Shephard 2011). An update and review process was completed in 2012 to seek to improve these

future funding decisions and the IFC has also launched a review of the Extractive Industry (2001) and a new Performance Standards (PS) (2006) with a sustainability framework for social and environmental Sustainability. These reviews come after two years of intense criticism from NGOs such as Amnesty International and Oxfam especially in regard to the human rights issues surround territorial rights of indigenous communities and the transparency of company's operating projects in contested areas. For instance, Amnesty International had criticized the 2006 standards for the failure to include a robust process for due diligence for human rights, and this is one of the changes that are included in the new policy. The main changes that occur through the updates are towards increased recognition of the client (the borrower or persons responsible for the project) towards human rights issues, in addition to issues of climate change, corporate governance, and gender (IFC 2011). According to the IFC official statement, the latest changes were identified through a matrix contrasting the 2006 Standards with the International Bill of Human Rights and the updates address human trafficking, forced evictions, and also issues concerning communities' access to cultural heritage (IFC 2010).

## Bibliography


Abramson, D. B. (2014). Conservation on the Edge: Peri-urban Settlement Heritage in China. *Change Over Time*, *4*(1), 114–140.

Adforum (2015). 'American Express - Statue of Liberty'. Adforum, advertisement campaign entry posting by Ogilvy and Mather (creative agency). Retrieved Dec 1 2015, from http://www.adforum.com/creative-work/ad/player/34565/statue-of-liberty/american-express

Adforum. (2014). 'Honda Saves the Drive-In'. Adforum, advertisement campaign entry posting by the Honda corporation. Retrieved Sept 1 2015 from http://www.adforum.com/award-organization/6650183/showcase/2014/ad/34499793

Adkins, S. (2004). *Cause-related marketing: who cares wins.* Oxford: Elsevier Butterworth-Heinemann.

Ahn, M., and Wu, H.-C. (2015). The Art of Nation Branding. *Public Organization Review*, *15*(1), 157–173. http://doi.org/10.1007/s11115-013-0255-6

Al-Attar, M., Aylwin, N., and Coomber, R. J. (2009). Indigenous Cultural Heritage Rights in International Human Rights Law. *Protection of First Nations Cultural Heritage*, 311–342.

Al-Hussainy, A., and Matthews, R. (2008). The Archaeological Heritage of Iraq in Historical Perspective. *Public Archaeology*, *7*(2), 91–100. http://doi.org/http://dx.10.1179/175355308X329973

Al-Mahadin, S. (2006). Tourism and power relations in Jordan: Contested discourses and semiotic shifts. In R. F. Daher (Ed.), *Tourism in the Middle East: Continuity, Change and Transformation* (pp. 308–325). England: Channel View Publications.

Al-Mahadin, S. (2007). An economy of legitimating discourses: the invention of the Bedouin and Petra as national signifiers in Jordan. *Critical Arts*, *21*(1), 86–105. http://doi.org/10.1080/02560040701398798

Allsop, L. (2012). 'Plans to restore crumbling Colosseum cause rumblings in Rome'. CNN Online, article. Retrieved Apr 8 2014 from http://edition.cnn.com/2012/01/06/world/europe/rome-colosseum-restoration-plan-protests/

Alvarez, J. P. F., and Garcia Lengomin-Piega, A. Suarez-Lazare, C. J. (2010). New concepts in reassessing mining heritage: A study and its implications from the Ancient Iron Mine of Llumeres (North Spain). *Journal of Cultural Heritage*, *11*(2), 172–179. http://doi.org/10.1016/j.culher.2010.01.001

Amaeshi, K. M., Adi, B. C., Ogbechie, C., and Amao, O. O. (2006). Corporate social responsibility in Nigeria: Western mimicry or indigenous influences? *Journal of Corporate Citizenship*, *2006*(24), 83–99. http://doi.org/10.2139/ssrn.896500

American Express (2016a). 'CSR'. American Express website. Retrieved Mar 1 2016, from http://about.americanexpress.com/oc/whoweare/

American Express (2016b). 'Grant List'. American Express website. Retrieved Mar 1 2016 from http://about.americanexpress.com/csr/docs/2011grantslist.pdf

American Express (2008). American Express Company 2007/2008 Corporate Citizenship Report. Retrieved Mar 1 2016 from http://about.americanexpress.com/csr/docs/cresp.pdf

American Express (2007). 'American Express and World Monuments Fund Launch Initiative to Sustain Historic Sites'. American Express website, press release. Retrieved Mar 1 2016, from http://ir.americanexpress.com/File/Index?KeyFile=5133515

Amestoy, V. A. (2013). Demand for cultural heritage. In I. Rizzo and A. Mignosa (Eds.), *Handbook on the Economics of Cultural Heritage* (pp. 89–110). Massachusetts, USA.

Anderson, B. (2006). *Imagined Communities. Reflections on the origin and spread of nationalism* (revised edition) London / New York: Verso.

Anderson, B. S. (2001). Writing the Nation: Textbooks of the Hashemite Kingdom of Jordan. *Comparative Studies of South Asia, Africa and the Middle East*, *21*(1–2), 5–14.

Antoun, R. T. (2000). Civil Society, Tribal Process, and Change in Jordan: An Anthropological View. *International Journal of Middle East Studies*, *32*(4), 441–463.

Appadurai, A. (2010). *Modernity at Large. Cultural Dimensions of Globalization* (9th ed.). Minneapolis: University of Minnesota Press.

Arazi, N. (2011). Safeguarding Archaeological Cultural Resources in Africa—Policies, Methods and Issues of (Non) Compliance. *African Archaeological Review*, *28*(1). http://doi.org/10.1007/s10437-011-9090-8

Art Daily (2015). 'Showcase cultural consultancy brokers three-year partnership between English Heritage and Unilever'. Art Daily, blog article, posted Jul 29 2015. Retrieved Aug 17 2015, from

http://artdaily.com/news/80336/Showcase-cultural-consultancy-brokers-three-year-partnership-between-English-Heritage-and-Unilever
Arts and Business (2013). 'Unilever and Tate Modern'. Arts and Business, blog article, posted Feb 2013. Retrieved Jul 30 2015, from http://artsandbusiness.bitc.org.uk/case-studies/unilever-and-tate-modern
Ashley, C., De Brine, P., Lehr, A., and Wilde, H. (2007). The Role of the Tourism Sector in Expanding Economic Opportunity. *Corporate Social Responsibility Initiative Report No. 23*, 1–56.
Ashworth, G. J. (1997). Is there a world heritage? In C. Landry and V. Serra (Eds.), *The Urban Age: The Cultural Heritage of Cities*. Washington DC: World Bank Group.
Asia Pacific Broadcasting Union (n.d.). National Geographic Channel and Panasonic renew partnership for "The World Heritage Special." Retrieved April 8 2015, from http://www.abu.org.my/Latest_News-@-National_Geographic_Channel_and_Panasonic_renew_partnership_for_%E2%80%98The_World_Heritage_Special%E2%80%99.aspx
Azaryahu, M., and Kooks, R. (2002). Mapping the nation: street names and Arab-Palestinian identity. *Nations and Nationalism*, *8*(2).
Báez, A., and Herrero, L. C. (2012). Using contingent valuation and cost-benefit analysis to design a policy for restoring cultural heritage. *Journal of Cultural Heritage*, *13*(3), 235–245. http://doi.org/10.1016/j.culher.2010.12.005
Bainton, N., Ballard, C., Gillespie, K., and Hall, N. (2011). Stepping Stones Across the Lihir Islands: Developing Cultural Heritage Management in the Context of a Gold-Mining Operation. *International Journal of Cultural Property*, *18*(1), 81–110. http://doi.org/http://dx.doi.org/10.1017/S0940739111000087
Baker, M., and Roberts, J. (2011). All in the Mind? Ethical Identity and the Allure of Corporate Responsibility. *Journal of Business Ethics*, *101*(SUPPL.1), 5–15. http://doi.org/10.1007/s10551-011-1171-8
Banet-Weiser, S., and Lapsansky, C. (2008). RED is the New Black: Brand Culture , Consumer Citizenship and Political Possibility 1. *Journal of Communication*, *2*, 1248–1268.
Barr, A. (2015). 'Google's 'Don't Be Evil' Becomes Alphabet's 'Do the Right Thing''. Wall Street Journal, blog article. Retrieved Apr 4, 2016, from http://blogs.wsj.com/digits/2015/10/02/as-google-becomes-alphabet-dont-be-evil-vanishes/
Barr, M. (2012). Nation branding as nation building: China's Image Campaign. *East Asia, 29*(1), 81–94. http://doi.org/10.1007/s12140-011-9159-7
Batty, D. (2012). 'Unilever ends £4.4m sponsorship of Tate Modern's turbine hall'. The Guardian, Aug 16 2012. Retrieved Nov 7 2013, from http://www.theguardian.com/artanddesign/2012/aug/16/unilever-ends-turbine-hall-sponsorship
Bell, G., and Zaheer, A. (2007). Geography, Networks, and Knowledge Flow. *Organization Science*, *18*(6), 955–972.
Benedikter, R. (2004). Privatisation of Italian Cultural Heritage. *International Journal of Heritage Studies*, *10*(May 2013), 369–389. http://doi.org/10.1080/1352725042000257393
Benhamou, F. (2013). Public intervention for cultural heritage: normative issues and tools. In I. Rizzo and A. Mignosa (Eds.), *Handbook on the Economics of Cultural Heritage* (pp. 3–17). Massachusetts, USA: Edward Elgar.
Benhamou, F. (1996). Is Increased Public Spending for the Preservation of Historic Monuments Inevitable? The French Case. *Journal of Cultural Economics*, *20*, 115–131.
Bennett, P., and Barker, G. (2011). Protecting Libya's Archaeological Heritage. *African Archaeological Review*, *28*(1), 5-25.
Benson, P., and Kirsch, S. (2010). Capitalism and the Politics of Resignation. *Current Anthropology*, *51*(4), 459–486.
Bernbeck, R., and Pollock, S. (1996). Ayodhya, Archaeology, and Identity. *Current Anthropology*, *37*(1), S138–S142.
Bhaba, H. K. (1994). *The Location of Culture*. New York, NY: Routledge.
Birks, M., and Mills, J. (2011). Essentials of Grounded Theory. In M. Birks and J. Mills (Eds.), *Grounded theory: a practical guide* (pp. 1-14). http://doi.org/10.1007/978-3-8349-9258-1_12
Blaschke, M. (2012). Explore historic sites with the World Wonders Project. Retrieved Jul 8 2015, from https://googleblog.blogspot.ch/2012/05/explore-historic-sites-with-world.html
Blumenfield, T., and Silverman, H. (Eds.). (2013). Introduction. Cultural Heritage Politics in China: An Introduction. In *Cultural Heritage Politics in China* (pp. 3–22). New York: Springer.
Bovingdon, G. (2004). Autonomy in Xinjiang: Han nationalist imperatives and Uyghur discontent. Research report. Washington: Policy Studies, East-West Center.

Bowen, A.G. (2009). Document Analysis as a Qualitative Research Method. *Quality Research Journal*, *9*(2), 27–40. http://doi.org/10.3316/qrj0902027
Bowitz, E., and Ibenholt, K. (2009). Economic impacts of cultural heritage - Research and perspectives. *Journal of Cultural Heritage*, *10*(1), 1–8. http://doi.org/10.1016/j.culher.2008.09.002
Boyes, S. (2014). Rio Tinto Simandou: Exporting Iron Mountains (Part 1 of 2). *National Geographic Explorers Journal*. Retrieved Nov 13 2015, from http://voices.nationalgeographic.com/2014/01/27/riot-into-simandou-exporting-iron-mountains-part-1-of-4/
BMW (2015). BMW Cultural Engagement Report. https://www.bmwgroup.com/content/dam/bmw-group-websites/bmwgroup_com/responsibility/downloads/en/2015/BMW_Group_CulturalEngagement_en.pdf
Brading, D. A. (2001). Monuments and nationalism in modern Mexico. *Nations and Nationalism*, *7*(4), 521–531. http://doi.org/10.1111/1469-8219.00031
Brammer, S., Jackson, G., and Matten, D. (2012). Corporate Social Responsibility and institutional theory: new perspectives on private governance. *Socio-Economic Review*, *10*, 3-28. http://doi.org/10.1093/ser/mwr030
Brandenburg University of Technology. (2009). World Heritage and Cultural Diversity – Challenges for University Education. In *World Heritage and Cultural Diversity - Challenges for University Education* (pp. 1–9). Cottbus. Retrieved Feb 12 2012, from www.tu-cottbus.de/whs/conference2009
British Museum (2015). 'Days of the Dead Festival at the British Museum'. British Museum, press release. Retrieved Mar 31 2016 from https://www.britishmuseum.org/about_us/news_and_press/press_releases/2015/days_of_the_dead_festival.asp
Brodie, N., Doole, J. J., and Watson, P. (2000). *Stealing History: The Illicit Trade in Cultural Material*. McDonald Institute for Archaeological Research. Retrieved Aug 7 2013, from http://www2.mcdonald.cam.ac.uk/projects/iarc/culturewithoutcontext/issue6/stealinghistory-report.htm\nhttp://www.worldcat.org/oclc/44579791
Brower, J., and Mahajan, V. (2013). Driven to Be Good: A Stakeholder Theory Perspective on the Drivers of Corporate Social Performance. *Journal of Business Ethics*, *117*(2), 313–331. http://doi.org/10.1007/s10551-012-1523-z
Brown, M. F. (2005). Heritage Trouble: Recent Work on the Protection of Intangible Cultural Property. *International Journal of Cultural Property*, *12*, 40–61. http://doi.org/10.1017/S0940739105050010
Brown, T. J., Dacin, P. A., Pratt, M. G., and Whetten, D. A. (2006). Identity, Intended Image, Construed Image, and Reputation: An Interdisciplinary Framework and Suggested Terminology. *Journal of the Academy of Marketing Science*, *34*(2), 99–106. http://doi.org/10.1177/0092070305284969
Bunker-Whittington, K., Owen-Smith, J., and Powell, W. (2009). Networks, Propinquity, and Innovation in Knowledge-intensive Industries. *Administrative Science Quarterly, 54*, 90–122.
Burtenshaw, P. (2014). Mind the Gap: Cultural and Economic Values in Archaeology. *Public Archaeology*, *13*(1–3), 48–58. http://doi.org/10.1179/1465518714Z.00000000053
Business Standard (2013). 'Taj Mahal to be adopted under Clean India campaign'. Business Standard, New Delhi, July 23 2013. Retrieved Sep 2 2014, from http://www.business-standard.com/article/news-ians/taj-mahal-to-be-adopted-under-clean-india-campaign-113072300845_1.html
Buysse, K., and Verbeke, A. (2003). Proactive environmental strategies: A stakeholder management perspective. *Strategic Management Journal*, *24*(5), 453–470. http://doi.org/10.1002/smj.299
Calvano, L. (2008). Multinational corporations and local communities: A critical analysis of conflict. *Journal of Business Ethics*, *82*(4), 793–805. http://doi.org/10.1007/s10551-007-9593-z
Canon (2015). Canon Sustainability Report 2015. Retrieved from http://www.canon.com/csr/report/pdf/canon-sus-2015-e.pdf
Carr, J. H., and Servon, L. J. (2008). Vernacular Culture and Urban Economic Development: Thinking Outside the (Big) Box. *Journal of the American Planning Association*, *75*(1), 28–40. http://doi.org/10.1080/01944360802539226
Carroll, A. B. (2004). Managing ethically with global stakeholders: A present and future challenge. *Academy of Management Executive*, *18*(2), 114–120. http://doi.org/10.5465/AME.2004.13836269
Carroll, A. B. (1999). Corporate social responsibility: Evolution of a definitional construct. *Business and Society*, *38*(3), 268–95.
Carroll, A. B., and Buchholtz, A. (2014). *Business and Society: Ethics, Sustainability, and Stakeholder Management* (9th ed.). Connecticut: Cemgage Learning.
Carroll, A. B., Cone, L., Feldman, M. A., and DaSilva, A. T. (2003). Align Your Brand with a Social Cause. *Harvard Business Review*, *81*(7). http://doi.org/10.1111/j.1468-2370.2009.00275

Carroll, A. B., and Shabana, K. M. (2010). The Business Case for Corporate Social Responsibility: A Review of Concepts, Research and Practice. *International Journal of Management Reviews*, *12*(1), 85–105.
Cernea, M. (2001). *Cultural Heritage and Development: A Framework for Action in the Middle East and North Africa*. The International Bank for Reconstruction and Development / The World Bank.
Chatterjee, P. (1997). The Politics of Heritage: The Culture War in Urban India. *The Urban Age: The Cultural Heritage of Cities*, *4*(4), 9–10.
Chechi, A. (2014). *Settlement of International Cultural Heritage Disputes*. Croydon: Oxford University Press.
China CSR (2009). 'BMW Gives For China's Intangible Cultural Heritage'. China CSR, June 12, 2009. Retrieved Mar 22 2016, from http://www.chinacsr.com/en/2009/06/12/5451-bmw-gives-for-chinas-intangible-cultural-heritage/
Choi, A. S., Ritchie, B. W., Papandrea, F., and Bennett, J. (2010). Economic valuation of cultural heritage sites: A choice modeling approach. *Tourism Management*, *31*(2), 213–220.
Cif Brazil (2014). 'Cif Limpiadores'. Facebook post. Retrieved Nov 15 2014, from https://www.facebook.com/CifLimpadores?fref=ts
Cif Brazil (2014). 'Cif ajuda a revelar a beleza do Cristo Redentor'. Youtube video posting. Retrieved Mar 25 2016, from https://www.youtube.com/watch?v=ZtaVxM-W8e8
Cif Indonesia (2013). 'Cif'. Facebook post. Retrieved March 22, 2016, from https://www.facebook.com/Cif-Indonesia-257964550990513/
Cif Indonesia (2013). 'Cleaning Project'. Cif brand website. Retrieved Mar 22 2016, from http://www.cif.co.id/Cleaning-Project/default.aspx
Cif UK (2015). 'Making England Shine'. Cif brand website. Retrieved Mar 31 2016, from http://www.cifclean.co.uk/article/detail/1034873/making-england-shine
Clarke, W. (2014). 'Cannes Lions Awards'. Coca-Cola website, speech excerpt by Coca-Cola marketing president North America, June 26 2014. Retrieved Sep 2 2014 from http://www.coca-colacompany.com/stories/cannes-lions-2014
Cleere, H. (2010). The uneasy bedfellows: universality and cultural heritage. In R. Layton, Stone P, and J. Thomas (Eds.), *Destruction and Conservation of Cultural Property,* (pp. 22–29). London: Routledge.
Coben, L. S. (2014). Sustainable Preservation: Creating Entrepreneurs, Opportunities, and Measurable Results. *Public Archaeology*, *13*(1–3), 278–287. http://doi.org/10.1179/1465518714Z.00000000072
Comer, D. C. (2012). *Tourism and Archaeological Heritage Management at Petra, Driver to Development or Destruction? Springer Briefs in Archaeology* (ebook). Springer. http://doi.org/10.1007/978-1-4614-1481-0
Comer, D. C. (2014). Threats to the Archaeological Heritage in the Laissez-Faire World of Tourism: The Need for Global Standards as a Global Public Good. *Public Archaeology*, *13*(1–3), 123–134. http://doi.org/10.1179/1465518714Z.00000000060
Cone Communications (2011). *2011 Cone / Echo Global CR Opportunity Study*. Boston, MA. Retrieved Jul 3 2015, from www.coneinc.com/globalCRstudy
Cone Communications (2008). *Past. Present. Future. The 25th Anniversary of Cause Marketing*. Cone Communications Case Studies. Retrieved Jul 3 2015, from http://cdn.volunteermatch.org/www/corporations/resources/cone_research.pdf
Conesa, H. M., Schulin, R., and Nowack, B. (2008). Mining landscape: A cultural tourist opportunity or an environmental problem? The study case of the Cartagena-La Unión Mining District (SE Spain). *Ecological Economics*, *64*(4), 690–700. http://doi.org/10.1016/j.ecolecon.2007.06.023
Corbin, J., and Strauss, A. (2008). Basics of qualitative research: techniques and procedures for developing grounded theory. (3rd ed., pp. 1–8). California: Sage Publications.
Cotula, L., Vermeulen, S., Leonard, R., and Keeley, J. (2009). Land grab or development opportunity? international land deals in Africa Land grab or development opportunity? *Order A Journal On the Theory Of Ordered Sets And Its Applications*, *36*(8), 130. http://doi.org/978-1-84369-741-1
Creswell, J. W. (2008). The Selection of a Research Design. In *Research design: qualitative, quantitative, and mixed methods approaches* (4th ed., pp. 3–22). http://doi.org/45593:01
Cross, J., and Street, A. (2009). Anthropology at the Bottom of the Pyramid. *Anthropology Today*, *24*(4), 4–9.
Crozo, M. A. (1997). Rediscovering Quito's past through partnerships. *The Urban Age: The Cultural Heritage of Cities*, *4*(4).
CSR Wire (2014). 'Brands Shaping Culture: Leaders from Unilever, Patagonia, IBM, and Facebook to Speak at the 2014 We First Brand Leadership Summit'. CSR Wire, press release, Sept 11 2014. Retrieved Nov 22, 2015, from http://www.csrwire.com/press_releases/37331-Brands-Shaping-Culture-Leaders-from-Unilever-

Patagonia-IBM-and-Facebook-to-Speak-at-the-2014-We-First-Brand-Leadership-Summit?tracking_source=rss
De la Torre, M., & Mason, R. (2002). Introduction. In M. de la Torre & R. Mason (Eds.), *Assessing the Values of Cultural Heritage: Research Report* (pp. 3–4). Los Angeles: The Getty Conservation Institute. Retrieved Sept 18 2016, from https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf
De Lange, M., and De Waal, M. (2012). *Virtueel Platform: Ownership in the Hybrid City*. The Netherlands.
Deloumeaux, L. (2013). Current challenges in cultural statistics: a focus on heritage. In I. Rizzo and A. Mignosa (Eds.), *A Handbook of Cultural Economics* (pp. 187–200). Massachusetts: Edward Elgar.
Demoule, J. P. (2010). The crisis - economic, ideological, and archaeological. In N. Schlanger and K. Aitchison (Eds.), *Archaeology and the global economic crisis. Multiple impacts, possible solutions*. Belgium: Culture Lab Editions.
Dhanaraj, C., and Parkhe, A. (2006). Orchestrating innovation networks. *Academy of Management Review*, *31*(3), 659–669.
Dieleman, M., and Sachs, W. M. (2008). Co-evolution of Institutions and Corporations in Emerging Economies: How the Salim Group Morphed into an Institution of Suharto's Crony Regime. *Journal of Management Studies*, *45*(7).
Dodd, L. S. (2007). Heritage formulation in overtly politicized environments: A commentary. *Archaeologies*, *3*(1), 4–15. http://doi.org/10.1007/s11759-007-9002-3
Dutta, M., Banerjee, S., and Husain, Z. (2007). Untapped demand for heritage: A contingent valuation study of Prinsep Ghat, Calcutta. *Tourism Management*, *28*(1), 83–95. http://doi.org/10.1016/j.tourman.2005.07.021
Economist (2012). 'Booming Mongolia. Mine, all mine'. The Economist, online reprint, Jan 21 2012. Retrieved Apr 2 2015, from http://www.economist.com/node/21543113
Edelman (2014). Edelman Trust Barometer Survey. Retrieved Feb 20 2016, from http://purpose.edelman.com/slides/introducing-goodpurpose-2012/#sthash.9onxUFNa.dpuf
Egberts, L. (2015). *Chosen Legacies. Heritage in the construction of regional identity*. Amsterdam: Vrije Universiteit
Ehrentraut, A. W. (1995). Cultural Nationalism, Corporate Interests and the Production of Architectural Heritage in Japan. *Canadian Review of Sociology*, *32*(2), 215–242.
Eirinburg, K. W. (1997). *The New Corporate Philanthropy*. *The Urban Age: The Cultural Heritage of Cities*. Washington DC, USA: World Bank.
Els, E. (2011). 'Gabriel Resources has $175 million war chest for ancient Roman gold mine'. Mining.com, Aug 3 2011. Retrieved Mar 1 2014 from http://www.mining.com/2011/08/03/gabriel-resources-has-175-million-war-chest-for-ancient-roman-gold-mine/
English Heritage (2015). 'Sponsorship. Unilever'. English Heritage website. Retrieved March 31, 2016, from http://www.english-heritage.org.uk/support-us/corporate-partnerships/sponsorship-new/Cif/
English Heritage (2014). 'Sponsorship. BMW'. English Heritage website. Retrieved March 31, 2016, from English Heritage (2014) Sponsorship web-page - BMW. Last accessed March 31st 2016, http://www.english-heritage.org.uk/support-us/corporate-partnerships/sponsorship-new/bmw/
Ernst and Young (2011). Turn Risks and Opportunities into Results. Exploring the top 10 risks and opportunities for global organizations. *Ernst & Young Global Report*. Retrieved Aug 12 2014from www.ey.com/top10challenges
Ernst and Young (2010). *Ernst & Young Business Risk Report 2010*. Retrieved Mar 31 2014, from http://www.ey.com/Publication/vwLUAssets/Business_risk_report_2010/$FILE/EY_Business_risk_report_2010.pdf
Evans, G. (2010). Mundo Maya: From Cancun to City of Culture. World Heritage in Post-colonial Mesoamerica *Current Issues in Tourism, 7*(4) http://doi.org/10.1080/13683500408667988
Evans, G. (2003). Hard-Branding the Cultural City: From Prado to Prada. *International Journal of Urban and Regional Research*, *27*(2), 417–440. http://doi.org/10.1111/1468-2427.00455
Fathi, S. (1994). *Jordan - an invented nation? Tribe state dynamics and the formation of national identity.* Hamburg: Deutsches Orient-Institut.
Featherstone, M. (2002). Cosmopolis: an introduction. *Theory, Culture and Society*, *19*(1), 1–16.
Fienieg, A., Parthesius, R., Groot, B., Jaffe, R., Van der Linde, S., and Van Roosmalen, P. (2008). Heritage Trails: International Cultural Heritage Policies in a European Perspective. In G. Oostindie (Ed.), *Dutch Colonialism, Migration and Cultural Heritage* (pp. 23–63). Leiden: KITLV Press. http://doi.org/10.1163/9789004253889_003

Financial Express (2014). 'Corporates adopt monuments, cities in "Clean India" campaign'. Financial Express, Oct 3 2014, no author details. Retrieved Mar 31 2015 from http://archive.financialexpress.com/news/corporates-adopt-monuments-cities-in-clean-india-campaign/1295340
Fombrun, C. J., Gardberg, N., and Sever J.M. (2013). The Reputation Quotient: A Multi-Stakeholder Measure of Corporate Reputation. *Journal of Brand Management*, *7*(4) 241-255. http://doi.org/10.1057/bm.2000.10
Fombrun, C. J., and Van Riel, C. (2001). The Reputational Landscape. *Corporate Reputation Review*, *1*(1–2).
Foster, R. (2008). *Coca-Globalization: following soft drinks from New York to New Guinea*. New York: Palgrave Macmillan.
Frey, B. S., and Steiner, L. (2010). *World Heritage List: Does it make sense?* (Working Paper No. 484). Zurich.
Frey, B. S., and Pamini, P. (2009). Making World Heritage Truly Global: The Culture Certificate Scheme. *Oxonomics*, *4* (August 2008). http://doi.org/10.1111/j.1752-5209.2009.0033.x
Frey, B. S., and Pamini, P. (2009). *World Heritage: Where Are We? An Empirical Analysis* (Working Paper No. 2009–31). Basel.
Frey, B. S., Pamini, P., and Steiner, L. (2011). *What Determines the World Heritage List? An Econometric Analysis* (No. 1). Basel.
Fribourg Declaration of Cultural Rights (2007). Retrieved from https://www1.umn.edu/humanrts/instree/Fribourg Declaration.pdf
Fukukawa, K., Balmer, J. M. T., and Gray, E. R. (2007). Mapping the interface between corporate identity, ethics and corporate social responsibility. *Journal of Business Ethics*, *76*(1), 1–5. http://doi.org/10.1007/s10551-006-9277-0
Garsten, C., and Jacobsson, K. (2011). Transparency and legibility in international institutions: The UN Global Compact and post-political global ethics. *Social Anthropology*, *19*(4), 378–393. http://doi.org/10.1111/j.1469-8676.2011.00171.x
Gathercole, P. W., and Lowenthal, D. (1990). *The Politics of the Past*. (P. W. Gathercole and D. Lowenthal, Eds.). London: Unwin Hyman.
Gerber, H. (2004). The limits of constructedness: memory and nationalism in the Arab Middle East. *Nations and Nationalism*, *10*(3), 251–268. http://doi.org/10.1111/j.1354-5078.2004.00166.x
Gfeller, A. E. (2015). Anthropologizing and indigenizing heritage: The origins of the UNESCO Global Strategy for a representative, Balanced and Credible World Heritage List. *Journal of Social Archaeology*, *15*(3), 366–386. http://doi.org/10.1177/1469605315591398
Gfeller, A. E. (2013). Negotiating the meaning of global heritage: "cultural landscapes" in the UNESCO World Heritage Convention 1972-92. *Journal of Global History*, *8*(3), 483–503. http://doi.org/10.1017/S1740022813000387
Gilmore, J. H., and Pine II, J. (2007). *Authenticity: What consumers really want.* Boston: Harvard Business School Press.
Goldewijk, B. K., Frerks, G., and Van der Plas, E. (2011). Introduction. In B. K. Goldewijk, G. Frerks, and E. Van der Plas (Eds.), *Cultural Emergency in Conflict and Disaster*. Rotterdam: NAI Publishers.
Google (2015). 'Corporate Social Responsibility – Company – Google'. Google website. Retrieved Apr 4 2016, from http://www.google.cn/intl/en/about/company/responsibility/
Google (2012) 'Going Global in Search of Great Art'. Google, blog post, Apr 3 2012. Retrieved Mar 4 2017 from https://googleblog.blogspot.ch/2012/04/going-global-in-search-of-great-art.html
Google Cultural Institute (n.d.) 'Google Cultural Institute'. Retrieved Mar 17 2016, from www.google.com/worldwonders
Google Cultural Institute (2016). 'Google Cultural Institute – About'. Google Cultural Institute webpage. Retrieved Aug 17 2016 from https://www.google.com/culturalinstitute/about/partners/
Google World Wonders (2016a). Retrieved Aug17 2016 from https://www.google.com/culturalinstitute/beta/u/0/
Google World Wonders (2016b). 'Projects'. Retrieved Aug 17 2016, from https://www.google.com/culturalinstitute/beta/u/0/project
Google World Wonders (2016c). 'Places'. Retrieved Aug 17 2016, from https://www.google.com/culturalinstitute/beta/u/0/category/place
Google World Wonders (2016d). 'Partners'. Retrieved Aug 17 2016, from https://www.google.com/culturalinstitute/beta/u/0/partner?tab=map
Gordon, K., and Miyake, M. (1999). Deciphering Codes of Corporate Conduct: A Review of their Contents. *OECD Working Papers on International Investment.* Paris: OECD.

Goto, K. (2013). Policy for intangible cultural heritage in Japan: how it relates to creativity. In I. Rizzo and A. Ñignosa (Eds.), *Handbook On the Economics of Cultural Heritage* (pp. 567–585). Massachusetts: Edward Elgar.
Gould, P. G., and Burtenshaw, P. (2014). Archaeology and Economic Development. *Public Archaeology*, *13*, 3–9. http://doi.org/10.1179/1465518714Z.00000000075
Graham, B. (2000). Heritage as Knowledge: Capital or Culture. *Urban Studies*, *39*(5–6).
Grant, J. (2004). 'Smirnoff plays on Russian heritage in 'Not the usual' ad'. Brandrepublic.com, Apr 8 2004. Retrieved Mar 1 2014, from http://www.brandrepublic.com/news/207272/Smirnoff-plays-Russian-heritage-Not-usual-ad/
Gray, M. (2002). Development Strategies and the Political Economy of Tourism in Contemporary Jordan. In G. Joffé (Ed.), *Jordan in Transition*. London: Hurst and Company.
GreenPeace (2012). *Greenpeace's Guide of Green Companies*. Retrieved Jan 3 2015, from http://www.greenpeace.org/international/en/campaigns/climate-change/cool-it/Campaign-analysis/Guide-to-Greener-Electronics/
Grohmann, B., and Bodur, H. O. (2014). Brand Social Responsibility: Conceptualization, Measurement, and Outcomes. *Journal of Business Ethics*, *131*(2), 375–399. http://doi.org/10.1007/s10551-014-2279-4
Groot, B. (2009). *Archaeology and the archaeological heritage in the construction of national identity. A case study of the Hashemite Kingdom of Jordan (1921- present day)*. MA thesis, University of Leiden.
Guinness (2016). 'Guinness Adverts | Guinness'. Guinness website, last update Jan 8 2016. Retrieved Jun 15, 2016, from https://www.guinness.com/en/advertising/
Guinness (2014). 'Guinness Sapeurs Advert'. YouTube video, published Jan 12 2014. Retrieved Mar 1 2015 from https://www.youtube.com/watch?v=B-3sVWOxuXc.
Guinness (2014). 'Guinness Sapeurs campaign and documentary'. Guinness website. Retrieved Mar 1 2015, from http://www.guinness.com/en-gb/sapeurs/.
Note, per last access Sep 18 2016 this page is no longer available. Readers can refer to the YouTube video referenced above, or to the Guinness 'Behind the Scenes' interview retrieved Sept 18 2016 from https://www.guinness.com/en/advertising/the-sapeurs-behind-the-lens/
Hancox, S. (2011). 'Art, activism and the geopolitical imagination: Ai Weiwei's 'Sunflower Seeds''. *Journal of Media Practice*, *12*(3), 279–290. http://doi.org/10.1386/jmpr.12.3.279
Handelman, J. M. (2006). Corporate Identity and the Societal Constituent. *Journal of the Academy of Marketing Science*, *34*(2), 107–114. http://doi.org/10.1177/0092070305284970
Heikkila, E. J., and Peycam, P. (2010). Economic Development in the Shadow of Angkor Wat: Meaning, Legitimation, and Myth. *Journal of Planning Education and Research*, *29*, 294–309. http://doi.org/10.1177/0739456X09359167
Herrera, A. (2014). Commodifying the Indigenous in the Name of Development: The Hybridity of Heritage in the Twenty-First-Century Andes. *Public Archaeology*, *13*(1–3), 71–84. http://doi.org/10.1179/1465518714Z.00000000055
Hertz, N. (2001). *The Silent Takeover: Global Capitalism and the Death of Democracy*. New York: The Free Press.
Hesmondhalgh, D., and Pratt, A. (2005). Cultural industries and cultural policy. *International Journal of Cultural Policy*, *11*(1), 1–13. http://doi.org/10.1080/10286630500067598
Hodder, I. (2012). 'Ian Hodder in the role of archaeology in cultural heritage and human rights – Video interview'. Retrieved Sept 18 2016, from http://www.networkedheritage.org/2012/01/24/video-ian-hodder-on-the-role-of-archaeology-in-cultural-heritage-and-human-rights/
Hodder, I. (2010). Cultural Heritage Rights. *Anthropological Quarterly*, *83*(4), 861–882.
Hodder, I. (2004). The "Social" in Archaeological Theory: an historical and contemporary perspective. In L. Meskell and R. Prenal (Eds.), *A Companion to Social Archaeology*. Oxford: Blackwell.
Hoffman, M. R. (2010). Cultural pragmatism: A new approach to the international movement of antiquities. *Iowa Law Review*, *95*(2), 665–694.
Holladay, S. (2014). Corporate Integrity and Social responsibility. In R. Chandler (Ed.), *Business and Corporate Integrity: Sustaining Organizational Compliance, Ethics, and Trust* (pp. 53–77). Santa Barbara: ABC- CLIO.
Holtorf, C. (2010). Meta-stories of archaeology. *World Archaeology*, *42*(3), 381–393. http://doi.org/10.1080/00438243.2010.497382
Holtorf, C. (2008). Academic critique and the need for an open mind (response to Kristiansen). *Antiquity*, *82*(316), 490–492.

Homburg, J. A., Olsen, J. W., and Wait, G. (2011). *Protecting the Past, Preserving the Present. Report on Phase 1 Activities of the Oyu Tolgoi Cultural Heritage Program Design for Ömnögovi Aimag Oyu Tolgoi - Cultural Heritage Program*. Ulaanbaatar.

Honeychurch, W. (2010). Pastoral nomadic voices: A Mongolian archaeology for the future. *World Archaeology*, *42*(3), 405–417. http://doi.org/10.1080/00438243.2010.497389

Hutchings, R., and La Salle, M. (2015). Archaeology as Disaster Capitalism. *International Journal of Historical Archaeology*, *19*(4), 699–720. http://doi.org/10.1007/s10761-015-0308-3

IBM (2011). 'The Preservation of Culture through technology'. IBM website. Retrieved Jan 1 2016, from http://www-03.ibm.com/ibm/history/ibm100/us/en/icons/preservation/

IBM (2008). 'IBM and Palace Museum Announce Opening of the Forbidden City Virtual World Celebrating 600 years of Chinese Culture'. IBM, press release. Retrieved Feb 22 2014, from https://www-03.ibm.com/press/us/en/pressrelease/25379.wss

ICMM (2015). *Good Practice Guide: Indigenous Peoples and Mining*, *Second Edition*. ICMM, May 2015. Retrieved Sept 16 2016, from http://www.icmm.com/publications/pdfs/9520.pdf

ICMM (2010). *Good Practice Guide: Indigenous Peoples and Mining*. ICMM. Retrieved from http://www.icmm.com.

ICMM (2008). *Mining and Indigenous Peoples. Position Statement.* May 2008. London: ICMM.

IFC (2011). *IFC Updates Environmental and Social Standards, Strengthening Commitment to Sustainability and Transparency*. Washington D.C. Retrieved Feb 17 2014, from http://www.ifc.org/wps/wcm/connect/corp_ext_content/ifc_external_corporate_site/ifc+news/pressroom/environmental_social_standards_updates

IFC (2011). *Annex A. Summary of key changes in the sustainability policy and performance standards*. Washington DC: IFC. Retrieved Feb 17 2014, from http://www.ifc.org/wps/wcm/connect/b0be9a0049800a44a9e3fb336b93d75f/Board-Paper-IFC-AnnexA_August1-2011.pdf?MOD=AJPERES/

IFC (2010). *The International Bill of Human Rights and IFC Policies and Performance Standards.* Washington DC: IFC. Retrieved Sept 16 2016 from http://www.ifc.org/wps/wcm/connect/dc3e948049800ad7ac6afe336b93d75f/IBHR_and_IFC_Policies%2BPS-DRAFT.pdf?MOD=AJPERES

IFC (1998). *Operational Policies (OP. 4.01 Environmental Assessment)*. Retrieved Sept 16 2016, from http://www1.ifc.org/wps/wcm/connect/a7c211004885574abbfcfb6a6515bb18/OP401_EnvironmentalAssessment.pdf?MOD=AJPERES

Ingram, R., Skinner, S. J., and Taylor, V. A. (2005). "Consumers" evaluation of unethical marketing behaviors: The role of customer commitment. *Journal of Business Ethics*, *62*(3), 237–252. http://doi.org/10.1007/s10551-005-1899-0

Ionescu-Somers, A., and Seifert, R. W. (2014). Leapfrogging to Mainstream; Unilever Makes Lipton Tea Sustainable. *Supply Chain Forum: International Journal*, *15*(1), 68–73. http://doi.org/10.1080/16258312.2014.11517334

Jamali, D. (2010). The CSR of MNC Subsidiaries in Developing Countries: Global, Local, Substantive or Diluted? *Journal of Business Ethics*, *93*(SUPPL. 2), 181–200. http://doi.org/10.1007/s10551-010-0560-8

Jamali, D. (2008). A stakeholder approach to corporate social responsibility: A fresh perspective into theory and practice. *Journal of Business Ethics*, *82*(1), 213–231. http://doi.org/10.1007/s10551-007-9572-4

Jenkins, B. (2007). Expanding Economic Opportunity: The Role of Large Firms. *Corporate Social Responsibility Initiative Report, 17.* Cambridge: Kennedy School of Government, Harvard University.

Jenkins, R. (2005). Globalization, Corporate Social Responsibility and Poverty. *International Affairs*, *81*, 525–540. http://doi.org/10.1111/j.1468-2346.2005.00467

Jing Daily (2011). 'BMW Shows Artsy Side for Fifth Annual "China Culture Journey."' Jing Daily, Dec 11 2012. Retrieved Nov 22 2015, from http://jingdaily.com/bmw-shows-cultural-side-for-fifth-annual-china-culture-journey/

Johnston, J. (2008). The citizen-consumer hybrid: Ideological tensions and the case of Whole Foods Market. *Theory and Society*, *37*(3), 229–270. http://doi.org/10.1007/s11186-007-9058-5

Jones, G. (2013). Debating the Responsibility of Capitalism in Historical and Global Perspective. *Working Paper 14-004*, 1–44. Boston: Harvard Business School. Retrieved Dec 18 2013, from http://nrs.harvard.edu/urn-3:HUL.InstRepos:11508215

Jones, G., and Miskell, P. (2005). European Integration and Corporate Restructuring: The Strategy of Unilever, c.1957-c. 1990. *The Economic History Review, New Series*, *58*(1), 113–139.

Kanani, R. (2012). 'The American Express Foundation: An Inside Look with President Tim McClimon'. Forbes, interview article, May 7 2012. Retrieved Jul 7 2012, from http://www.forbes.com/sites/rahimkanani/2012/05/17/the-american-express-foundation-an-inside-look-with-president-tim-mcclimon/

Kankpeyeng, B. W., and DeCorse, C. R. (2004). Ghana's Vanishing past: Development, antiquities, and the destruction of the archaeological record. *African Archaeological Review*, *21*(2), 89–128. http://doi.org/10.1023/B:AARR.0000030786.24067.19

Kim, H.-E. (2011). Changing Climate, Changing Culture: Adding the Climate Change Dimension to the Protection of Intangible Cultural Heritage. *International Journal of Cultural Property*, *18*(3), 259–290. http://doi.org/10.1017/S094073911100021X

Kim, S. S., Wong, K. K. F., and Cho, M. (2007). Assessing the economic value of a world heritage site and willingness-to-pay determinants: A case of Changdeok Palace. *Tourism Management*, *28*(1), 317–322. http://doi.org/10.1016/j.tourman.2005.12.024

Kim, Y., and Statman, M. (2012). Do corporations invest enough in environmental responsibility? *Journal of Business Ethics*, *105*(1), 115–129.

Kinder (2005). 'Kristal Kinder Projects - Amex Statue of Liberty'. Kristal Kinder creative agency website. Retrieved Jan 11 2016, from http://kristalkinder.com/51629/447634/projects/amex-statue-of-liberty

King, T. F., (2012). Rio Tinto Talks the Talk. *The Historic Environment*, *3*(2), 166–169. http://doi.org/10.1179/1756750512Z.00000000014

Klamer, A. (2014). The Values of Archaeological and Heritage Sites. *Public Archaeology*, *13*(1–3), 59–70. http://doi.org/10.1179/1465518714Z.00000000054

Klamer, A. (2013). The values of cultural heritage. In I. Rizzo and A. Mignosa (Eds.), *Handbook On the Economics of Cultural Heritage* (pp. 421–437). Edward Elgar.

Klamer, A. (2009). *Hoe de economische waarde van cultureel-historisch erfgoed te realiseren en tegelijkertijd zijn culturele waarde te bewaken. Essaybundel*. Retrieved Oct 13 2013, from http://www.belvedere.nu/download/1261039675ESSAYS webversie.pdf

Klamer, A. (2003). Value of Culture. In R. Towse (Ed.), *A Handbook of Cultural Economics* (pp. 465–469). Cheltenham: Edward Elgar.

Klamer, A. (1996). The value of culture. In A. Klamer (Ed.), *The value of culture: on the relationship between economics and arts* (pp. 13–28). Amsterdam: Amsterdam University Press. http://doi.org/10.5117/9789053562192

Klamer, A., Mignosa, A., and Petrova, L. (2010). *The relationship between public and private financing of culture in the EU* (Conference Paper - Arts Investment Forum).

Klamer, A., Petrova, L., and Mignosa, A. (2006). *Financing the Arts and Culture in the European Union* (PE 375.309 No. IP/B/CULT/ST/2005_104). Brussels. Retrieved Sept 29 2012 from http://www.europarl.europa.eu/activities/expert/eStudies.do?language=EN

Klein, N. (2010). *No Logo* (10th anniv. edition). London: Fourth Estate.

Knox, S., Maklan, S., and French, P. (2005). Corporate social responsibility: Exploring stakeholder relationships and programme reporting across leading FTSE companies. *Journal of Business Ethics*, *61*(1), 7–28. http://doi.org/10.1007/s10551-005-0303-4

Ko, N. (2010). 'Pokfulam Village Fire Dragon Dance'. YouTube, video upload, PokFulam Heritage Community. Retrieved Aug 12 2015, from https://www.youtube.com/watch?v=NO69KHZpB7o

Kocks, K., and Uhl, H.-J. (1999). Learning from history. Comments on efforts by Volkswagen's workforce, labour representatives, executives, and corporate management to come to terms with the issue of forced labour during the Third Reich. In B. Graef, M. Grieger, and D. Schlinkert, (Eds.), *Volkswagen AG Corporate Archives, Historical Notes Series Issue 1,* Wolfsburg: Volkswagen.

Kohl, P., and Fawcett, C. (1995). Nationalism, Politics, and the Practice of Archaeology. Cambridge: Cambridge University Press.

Kotler, P., and Lee, N. (2009). *Corporate Social Responsibility – Doing the Most Good for Your Company and Your Cause*. New Jersey: John Wiley and Sons.

Kramer, M. (2009). Catalytic Philanthropy. *Stanford Social Innovation*, *7*(14).

Kristiansen, K. (2008). Should Archaeology Be in the Service of "Popular Culture"? A Theoretical and Political Critique of Cornelius Holtorf's Vision of Archaeology. *Antiquity*, *82*, 488–492.

Kumar, A. (2016). Local and Global Operations of Multinational Corporations: Unilever in India. *Social Scientist, 10*(10), 30–43.

Lafrenz, S. (2010). Heritage Management and Poverty Reduction. In S. Labadi and C. Long (Eds.), *Heritage and Globalisation* (pp. 200–215). Taylor and Francis.
Lahoud, A. L. (2008). The role of cultural (architecture) factors in forging identity. *National Identities*, *10*(4), 389–398. http://doi.org/10.1080/14608940802518963
Lane, B. (2009). 'What, Who and How? Enhancing Economic Benefits of Archaeological World Heritage Sites'. In *Cultural Heritage and Sustainable Tourism for Local Economic Development* (pp. 1–19). World Bank. Retrieved Sept 22 2012, from http://go.worldbank.org/JEKSVY05V0
Leite, N., Graburn, N. (2012). Anthropological Interventions in Tourism Studies. In T. Jamal and M. Robinson (Eds.), *The SAGE Handbook of Tourism Studies* (pp. 35–64). London: SAGE Publications Ltd.
Lenzerini, F. (2011). Intangible cultural heritage: The living culture of peoples. *European Journal of International Law*, *22*(1), 101–120. http://doi.org/10.1093/ejil/chr006
Li, Y., and Lo, R. L. B. (2004). Applicability of the market appeal - Robusticity matrix: A case study of heritage tourism. *Tourism Management*, *25*(6), 789–800. http://doi.org/10.1016/j.tourman.2004.06.006
Lichtenstein, D. R., Drumwright, M. E., and Braig, B. M. (2004). The Effect of Corporate Social Responsibility on Customer Donations to Corporate-Supported Nonprofits. *Journal of Marketing*, *68*(4), 16–32.
Linssen, M., Klamer, A., Duineveld, M., Van Assche, K., Ruijgrok, E., and Bazelmans, J. (2009). *Het cultuurhistorisch argument: essaybundel*. Project Belvedere. Retrieved from http://edepot.wur.nl/65648
Lowenthal, D. (2011). Dilemmas of Heritage Protection. In B. K. Goldewijk, G. Frerks, and E. Van der Plas (Eds.), *Emergency in conflict and disaster* (pp. 30–47). Rotterdam: Nai Publishers.
Lowenthal, D. (2005). Natural and cultural heritage. *International Journal of Heritage Studies*, *11*(1), 81–92. http://doi.org/10.1080/13527250500037088
Maak, T., and Pless, N. M. (2009). Business leaders as citizens of the world. Advancing humanism on a global scale. *Journal of Business Ethics*, *88*(3), 537–550. http://doi.org/10.1007/s10551-009-0122-0
MacEachern, S. (2010). Seeing like an oil company's CHM programme: Exxon and archaeology on the Chad Export Project. *Journal of Social Archaeology*, *10*(3), 347–366. http://doi.org/10.1177/1469605310378801
Maffi, I. (2009). The emergence of cultural heritage in Jordan. *Journal of Social Archaeology*, *9*(1), 5–35.
Mars, A., and Reijers, O. (1990). Sponsoring van de (wetenschap) archeologie, waarom? (Interview with G. Stolk, Commercial Director Heineken Nederland BV). *Archeologie en Sponsoring*, Onderzoeksraport aan de Stichting van de Nederlands Archaeologie, 28–32. Leiden, the Netherlands.
Martinez, P., Perez, A., and Rodriguez del Bosque, I. (2013). Exploring the Role of CSR in the Organizational Identity of Hospitality Companies: A Case from the Spanish Tourism Industry. *Journal of Business Ethics*, 1–20. http://doi.org/10.1007/s10551-013-1857-1
Mason, R. (2002). Assessing Values in Conservation Planning: Methodological Issues and Choices. In M. de la Torre & R. Mason (Eds.), *Assessing the Values of Cultural Heritage: Research Report* (pp. 101–118). Los Angeles: The Getty Conservation Institute. Retrieved Sep 16 2016, from https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf
Massad, J. A. (2001). *Colonial Effects: The Making of National Identity in Jordan*. Columbia: Columbia University Press.
McCann (2014). 'Cif Cleaning Project'. YouTube video posting, Mar 10 2014, McCann Digital creative agency, Jakarta. Retrieved Jul 17 2014, from https://www.youtube.com/watch?v=GB59ElgGrwo
McClimon, T. (2011). 'CSR Now!'. American Express, blog series article. Retrieved Mar 9 2014, from http://about.americanexpress.com/csr/csrnow/csrn006.aspx?intlink=US:Amex:NewSiteSearch:RecomLink1
McKay, B. (2007). 'More Pop for Corporate Museums. Coke's Exhibit Leads Trend of Bigger, Flashier, Costlier'. Wall Street Journal, May 21 2007. Retrieved Jul 2 2014, from http://www.wsj.com/articles/SB117970733999609067
McMinn, S. (1997). The challenge of sustainable tourism. *The Environmentalist*, *17*(2), 135–141.
McMorran, C. (2008). Understanding the "Heritage" in Heritage Tourism: Ideological Tool or Economic Tool for a Japanese Hot Springs Resort? *Tourism Geographies*, *10*(3), 334–354. http://doi.org/10.1080/14616680802236329
Meskell, L. (2013). UNESCO and the Fate of the World Heritage Indigenous Peoples Council of Experts (WHIPCOE). *International Journal of Cultural Property*, *20*, 155–174.
Meskell, L. (2013). UNESCO's World Heritage Convention at 40. Challenging the Economic and Political Order of International Heritage Conservation. *Current Anthropology*, *54*(4), 483–494. http://doi.org/10.1086/671136
Meskell, L. (2002). The intersections of politics and identity. *Annual Review of Anthropology*, *31*(279–301).

Meskell, L., Liuzza, C., Bertacchini, E., and Saccone, D. (2014). Multilateralism and UNESCO World Heritage: decision-making, States Parties and Political Processes. *International Journal of Heritage Studies*. http://doi.org/10.1080/13527258.2014.945614

Mignosa, A. (2005). *To Preserve or not to Preserve? Economic Dilemas in the Cases of Sicilian and Scottish Cultural Heritage*. Rotterdam: Erasmus Universiteit.

Mire, S. (2011). The Knowledge-Centred Approach to the Somali Cultural Emergency and Heritage Development Assistance. *Somaliland African Archaeological Review, 28*, 71–91.

Mire, S. (2003). The Ayodhya Conflict – How long will the archaeologists let the interdisciplinary debate to be silenced due to political considerations? *Medieval Archaeological Periodical*, *3*, 34–48.

Mitchell, T. (1988). *Colonising Egypt*. Berkeley: University of California.

Moon, E. Y. (2008). Global Branding and Advertising (televised conference) October 13 2008. *Harvard Business School*. Retrieved Mar 23 2015, from http://www.hbs.edu/centennial/businesssummit/global-business/global-branding-and-advertising.html

Mouth (2013). 'Mahou Beer Advert'. Mouth, blog article. New York. Retrieved Apr 30 2015, from http://www.mouthny.com/work/mahou/

Munasinghe, H. (2005). The Politics of the Past: Constructing a National Identity through Heritage Conservation. *International Journal of Heritage Studies*, *11*(3), 251–260. http://doi.org/10.1080/13527250500160534

Nahapiet, J., and Ghoshal, S. (1998). Capital, Social Capital, Intellectual Advantage and the Organizational, *23*(2), 242–266.

Nakamura, C., and Weiss, L. (2013). Heritage Transactions: Emergent Frictions, Fantasies and Possibilities in New Heritage Networks. Report from the AAA 2012 Annual Meeting November 15, 2012. Leiden-Stanford Heritage Network. Retrieved Sep15 2013, from http://www.networkedheritage.org/2013/01/16/heritage-transactions-emergent-frictions-fantasies-and-possibilities-in-new-heritage-networks/

Netzer, D. (1997). Guest editorial: The Economic Implications of Heritage Preservation. In M. . Bergen and V. Serra (Eds.), *The Urban Age: The Cultural Heritage of Cities* (Vol. 4).

New York Times (1982). 'Statue of Liberty will be closed for restoration in 1984 for as long as a year'. New York Times, Nov 7 1982, no author details. Retrieved Mar 1 2014, from http://www.nytimes.com/1982/11/07/nyregion/statue-of-liberty-will-be-closed-for-restoration-in-1984-for-as-long-as-a-year.html

Nielsen, B. (2011). UNESCO and the "right" kind of culture: Bureaucratic production and articulation. *Critique of Anthropology*, *31*(4), 273–292. http://doi.org/10.1177/0308275X11420113

Nissley, N., and Casey, A. (2002). The Politics of the Exhibition: Viewing Corporate Museums Through the Paradigmatic Lens of Organizational Memory. *British Journal of Management*, *13*(S2–September), S35-45. http://doi.org/10.1111/1467-8551.13.s2.4

Norton, P. (1989). Archaeological rescue and conservation in the North Andean area. In H. Cleere (Ed.), *Archaeological heritage management in the modern world*. London: Routledge.

NPR News (2012). 'Mongolia's Dilemma – who gets the water?'. NPR radio news reports, broadcast from March to May 2012. Retrieved Sep 1 2014, from http://www.npr.org/2012/05/22/152698675/mongolias-dilemma-who-gets-the-water

O'Faircheallaigh, C. (2008). Negotiating cultural heritage? Aboriginal-mining company agreements in Australia. *Development and Change*, *39*(1), 25–51. http://doi.org/10.1111/j.1467-7660.2008.00467.x

O'Hara, E. (2004). *Council of Europe Parliamentary Assembly. Rosia Montana. Information Report*. Retrieved Sept 17 2013, from http://assembly.coe.int/

Onorata, W., Fox, P., and Strongman, J. (2008). *World Bank Group Assistance for Minerals Sector Development and Reform in Member Countries*. Retrieved Sep 1 2014, from http://siteresources.worldbank.org/INTOGMC/Resources/miningreformandtheworldbank.pdf

Oxfam (2015). Behind the Brands scorecard. Retrieved Mar 1 2015, from http://www.behindthebrands.org/en/company-scorecard

Palazzo, G., and Basu, K. (2007). The ethical backlash of corporate branding. *Journal of Business Ethics*, *73*(4), 333–346.

Patzelt, H., and Shepherd, D. A. (2011). Recognizing opportunities for sustainable development. *Entrepreneurship: Theory and Practice*, *35*(4), 631–652. http://doi.org/10.1111/j.1540-6520.2010.00386.x

Pearson, M., and Shanks, M. (2001). *Theatre Archaeology*. Routledge.

Perera, S., and Pugliese, J. P. H. (1998). Parks, mines and tidy towns: enviro-panopticism, "post" colonialism, and the politics of heritage in Australia. *Postcolonial Studies*, *1*(1), 69–100.

Pfanner, E. (2012). 'Google to Announce Venture with Belgian Museum'. New York Times, Mar 12 2012. Retrieved Aug 8 2014, from http://www.nytimes.com/2012/03/13/technology/google-to-announce-venture-with-belgian-museum.html?_r=0
Pfitzer, M., Bockstette, V., and Stamp, M. (2013). Innovating for Shared Value. *Harvard Business Review,* (Reprint #R31309H).
Philips (2016) 'Heritage'. Philips corporate website. Retrieved Aug 4 2016, from http://www.philips.nl/en/a-w/philips-museum/heritage.html
Plaza, B. (2010). Valuing museums as economic engines: Willingness to pay or discounting of cash-flows? Journal of Cultural Heritage, 11(2), 155–162. http://doi.org/10.1016/j.culher.2009.06.001
Politis, K. D. (2002). Dealing with the dealers and tomb robbers: the realities of the archaeology of the Ghor es-Safi in Jordan. In N. Brodie and K. W. Tubb (Eds.), *Illicit Antiquities: The Theft of Culture and the Extinction of Archaeology*. London: Routledge.
Pollock, S., and Bernbeck, R. (2005). Producing and disseminating knowledge about the Ancient Near East. In S. Pollock and R. Bernbeck (Eds.), *Archaeologies of the Middle East: Critical Perspectives* (pp. 41–47). Massachusetts, USA: Blackwell.
Pollock, S., Bhaba, H. K., Breckenridge, C. A., and Chakrabarty, D. (2000). Cosmopolitanisms. *Public Culture*, *12*(3), 577–589.
Pollock, V. L., and Sharp, P. (2007). Constellations of identity: place-ma(r)king beyond heritage. *Environment and Planning: Society and Space*, *25*(6), 1061–1078.
Porter, M., and Kramer, M. (2011). Creating Shared Value. *Harvard Business Review*, Jan-Feb 2011. Reprint available from https://hbr.org/2011/01/the-big-idea-creating-shared-value
Porter, M., and Kramer, M. (2006). Strategy and society: the link between competitive advantage and corporate social responsibility. *Harvard Business Review*, Dec, 21–38.
Porter, M., and Kramer, M. (2002). The competitive advantage of corporate philanthropy. *Harvard Business Review*, Dec, 36–52.
Poulios, I. (2011). Is Every Heritage Site a "Living" One? Linking Conservation to Communities' Association with Sites. *The Historic Environment*, *2*(2), 144–156. http://doi.org/10.1179/175675011X13122044136550
Powell, W., Koput, K., and Smith-Doerr, L. (1996). Inter-organizational Collaboration and the Locus of Innovation: Networks of Learning in Biotechnology. *Administrative Science Quarterly*, *41*(1), 116–145.
Prangnell, J., Ross, A., and Coghill, B. (2010). Power relations and community involvement in landscape-based cultural heritage management practice: An Australian case study. *International Journal of Heritage Studies*, *16*(1–2), 140–155. http://doi.org/10.1080/13527250903441838
PricewaterhouseCoopers LLP (2010). Biodiversity offsets and the mitigation hierarchy: a review of current application in the banking sector. A study completed on behalf of the Business and Biodiversity Offsets Programme and the UNEP Finance Initiative. London: PricewaterhouseCoopers. Retrieved Apr 30 2015 from http://www.unepfi.org/fileadmin/documents/biodiversity_offsets.pdf
Provan, K. G., Fish, A., and Sydow, J. (2007). Inter-organizational Networks at the Network Level: A Review of the Empirical Literature on Whole Networks. *Journal of Management*, *33*, 479-516.
Rajak, D. (2011). *In Good Company. An Anatomy of Corporate Social Responsibility* (ebook). Stanford: Stanford University Press.
Rao, N. (1994). Interpreting silences: symbol and history in the case of Ram Janmabhoomi / Babri Masjid. In G. C. Bond and A. Gilliam (Eds.), *Social Construction of the Past. Representation as Power* (pp. 154–163). London: Routledge.
Ratcliffe, J., and Krawczyk, E. (2011). Imagineering city futures: The use of prospective through scenarios in urban planning. *Futures*, *43*, 642–653. http://doi.org/10.1016/j.futures.2011.05.005
Rautenberg, M. (2011). Industrial heritage, regeneration of cities and public policies in the 1990s: elements of a French/British comparison. *International Journal of Heritage Studies*, 1–12. http://doi.org/10.1080/13527258.2011.637945
Reich, S. (2005). When firms behave "responsibly", are the roots national or global? *International Social Science Journal*, *57*(185), 509–528. http://doi.org/10.1111/j.1468-2451.2005.00567.x
Reputation Institute (2013). Results of the world's largest survey of corporate reputations. Retrieved Sep 17 2014, from https://www.reputationinstitute.com/research/Global-RepTrak-100
Richardson, L.-J. (2014). *Public Archaeology in a Digital Age*. London: University College London.
Rijksmuseum (2014). 'Speciaal Sinterklaas Rijksmuseum assortiment in de winkels'. Rijksmuseum website, press release, Nov 17 2014. Retrieved Dec 3 2015, from https://www.rijksmuseum.nl/nl/nu-in-het-museum/nieuws/albert-heijn-partner-rijksmuseum

Rijksmuseum (2013). ‘Rijks aan tafel. Topstukken op Albert Heijn zuivelverpakking’. Rijksmuseum website, press release, Apr 6 2013. Retrieved Dec 3 2015, from https://www.rijksmuseum.nl/nl/pers/persberichten/rijks-aan-tafel-topstukken-op-albert-heijn-zuivelverpakking

Rio Tinto (2011). *Why cultural heritage matters. A resource guide for integrating cultural heritage management into Communities work at Rio Tinto.* Melbourne: Rio Tinto PLC.

Rizzo, I., and Mignosa, A. (2013). *Handbook on the Economics of Cultural Heritage*. Massachusetts, USA: Edward Elgar.

Rosia Montana Gold Corporation. (2011). Press release by the Independent Group for Monitoring the Cultural Patrimony in Rosia Montana, July 2011. Retrieved Sep 17 2014, from www.rmgc.ro

Rowlands, M. (2004). Relating Anthropology and Archaeology. In J. Bintliff (Ed.), *A Companion to Archaeology* (pp. 473–489). Massachusetts, USA: Blackwell.

Ruggie, J. (2011). *Guiding Principles on Business and Human Rights: Implementing the United Nations “Protect, Respect and Remedy” Framework. Report of the Special Representative of the Secretary General.* UN document A/HRC/17/31. Retrieved from http://www.ohchr.org/Documents/Issues/Business/A-HRC-17-31_AEV.pdf

Ruggie, J. (2008). *Protect, respect and remedy: a framework for business and human rights. Report of the Special Representative of the Secretary General on the issue of human rights and transnational corporations and other business enterprises.* UN document A/HRC/8/5.

Ruijgrok, E. (2009). Cultuurhistorie: omdat het wat waard is! Het cultuurhistorisch argument. *Belvedere Essaybundel,* 39–59. Retrieved from http://www.belvedere.nu/download/1261039675ESSAYS webversie.pdf

Sacco, P. L., and Blessi, G. T. (2007). European Culture Capitals and Local Development Strategies: Comparing the Genoa 2004 and Lille 2004 Cases P. *Homo Oeconomicus*, *24*(1), 111–141.

Sadri, S. (1989). Unilever as a global force: An historical re-examination. *International Journal of Value-Based Management*, *2*(1), 1–18. http://doi.org/10.1007/BF01714966

Sadri, S. (1987). Taking on Unilever. *Review of African Political Economy*, (39), 63–68.

Sahadeo, J. (2007). *Ceremonies, Construction and Commemoration Russian colonial society in Tashkent, 1865-1923*. Indiana: Indiana University Press.

Santuario Cristo Redentor (2016a). Programa Empresas Apoiadoras do Cristo Redentor. Retrieved Jan 28 2016, from https://cristoredentoroficial.com.br/empresas-apoiadoras

Santuario Cristo Redentor (2016b). Uso de Imagen [Image usage terms]. Retrieved Jan 28 2016, from https://cristoredentoroficial.com.br/uso-de-imagem

Scherer, A. G., and Palazzo, G. (2010). The New Political Role of Business in a Globalized World: A Review of a New Perspective on CSR and its Implications for the Firm, Governance, and Democracy. *Journal of Management Studies*.

Schifferes, J. (2014). ‘Shopping for shared value’. London: RSA 2020. Retrieved Feb 4 2015, from www.thersa.org

Schlanger, N., and Aitchison, K. (Eds.). (2010). *Archaeology and the Global Economic Crisis*. Tervuren, Belgium: Culture Lab Editions.

Schultz, F., Castelló, I., and Morsing, M. (2013). The Construction of Corporate Social Responsibility in Network Societies: A Communication View. *Journal of Business Ethics*, 681–692. http://doi.org/10.1007/s10551-013-1826-8

Schwab, B. K. (2016). *The Fourth Industrial Revolution*. Geneva: World Economic Forum.

Seaman, B. (2013). The role of the private sector in cultural heritage. In I. Rizzo and A. Mignosa (Eds.), *Handbook On the Economics of Cultural Heritage* (pp. 111–128). Massachusetts, USA: Edward Elgar.

Seenprachawong, U. (2005). *Economic Valuation of Cultural Heritage: A Case Study of Historic Temples in Thailand*. Research Report No. 2005-RR12, EEPSEA. Singapore: Economy and Environment Program for Southeast Asia.

Serageldin, I. (1997). Solving the Rubik’s Cube: Cultural Heritage in Cities of the Developing World. *The Urban Age*, *4*(4).

Sethi, S. P., Lowry, D. B., Veral, E. A., Shapiro, H. J., and Emelianova, O. (2011). Freeport-McMoRan Copper and Gold, Inc.: An Innovative Voluntary Code of Conduct to Protect Human Rights, Create Employment Opportunities, and Economic Development of the Indigenous People. *Journal of Business Ethics*, *103*(1), 1–30. http://doi.org/10.1007/s10551-011-0847-4

Shepard, R. B. (2008). ‘Gaining a Social License to Mine’. Mining.com, article, Apr 1 2008, no author details. Retrieved Aug 29 2013, from http://www.mining.com/2008/04/01/gaining-a-social-license-to-mine/

Shephard, E. (2011). 'Big victories for indigenous peoples and transparency advocates'. Oxfam website, guest blog, Aug 10 2011. Retrieved from http://politicsofpoverty.oxfamamerica.org/index.php/2011/08/10/big-victories-for-indigenous-peoples-and-transparency-advocates/
Shepherd, D. A., and Patzelt, H. (2011). The New Field of Sustainable Entrepreneurship: Studying Entrepreneurial Action Linking "What Is to Be Sustained" With "What Is to Be Developed". *Entrepreneurship: Theory and Practice*, *35*(1), 137–163. http://doi.org/10.1111/j.1540-6520.2010.00426.x
Shepherd, N. (2015). Contract Archaeology in South Africa: Traveling Theory, Local Memory and Global Designs. *International Journal of Historical Archaeology*, *19*(4), 748–763. http://doi.org/10.1007/s10761-015-0310-9
Shepherd, N., and Haber, A. (2011). What's up with WAC? Archaeology and "Engagement" in a Globalized World. *Public Archaeology*, *10*(2), 96–115. http://doi.org/10.1179/175355311X13086617126567
Shyrock, A. (1997). *Nationalism and the Genealogical Imagination: Oral History and Textual Authority in Tribal Jordan*. Cambridge: Cambridge University Press.
Silberman, N. A. (1997). Structuring the Past. Israelis, Palestinians and the symbolic authority of archaeological monuments. In N. A. Silberman and D. Small (Eds.), *The archaeology of Israel: constructing the past, interpreting the present* (pp. 62–81). Sheffield: Sheffield Academic Press.
Silberman, N. A. (1995). Promised lands and chosen peoples: the politics and poetics of archaeological narrative. In P. Kohl and C. Fawcett (Eds.), *Nationalism, Politics and the Practice of Archaeology.* (p. 249–262.). Cambridge: Cambridge University Press.
Silverman, H. (2014). Corporate responsibility for cultural heritage: conservation, sustainable development and corporate reputation. *International Journal of Heritage Studies*, *20*(6), 678–680.
Silverman, H. (2007). Contemporary Museum Practice in Cusco, Peru. In Y. Hamilakis and P. Duke (Eds.), *Archaeology and Capitalism. From Ethics to Politics* (pp. 195–212). Walnut Creek, CA: Left Coast Press.
Silverman, H. (2006). Cultural Resource Management and Heritage Stewardship in Peru. *CRM: The Journal of Heritage Stewardship in Peru*, *3*(2), 57–72.
Silverman, H. (2006). Introduction: Archaeological Site Museums in Latin America. In H. Silverman (Ed.), *Archaeological Site Museums in Latin America* (pp. 1–17). Gainesville: University Press of Florida.
Silverman, H. (2005). Embodied heritage, identity politics, and tourism. *Anthropology and Humanism*, *30*(2), 141–155.
Silverman, H. (1999). Archaeology and the 1997 Peruvian Hostage Crisis. *Anthropology Today*, *15*(1), 9–13.
Silverman, H., and Ruggles, D. F. (Eds.). (2007). *Cultural Heritage and Human Rights*. New York: Springer.
Simoes, C., Dibb, S., and Raymond P, F. (2005). Managing Corporate Identity: An Internal Perspective. *Journal of the Academy of Marketing Science*, *33*(2), 153–168. http://doi.org/10.1177/0092070304268920
Singh, J. J., Iglesias, O., and Batista-Foguet, J. M. (2012). Does Having an Ethical Brand Matter? The Influence of Consumer Perceived Ethicality on Trust, Affect and Loyalty. *Journal of Business Ethics*, *111*(4), 541–549. http://doi.org/10.1007/s10551-012-1216-7
Skeates, R. (2000). *Debating the Archaeological Heritage*. London: Duckworth Debates in Archaeology.
Smith, C. (2015). Global Divides and Cultural Diversity: Challenges for the World Archaeological Congress. *Archaeologies*, 4–41. http://doi.org/10.1007/s11759-015-9267-x
Smith, C. (2011). Errors of Fact and Errors of Representation: Response to Shepherd and Haber's Critique of the World Archaeological Congress. *Public Archaeology*, *10*(4), 223–234.
Smith, G., and Feldman, D. (2003). Company Codes of Conduct and International Standards: An analytical Comparison. In *World Bank Group Corporate Social Responsibility Practice*. Washington: The World Bank.
Smith, L. (2006). *Uses of Heritage*. London / New York: Routledge.
Snowball, J. D. (2013). Economic, Social, and cultural impact. In I. Rizzo and A. Mignosa (Eds.), *Handbook On the Economics of Cultural Heritage* (pp. 438–455). Massachusetts, USA: Edward Elgar.
Soderland, H. A., and Lilley, I. A. (2015). The fusion of law and ethics in cultural heritage management: The 21st century confronts archaeology. *Journal of Field Archaeology*, *40*(5), 508–522.
South China Morning Post (2014). 'Google Street View brings Hong Kong's Pokfulam Village to the world stage'. South China Morning Post, Hong Kong. Retrieved Nov 11 2015, from http://yp.scmp.com/news/hong-kong/article/90558/google-street-view-brings-hong-kongs-pokfulam-village-world-stage
Spikes Asia (2013). 'Cif Cleaning Project 2012'. Spikes Asia, Digital competition entry. Retrieved Aug 13 2015, from http://www.spikes.asia/winners/2013/digital/entry.cfm?entryid=3143andaward=101andorder=0anddirection=1
Stark, M., and Griffin, P. B. (2004). Archaeological Research and Cultural Heritage Management in Cambodia's Mekong Delta: The Search for the 'Cradle of Khmer Civilization. In Y. Rowan and U. Baram (Eds.),

*Marketing Heritage: Archaeology and the Consumption of the Past* (pp. 117–142). Walnut Creek, CA: Altamira Press.
Starr, F. (2013). *Corporate Responsibility for Cultural Heritage: Conservation, Sustainable Development, and Corporate Reputation*. New York, NY: Routledge.
Starr, F. (2010). The Business of Heritage and the Private Sector. In L. Sophia and C. Long (Eds.), *Heritage and Globalisation* (pp. 147–170). Oxford: Routledge.
Steele, C. (2005). Who has not eaten cherries with the devil? In S. Pollock and R. Bernbeck (Eds.), *Archaeologies of the Middle East: critical perspectives,* (pp. 445–465). Malden, MA: Blackwell Publishing.
Tan, J., and Wang, L. (2011). MNC Strategic Responses to Ethical Pressure: An Institutional Logic Perspective. *Journal of Business Ethics*, *98*(3), 373–390. http://doi.org/10.1007/s10551-010-0553-7
TechCrunch (2015). 'Googles new arts culture app brings the worlds art virtual tours and more to your smartphone'. TechCrunch, Jul 20 2016, no author details. Retrieved Jul 14 2016, from https://techcrunch.com/2016/07/20/googles-new-arts-culture-app-brings-the-worlds-art-virtual-tours-and-more-to-your-smartphone/
Throsby, D. (2013). Assessment of value in heritage regulation. In I. Rizzo and A. Mignosa (Eds.), *Handbook On the Economics of Cultural Heritage* (pp. 456–469). Massachusetts, USA: Edward Elgar.
Tisdell, C., and Wilson, C. (2002). World heritage listing of Australian natural sites: Tourism stimulus and its economic value. *Economic Analysis and Policy, 32*(2), 27–49.
Toman, J. (2011). Protection of Cultural Heritage in Emergencies: Responses of International Law. In B. K. Goldewijk, G. Frerks, and E. Van der Plas (Eds.), *Emergency in conflict and disaster* (pp. 182–187). Rotterdam: NAI Publishers.
Trigger, B. (1995). Romanticism, nationalism, and archaeology. In P. L. Kohl and C. Fawcett (Eds.), *Nationalism, Politics and the Practice of Archaeology.* (p. P. L. Kohl and C. Fawcett). Cambridge: Cambridge University Press.
Trupiano, G. (2005). Financing the culture in Italy. *Journal of Cultural Heritage*, *6*, 337–343. http://doi.org/10.1016/j.culher.2005.04.004
Tuan, T. H., Seenprachawong, U., and Navrud, S. (2009). Comparing cultural heritage values in South East Asia - Possibilities and difficulties in cross-country transfers of economic values. *Journal of Cultural Heritage*, *10*(1), 9–21. http://doi.org/10.1016/j.culher.2008.09.003
Tunbridge, J. E., and Ashworth, G. J. (1996). *Dissonant heritage. Management of the past as a resource in conflict.* Chichester: Belhaven Press.
Tunbridge, J. E., and Ashworth, G. J. (2000). *The Tourist-Historic City: Retrospect and the Prospect of Managing the Heritage City*. Oxford: Pergamon.
TVC DB (2014). 'Cif Cleaning Project'. YouTube video, published Jan 10 2014. Retrieved Dec 12 2016, from https://www.youtube.com/watch?v=dzJhVQ_asOw
Ucko, P. (1994). Museums and sites: cultures of the past within education Zimbabwe, some ten years on. In P. Stone and B. Molyneux (Eds.), *The Presented Past: heritage, museums and education* (pp. 237–282). London: Routledge.
UN (n.d.). *Millennium Development Goals*. Retrieved from http://www.mdgfund.org/node/922
UN (2015). *The Millennium Development Goals Report*. Published Jul 1 2015. New York: United Nations. Retrieved from http://www.un.org/millenniumgoals/2015_MDG_Report/pdf/MDG%202015%20rev%20(July%201).pdf
UN (2015). *Transforming our world: the 2030 Agenda for Sustainable Development* (published Oct 21 2015). New York: United Nations, Resolution A/RES/70/1.
UN Global Compact (2011). 'UN Global Compact - Ten Principles'. UN website. Retrieved from https://www.unglobalcompact.org/what-is-gc/mission/principles
UNESCO (2016a). 'Explanatory text to the UNESCO 2001 Declaration'. Unesco website, news article. Retrieved from http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/culture-and-human-rights/
UNESCO (2016b). 'UNESCO - Seabourn partnership'. Unesco website, news article. Retrieved Jul 14 2016, from http://whc.unesco.org/en/seabourn
UNESCO (2016c). 'Sharing Business Skills with Conservation Site Managers – a partnership with Shell Group'. Unesco website, news article. Retrieved Jul 14 2016, from http://portal.unesco.org/culture/en/ev.php-URL_ID=30955andURL_DO=DO_TOPICandURL_SECTION=201.html
UNESCO (2013). 'UNESCO and Panasonic renew strategic partnership agreement'. Unesco website, news article. Retrieved Jul 14 2016, from http://whc.unesco.org/en/news/1032/

UNESCO (2011a). *Human Rights Major International Instruments Status as at 30 June 2011*. UNESCO Report published online. Paris: UNESCO. Retrieved Aug 17 2013, from http://unesdoc.unesco.org/images/0021/002126/212642m.pdf
UNESCO (2011b). 'Mercedes-Benz-UNESCO Cooperation on the Conservation and Management of World Heritage Sites in China, Beijing'. Unesco website. Retrieved Jun 5 2015, from http://unesdoc.unesco.org/images/0021/002178/217813e.pdf
UNESCO (2011c). 'Making Culture work for Development'. Unesco website, article. Retrieved Jul 14 2016, from http://www.unesco.org/new/en/culture/achieving-the-millennium-development-goals/mdg-f-culture-and-development/
UNESCO (2009). 'Google and UNESCO announce alliance to provide virtual visits of several World Heritage sites'. Unesco website, news article, Apr 12 2009. Paris: UNESCO. Retrieved Sept 16 2016, from http://portal.unesco.org/ci/en/ev.php-URL_ID=29347&URL_DO=DO_TOPIC&URL_SECTION=201.html
UNESCO (2007). *Human Rights. Major International Instruments*. Paris: UNESCO.
UNESCO (2004). *A Note on the List of Cultural Goods and Services*. Retrieved from http://www.unesco.org/culture/culturaldiversity/docs_pre_2007/clt_cpd_note_list_goods_services_en_092004.pdf}
UNHRC (2011). *New Guiding Principles on Business and human rights endorsed by the UN Human Rights Council.* UNHCR news release, Jun 16 2011. Geneva: Office of the High Commissioner for Human Rights, UNHCR. Retrieved from www.ohchr.org
Unilever (2016). 'Brand Stories - Cif Cleans up Famous Monuments'. Unilever website, press release. Retrieved Jan 1 2015, from https://www.unilever.com/brands/brand-stories/cif-cleans-up-famous-monuments.html
Urde, M., and Greyser, S. A. (2016). The Corporate Brand Identity and Reputation Matrix - The case of the Nobel Prize. *Journal of Brand Management*, *23*(1), 89–117. http://doi.org/10.1057/bm.2015.49
Urde, M., Greyser, S. A., and Balmer, J. M. T. (2007). Corporate Brands with a Heritage. *Journal of Brand Management*, *15*(1), 4–19. http://doi.org/10.1057/palgrave.bm.2550106
USA Today (2003). 'Martin Scorsese joins effort to reopen Statue of Liberty'. USA Today, Nov 26 2003. Retrieved Mar 6 2015, from http://usatoday30.usatoday.com/travel/news/2003-11-26-scorsese_x.htm
Van den Dries, M.H., Boom, K., and Van der Linde, S. (2015). Exploring archaeology's social values for present day society. *Analecta Praehistorica Leidensia*, *45*, 221–234.
Van den Dries, M. H., Slappendel, C.G., and Van der Linde, S. J. (2012). Dutch archaeology aboard: from treasure hunting to local community engagement. In S. J. Van der Linde, M. H. Van den Dries, N. Schlanger, and C.G. Slappendel (Eds.), *European Archaeology Abroad: Global Settings, Comparative Perspectives* (pp. 125–156).
Van den Dries, M. H., and Van der Linde, S. J. (2013). Preserving knowledge as a basic human need: on the history of European archaeological practices and the future of Somali archaeology. An interview with Sada Mire. In S. J. Van der Linde, M. H. Van den Dries, N. Schlanger, and C. G. Slappendel (Eds.), *European Archaeology Abroad: Global Settings, Comparative Perspectives*.
Van den Dries, M. H., Waugh, K. E., and Bakker, C. (2010). A crisis with many faces: the impact of the economic recession on Dutch archaeology. In N. Schlanger and K. Aitchison (Eds.), *Archaeology and the global economic crisis. Multiple impacts, possible solutions*. Belgium: ACE / Culture Lab Editions.
Van Riel, C.B., (1997). Research in corporate communication. *Management Communication Quarterly*.
Van Riel, C.B., and Balmer, J. M. T. (1997). Corporate identity: the concept, its measurement and management. *European Journal of Marketing*, *31*(5), 340–355. http://doi.org/10.1108/03090569710167574
Van Riel, C.B., and Fombrun, C. (2007). *Essentials of Corporate Communication*. New York, NY: Routledge.
Van Tulder, R., and Van der Zwart, B. (2006). *International Business-Society Management. Linking Corporate Responsibility and Globalization*. London: Routledge.
Vecco, M. (2010). A definition of cultural heritage: From the tangible to the intangible. *Journal of Cultural Heritage*, *11*(3), 321–324.
Vella, C., Bocancea, E., Urban, T. M., Knodell, A. R., Tuttle, C. A., and Alcock, S. E. (2015). Looting and vandalism around a World Heritage Site: Documenting modern damage to archaeological heritage in Petra's hinterland. *Journal of Field Archaeology*, *40*(2), 221–235.
Vigneau, L., Humphreys, M., and Moon, J. (2014). How Do Firms Comply with International Sustainability Standards? Processes and Consequences of Adopting the Global Reporting Initiative. *Journal of Business Ethics*, *131*(2), 469–486.
Vileniske, I. G. (2008). Influence of Built Heritage on Sustainable Development of Landscape. *Landscape Research*, *33*(4), 425–437.

Volkswagen (n.d.). 'The Place of Remembrance of Forced Labor in the Volkswagen Factory'. Volkswagen website, archival documents. Retrieved Mar 3 2016, from http://www.volkswagenag.com/content/vwcorp/content/en/the_group/history.html
Voordekunst. (2015). 'De Gouden Eeeuw VR stap in 1650'. Voordekunst online platform, crowd-funding project. Retrieved Nov 17 2015, from http://www.voordekunst.nl/vdk/project/view/2751-de-gouden-eeuw-vr-stap-in-1650
Wait, G. (2015). Seminar for the Faculty of Archaeology, University of Leiden, Mar 6 2015.
Wait, G. (2010). Foreword: The Historic Environment: Policy and Practice. *The Historic Environment: Policy and Practice*, *1*(1), 4–5. http://doi.org/10.1179/175675010X12662480108956
Wait, G., and Altschul, J. H. (2014). Cultural Heritage Management and Economic Development Programs: Perspectives from Desert Fringes Where IGOs and NGOs Have No Locus. *Public Archaeology*, *13*(1–3), 151–163. http://doi.org/10.1179/1465518714Z.00000000062
Wang, H., and J. Li. (2008). Untangling the Effects of Overexploration and Overexploitation on Organizational Performance: The Moderating Role of Environmental Dynamism? *Journal of Management*, *34*(9).
Wang, Y., and Bramwell, B. (2012). Heritage protection and tourism development priorities in Hangzhou, China: A political economy and governance perspective. *Tourism Management*, *33*(4), 988–998.
Wen-Chiang Chen. (2012). Investigating factors affecting festival quality: A case study of Neimen Song Jiang Jhen Battle Array, Taiwan. *African Journal of Marketing Management*, *4*(2), 43–54. http://doi.org/10.5897/AJMM10.038
Willems, W. J. H. (2014). The Future of World Heritage and the Emergence of Transnational Heritage Regimes. *Heritage and Society*, *7*(2), 1–16.
Willems, W. J. H. (2012). Problems with preservation in situ. *Analecta Praehistorica Leidensia*, *43/44*, 1–8.
Willems, W. J. H., and Comer, D. (2011). Tourism and Archaeological Heritage: driver to development or Destruction? In Gottfried C and Hidalgo. S. S (Eds.), *Heritage, a driver of development. Proceedings of the 17th ICOMOS General Assembly Symposium* (pp. 499–511). Paris: ICOMOS.
Williams, T. (2011). The curious tale of Preah Vihear: the process and value of World Heritage nomination. *Conservation and Management of Archaeological Sites*, *13*(1), 1–7.
Williams, T. (2005). Training courses at the old Silk Road city of Merv, Turkmenistan. *Archaeology International*. Institute of Archaeology, UCL.
Williams, T., and Van der Linde, S. J. (2006). Archaeological site management: theory, strategies and implementation for the archaeological landscapes of Jericho. In L. Nigro and H. Taha (Eds.), *Tell-es Sultan/Jericho in the context of the Jordan Valley: site management, conservation and sustainable development* (p. 111–444.). Rome: La Sapienze.
Windle, J., and Rolfe, J. (2003). Valuing Aboriginal cultural heritage sites in Central Queensland. *The Economic Record*, *79* (Special Issue), S85–S95.
Wines, A. (2009). 'To protect an ancient city, China moves to raze it'. New York Times, May 28 2009. Retrieved from http://www.nytimes.com/2009/05/28/world/asia/28kashgar.html?pagewanted=1and_r=1andref=global-home
World Economic Forum. (2016). 'How can we preserve our cultural heritage?' Proceeding from the World Economic Forum Annual Meeting, January 20-23 2016, posted on the World Economic Forum website. Retrieved from https://www.weforum.org/events/world-economic-forum-annual-meeting-2016/player?p=1andpi=1andid=74174
Worth, J. (2006). 'Punk rock capitalism?' New International Magazine, Issue 395-November, online reprint. Retrieved Sep 16 2014, from http://newint.org/features/2006/11/01/productred/
Wuestefeld, T., Hennigs, N., Schmidt, S., and Wiedmann, K.-P. (2012). The impact of brand heritage on customer perceived value. *International Journal of Marketing*, *51*, 51–61. http://doi.org/10.1007/s12642-012-0074-2
Xie, J. (2010). Economic Valuation of Heritage-Related Investments: A Case Study from China. In *13th Annual US/ICOMOS International Symposium 20-22 May*. Washington DC, USA: US ICOMOS / World Bank. Retrieved Oct 29 2013, from http://www.usicomos.org/past-symposia/13th-annual-usicomos-international-symposium/
Yeoh, B. (2005). The global cultural city? Spatial imagineering and politics in the (multi)-cultural marketplaces of South-east Asia. *Urban Studies*, *42*(5), 945–958. http://doi.org/10.1080/00420980500107201
Yunus, M. (2010). *Building Social Business: The New Kind of Capitalism That Serves Humanity's Most Pressing Needs* (Ebook). New York, NY: Publis Affairs.

Zhang, J., Fu, M., Hassani, F. P., Zeng, H., Geng, Y., and Bai, Z. (2011). Land use-based landscape planning and restoration in mine closure areas. *Environmental Management*, *47*(5), 739–750. http://doi.org/10.1007/s00267-011-9638-z

Ziegler, K. S. (2007). *Cultural Heritage and Human Rights*. University of Oxford Faculty of Law Legal Studies Research Paper Series - Working Paper No. 26/2007. Oxford: University of Oxford. Retrieved Nov 3 2014, from http://www.springerlink.com/index/10.1007/978-0-387-71313-7

# Appendices

## Appendix A: List of Corporate Responsibility Reports

Reviewed from March 2014 to March 2015. Last accessed March 15th 2015

| # | Company Name and Report Title | Website |
|---|---|---|
| 1 | 3M - Innovation Improving Lives - 2014 Sustainability Report | http://solutions.3m.com/wps/portal/3M/en_US/3M-Sustainability/Global/Resources/Downloads/ |
| 2 | Abbott - Global Citzenship Report - 2013 | http://www.abbott.com/abbott-citizenship/citizenship-reporting.html |
| 3 | Adidas - Global Technology Centre Scheinfeld - Environmental Statement 2013 | http://www.adidas-group.com/en/sustainability/managing-sustainability/general-approach/ |
| | Adidas-Sustainability Progress Report 2013-Performance Counts | http://www.adidas-group.com/en/sustainability/reporting-policies-and-data/sustainability-reports/ |
| | Adidas Group - General Approach Sustainability Management - General Approach | http://www.adidas-group.com/en/sustainability/managing-sustainability/general-approach/#/our-sustainability-strategy/ |
| 4 | American Express –Corporate Responsibility Update 2011 | http://www.americanexpress.com/CSR |
| | American Express - Website | http://www.americanexpress.com/CSR |
| 5 | Amazon.com - Amazon and Our Planet | http://www.amazon.com/b?ie=UTF8andnode=13786321 |
| | Amazon.com - Employee Involvement | http://www.amazon.com/b?ie=UTF8andnode=13786411 |
| | Amazon.com - Tools for Nonprofits | http://www.amazon.com/b?ie=UTF8andnode=13786401 |
| 6 | Apple - Diversity - Inclusion inspires innovation. | https://www.apple.com/diversity/ |
| | Apple - Supplier Responsibility - Highlights 2014 and Progress Report | https://www.apple.com/kr/supplier-responsibility/pdf/Apple_SR_2014_Progress_Report.pdf |
| | Apple - Supplier Responsibility - Labor and Human Rights 2013 | https://www.apple.com/supplier-responsibility/labor-and-human-rights/ |
| 7 | Barilla - Annual Results 2013 | http://www.barillagroup.com/mediaObject/corporate/who-we-are/group/eng/BilancioBar2013_eng/original/BilancioBar2013_eng.pdf |
| | Barilla - Summary 2013 - | http://www.goodforyougoodfortheplanet.org |
| 8 | BMW –Sustainable Value Report-Working Together 2013 | http://www.bmwgroup.com/com/en/responsibility/svr_2013/index.html |
| | BMW - Group Wide Environmental protection | http://www.bmwgroup.com/com/en/responsibility/sustainability/environmental-protection/index.html |
| | BMW - Product responsibility | http://www.bmwgroup.com/com/en/responsibility/sustainability/product-responsibility/index.html |
| | BMW - Sustainable Management | http://www.bmwgroup.com/com/en/responsibility/sustainability/sustainability-management/index.html |
| | BMW - Corporate Citizenship | http://www.bmwgroup.com/com/en/responsibility/sustainability/corporates-citizenship/index.html |
| | BMW Group - BMW Group Dialogue | http://www.bmwgroup.com/e/0_0_www_bmwgroup_com/verantwortung/dialog/stakeholderdialog.html |
| | BMW Group ~ Intercultural Innovation ~ Social Inclusion | http://www.bmwgroup.com/bmwgroup_prod/e/0_0_www_bmwgroup_com/verantwortung/gesellschaft/interkulturelle_innovationen.html |
| | BMW Group ~ Society ~ Overview | http://www.bmwgroup.com/bmwgroup_prod/e/0_0_www_bmwgroup_com/verantwortung/gesellschaft/ueberblick.html |
| 9 | Bridgestone - Corporate Social Responsibility Report - 2013 | http://www.bridgestone.com/responsibilities/csr/report/download/ |
| 10 | Canon Sustainability Report 2014 | http://www.canon.com/csr/report/ |
| | Canon - CSR Activities ~ CSR Activity Policy | http://www.canon.com/csr/vision/policy.html |
| | Canon ~ Social Contribution Activities | http://www.canon.com/scsa/ |
| | Canon ~ Tsuzuri Project | http://www.canon.com/tsuzuri/ |
| | Canon Global ~ Canon Video Square | http://www.canon.com/v-square/ |
| 11 | Coca-Cola - 125 years of sharing happiness - booklet | http://www.thecoca-colacompany.com/ourcompany/ar/pdf/TCCC_125Years_Booklet_Spreads_Hi.pdf |
| | Coca-Cola - 2012 - Sustainability Report (released Feb 2013) | http://assets.coca-colacompany.com/a3/4b/a3e7d93f4232a8ac16ed519cde76/sustainability-at- |

| | | |
|---|---|---|
| | | coca-cola-pdf.pdf |
| | Coca-cola 2012-2013 GRI report | http://assets.coca-colacompany.com/44/d4/e4eb8b6f4682804bdf6ba2ca89b8/2012-2013-gri-report.pdf |
| | Coca Cola - Annual Report 2013 | http://assets.coca-colacompany.com~d0~c1~7afc6e6949c8adf1168a3328b2ad~2013-annual-report-on-form-10-k.pdf |
| 12 | Colgate-Palmolive - Sustainability Report 2013 - Giving the World Reasons To Smile | http://www.colgate.com/app/Colgate/US/Corp/LivingOurValues/Sustainability/HomePage.cvsp |
| | Colgate-Palmolive - Sustainability - Webpage | http://www.colgate.com/app/Colgate/US/Corp/LivingOurValues/Sustainability/HomePage.cvsp |
| 13 | Daimler (Mercedes Benz) - Our Sustainability Program 2020 - Results and Targets | http://sustainability.daimler.com/reports/daimler/annual/2014/nb/English/70/our-sustainability-program-2020.html |
| | Daimler Sustainability Report - 2013. | http://www.daimler.com/Projects/c2c/channel/documents/2458889_Daimler_Sustainability_Report_2013.pdf |
| 14 | Danone 2013 - economic and social report | http://www.danone.com/en/publications/#.VP9eK_nF-So |
| | Danone 2013 - specific areas via webpage | http://www.danone.com/en/for-all/mission-strategy/our-strategy/a-sustainable-food-chain/ |
| 15 | Dell -2014 - Corproate Responsibility Report - A progress report on our 2020 Legacy of Good Plan | http://www.dell.com/learn/us/en/uscorp1/press-releases/2014-07-08-dell-corporate-responsibility-legacy-of-good |
| 16 | Electrolux - 2013 - Annual Report | http://www.electroluxgroup.com/en/electrolux-annual-report-2013-18535/ |
| 17 | FedEx - 2013 - Global Report on Citizenship | http://about.van.fedex.com/social-responsibility/global-citizenship-report/ |
| 18 | Ferrero - 20122 - Corporate Social Responsibility Report - Sharing Values to Create Value | http://www.ferrero.com/social-responsibility/csr-group/sharing- |
| 19 | GE - GE Sustainability Highlights 2013 | http://www.gesustainability.com/2013-performance/ |
| 20 | Goodyear - Annual Report 2013 | http://www.goodyear.com/responsibility/ |
| 21 | Google - 2011 Diversity and Inclusion Annual Report | http://www.google.com/diversity/ |
| | Google - About | http://www.google.com/ |
| | Google for nonprofits | http://www.google.com/nonprofits/ |
| | Google Green | http://www.google.com/green/ |
| | ABC-code of conduct (2015) | https://abc.xyz/investor/other/code-of-conduct.html |
| 22 | Giorgio Armani Group | http://alive.armani.com/us/pages/politica-del-gruppo-armani-per-la-sostenibilita-e-responsabilita-sociale/ |
| 23 | Honda - Corporate Social Responsibility Report 2014 | http://world.honda.com/CSR/ |
| 24 | HP - Living Progress report 2013 | http://www8.hp.com/us/en/hp-information/global-citizenship/reporting.html |
| | HP - HP 2013 Living Progress Report 2013 | http://www8.hp.com/us/en/hp-information/global-citizenship/reporting.html |
| 25 | IBM - Corporate Social Responsibility Report 2013 | http://www.ibm.com/responsibility/2013 |
| 26 | IKEA - IKEA Group Sustainability Report FY12 | http://www.ikea.com/ms/en_JP/about_ikea/facts_and_figures/sustainability_report/sustainability_report_2012.html |
| 27 | Intel - 2013 Corporate Responsibility Report | http://csrreportbuilder.intel.com/PDFFiles/CSR_2013_Full-Report.pdf |
| | Intel UN Global Compact - Communication on Progress 2013 | http://csrreportbuilder.intel.com/ |
| 28 | Johnson and Johnson - 2013 - Citizenship and Sustainability Report | http://www.jnj.com/sites/default/files/pdf/cs/2013-JNJ-Citizenship-Sustainability-Report-FINAL061914.pdf |
| 29 | Kellogg's - Corproate Social Responsibility - 2013 | http://www.kelloggcompany.com/en_US/corporate-responsibility.html |
| 30 | LEGO Group - Responsibility Report 2013 | http://www.mypresswire.com/log/pm_files/Nf6OSZm2MROb9eh.pdf |
| | LEGO Group - Progress report2012 | https://www.unglobalcompact.org/COPs/active/21013 |
| | LEGO.com - About Us - Responsibility - Social Responsibility | http://www.lego.com/en-us/aboutus/responsibility |
| 31 | Eli Lilly - ELI LILLY AND COMPANY Corporate Responsibility Highlights 2012–2013 | http://www.lilly.com/Documents/Lilly_2012_2013_Corporate_Responsibility_Highlights.pdf |
| | Eli Lilly Corporate Responsibility Report - 2012-2013 | http://www.lilly.com/Documents/Lilly_2012_2013_CRreport.pdf |
| 32 | LOreal-Sustainable development report | http://www.loreal.com/csr-commitments/sharing-beauty-with-all/developing-sustainably.aspx |
| | LOreal - Our commitments and targets - Our vision - L'Oréal Group | http://www.loreal.com/Article.aspx?topcode=CorpTopic_Comt_DevDur_Vision_engagements_obj |

| | | |
|---|---|---|
| | LOreal Corporate Foundation~ beauty and science at the heart of our commitments | http://www.loreal.com/Foundation/ |
| 33 | Lufthansa - "Balance" 2014 | http://www.lufthansagroup.com/fileadmin/downloads/en/LH-sustainability-report-2014.pdf |
| 34 | Marriott - 2014 Sustainability Report | http://www.marriott.com/Multimedia/PDF/CorporateResponsibility/2014SustainRpt_FNL_lr.pdf |
| 35 | Michelen - Materiality Analysis ~ Michelin (2) | http://www.michelin.com/eng/Home-Michelin/sustainable-development/performance-and-responsibility/Materiality-Analysis |
| | Michelin - Bibendum Challenge~ a key summit in sustainable mobility ~ Michelin | http://www.michelin.com/eng/Home-Michelin/sustainable-development/better-mobility-for-everyone/michelin-challenge-bibendum |
| | Michelin - Chengdu Heritage Park | http://www.challengebibendum.com/eng/publication/Chengdu-Heritage-Park |
| | Michelin - Sustainability with six ambitions ~ Michelin | http://www.michelin.com/eng/Home-Michelin/sustainable-development/performance-and-responsibility/ambitions-for-2020 |
| | Michelin - Annual and Sustainable Development report - 2014 | http://www.michelin.com/eng/Home-Michelin/sustainable-development/data-and-indicators/non-financial-ratings |
| 36 | Microsoft 2013 Annual Report | http://www.microsoft.com/investor/reports/ar13/index.html |
| | Microsoft FY13 Corporate Citizenship Report | http://www.microsoft.com/about/corporatecitizenship/en-us/reporting/ |
| | Microsoft partners with TechSoup Global Local Impact Map ~ TechSoup Global | http://www.microsoft.com/about/corporatecitizenship/fr-wca/partnerships/techsoup-global.aspx |
| 37 | Nestle CSV - Creating Shared Value - Full report 2013 | http://www.nestle.com/asset-library/documents/library/documents/corporate_social_responsibility/nestle-csv-summary-report-2013-en.pdf |
| | Nestle - Case study - Saber Programme Brazil ~ Nestlé Global | http://www.nestle.com/csv/case-studies/AllCaseStudies/Saber-Programme-Brazil |
| | Nestle - CSV - Human rights and compliance ~ Nestlé Global | http://www.nestle.com/csv/human-rights-compliance |
| | Nestle - links Responsible advertising and marketing ~ Nestlé Global | http://www.research.nestle.com/asset-library/documents/corporate-business-principles-en.pdf |
| | Nestle Case studies - Nespresso AAA Sustainable Quality™ Program, Guatemala ~ Nestlé Global | http://www.nestle-nespresso.com/sustainability/sustainability/coffee |
| | Nestlé Global - CSV - Case Studies | http://www.nestle.com/csv/case-studies |
| 38 | Oracle - 2012 Corporate Citizenship Report "Positive Impact" | https://www.oracle.com/corporate/citizenship/index.html |
| 39 | PG - 2013_Sustainability_Report | http://www.pg.com/en_US/downloads/sustainability/reports/PG_2013_Sustainability_Report.pdf |
| | PG.com - Sustainability Overview~ sustainability goals, scorecard | http://www.pg.com/en_US/sustainability/overview/index.shtml |
| 40 | Philips - Methodology Report - Calculating-Lives-Improved | http://www.philips.com/shared/assets/global/sustainability/downloads/Calculating-Lives-Improved.pdf |
| | Philips - FullAnnualReport2013_English | http://www.annualreport2013.philips.com/ |
| | Philips - Sustainability - link via annual report | http://www.annualreport2012.philips.com/ |
| 41 | Rolex - Philanthropy - Awards for Enterprise | http://voices.nationalgeographic.com/2014/06/24/rolex-awards-for-enterprise-granted-to-2014-young-laureates/ |
| | Rolex - Mentor and Protégé Arts Initiative~ Home | http://www.rolexmentorprotege.com/ |
| | Rolex-the quiet philanthropist ~ Alphatech.sg | http://www.alphatech.sg/2011/05/rolex-%E2%80%93-the-quiet-philantropist/ |
| 42 | Samsung - 2013 - Sustainability Report | http://www.samsung.com/common/aboutsamsung/download/companyreports/2013_Sustainability_Report.pdf |
| | Samsung -webpage - Sustainability - Increasing social contribution | http://www.samsung.com/us/aboutsamsung/sustainability/socialcontribution/ |
| 43 | SAS Group - Sustainability Report Nov 2012– Oct 2013 Towards long-term sustainability | http://www.sascargo.com/sascargo/~/media/Files/Pdf/Environment/SAS_SR_FY2013.ashx |
| 44 | Siemens -Additional Sustainability information to the Siemens Annual Report 2013 | http://www.siemens.com/about/sustainability/en/sustainability/reporting/current-report.htm |
| | Siemens - Annual Report 2013 | http://www.siemens.com/annual/13/en/index/ |
| 45 | Sony Global - Community | http://www.sony.net/SonyInfo/csr_report/contribution/ |
| | Sony Global - CSR - Special Project - South Africa Mobile Library Project | http://www.sony.net/SonyInfo/csr/ForTheNextGeneration/MobileLibrary/ |
| | Sony Global - CSR Report | http://www.sony.net/SonyInfo/csr_report/ |

| | | |
|---|---|---|
| | Sony Global - News Releases - Sony to kick off CSR program ~Dream Goal 2014 | http://www.sony.net/SonyInfo/News/Press/201403/14-028E/ |
| | Sony Global - Sony Museums and Foundations | http://www.sony.net/SonyInfo/csr_report/contribution/index8.html |
| 46 | Toyota - Report Library 2013 | http://www.toyota-global.com/sustainability/report/citizenship/ |
| | Toyota - Sustainability report (full version) - 203 | http://www.toyota-global.com/sustainability/report/sr/pdf/sustainability_report13_fe.pdf |
| 47 | Volkswage Sustainability Report (2011) | https://thinkblue.volkswagen.com/dms/thinkblue/about/sustainability/Volkswagen_Nachhaltigkeitsbericht_2011_en.pdf |
| | Volkswagen 2013 - CSR report, CSR report at a glance report | http://www.volkswagenag.com/content/vwcorp/content/en/sustainability_and_responsibility.html |
| | Volkswagen Group An Inventory in Paradise - Slovakia Project | http://www.volkswagenag.com/content/vwcorp/content/en/sustainability_and_responsibility/CSR_worldwide/An_inventory_in_paradise.html |
| | Volkswagen Group Gentle echo - Music project, Czech | http://sustainabilityreport2013.volkswagenag.com/sites/default/files/dd_online_link/en/37_CSR_Broschuere_e.pdf |
| | Volkswagen Sustainability Report 2013 - arts and culture | http://sustainabilityreport2013.volkswagenag.com/people/our-global-approach |
| | Volkswagen Sustainability Report 2013 - GRI Index | http://www.volkswagenag.com/content/vwcorp/info_center/en/publications/2014/05/Group_Sustainability_Report_2013.bin.html/binarystorageitem/file/Volkswagen_SustainabilityReport_2013.pdf |
| | Volkwagen - progress Report on Biodiversity 2011~2012 | http://www.business-and-biodiversity.de/fileadmin/user_upload/documents/Die_Initiative/Fortschrittsbericht/VW_Progress_Report_2011_2012.pdf?PHPSESSID=314690da76fe776a7c11067567738d0f |
| 48 | Volvo - The Volvo Group Sustainability Report 2013 | http://www.volvogroup.com/group/global/en-gb/responsibility/sustainability_reports/Pages/sustainability_reports.aspx |
| 49 | Walt Disney 2013 Citizenship report | http://thewaltdisneycompany.com/citizenship |
| | Walt Disney 2013 - Report Archive | http://thewaltdisneycompany.com/citizenship/reporting/report-archive |
| 50 | Whirlpool - 2012 Sustainability Report | http://assets.whirlpoolcorp.com/wp-content/uploads/2012_Sustainability_Report.pdf |

## Appendix B: List of interview participants by company/brand and industry

| Job role/title | Brand | Industry category |
|---|---|---|
| Consumer Market Knowledge | **Sebastien** | Hair and Beauty |
| Philanthropy | **American Express** | Finance |
| Marketing | **Albert Heijn** | Retail / Supermarket |
| Marketing | **Google** | Mobile and ICT |
| Marketing | **Nestle** | Fast-moving consumer goods |
| Marketing | **Tesla** | Automobiles |
| Consumer Market Knowledge | **Gillette** | Hair and Beauty |
| Head of Venture Capital | **Universal** | Music Production |
| Sales Executive | **Marketing support services*** | Marketing Services |
| Communications | **Procter and Gamble** | Fast-moving consumer goods |
| Marketing | **Diageo** | Alcoholic beverages |
| Marketing Senior Exec | **Pharmaceutical*** | Pharmaceuticals |
| Marketing Senior Exec | **Vodafone** | Mobile |
| Senior Strategy | **IMG** | Sports marketing |
| Marketing Senior Exec | **Caterpillar** | Automobiles (B2B) |
| Marketing Senior Exec | **Nissan** | Automobiles |
| Account and Creative | **Saatchi and Saatchi creative agency** | Advertising |
| Account Manager | **Saatchi and Saatchi creative agency** | Advertising |
| Account Manager | **Saatchi and Saatchi creative agency, UK** | Advertising |
| Account Director | **Creative agency*, Madrid** | Advertising |
| Account Director | **MediaComm media agency** | Media agency |
| Account Director | **MKK , PR agency** | Public Relations |
| Account Director | **MKK, PR agency** | Public Relations |
| Client Account | **KDC, Fashion PR agency** | Public Relations |

* indicates preference for company name to also remain anonymous.

## Appendix C: List of UN Global Compact "Participants"

The list is filtered by i) Company and ii) Initiatives for Human Rights and Labor Working Group. Produced by the author March 31st 2016 using the filtering tool of the UN Global Compact website (UN Global Compact 2011c).

**Active Filters:** TYPE Company × INITIATIVE Human Rights and Labour Working Group × Clear All

**26** results 50 per page

| NAME | TYPE | SECTOR | COUNTRY | JOINED ON |
|---|---|---|---|---|
| ABB Ltd. | Company | Industrial Engineering | Switzerland | 2000-07-26 |
| Rio Tinto plc | Company | Industrial Metals & Mining | United Kingdom | 2000-07-26 |
| Unilever | Company | Food Producers | United Kingdom | 2000-07-26 |
| Nestle S.A. | Company | Food Producers | Switzerland | 2001-02-20 |
| Eni | Company | Oil & Gas Producers | Italy | 2001-07-01 |
| EDF | Company | Electricity | France | 2001-08-22 |
| Telenor | Company | Mobile Telecommunications | Norway | 2001-08-23 |
| Total | Company | Oil & Gas Producers | France | 2002-03-07 |
| KPMG International | Company | Financial Services | United States of America | 2002-05-10 |
| OMV Aktiengesellschaft | Company | Oil & Gas Producers | Austria | 2003-01-22 |
| Furnas Centrais Eletricas S/A | Company | Electricity | Brazil | 2003-06-27 |
| Enel | Company | Electricity | Italy | 2004-03-12 |
| Anglo American plc | Company | General Industrials | United Kingdom | 2004-07-27 |
| AngloGold Ashanti Limited | Company | Mining | South Africa | 2004-08-04 |
| CARBONES DEL CERREJON LIMITED | Company | Industrial Metals & Mining | Colombia | 2005-03-02 |
| Barrick Gold Corporation | Company | Industrial Metals & Mining | Canada | 2005-06-02 |
| Teck Resources Limited | Company | Industrial Metals & Mining | Canada | 2007-04-17 |
| ARAMEX PJSC | Company | Industrial Transportation | Jordan | 2007-07-12 |
| Mattos Filho, Veiga Filho, Marrey Jr. e Quiroga - Advogados | Company | Support Services | Brazil | 2008-03-03 |
| Vattenfall AB | Company | Gas, Water & Multiutilities | Sweden | 2008-07-16 |
| General Electric Company | Company | General Industrials | United States of America | 2008-12-10 |
| Hitachi, Ltd. | Company | Technology Hardware & Equipment | Japan | 2009-02-27 |
| A.P. Moller - Maersk | Company | Industrial Transportation | Denmark | 2009-03-03 |
| Grupo Sancor Seguros | Company | Life Insurance | Argentina | 2009-05-06 |
| Sakhalin Energy Investment Company Ltd. | Company | Oil & Gas Producers | Russian Federation | 2009-11-18 |
| Ernst and Young | Company | Financial Services | United Kingdom | 2009-12-16 |