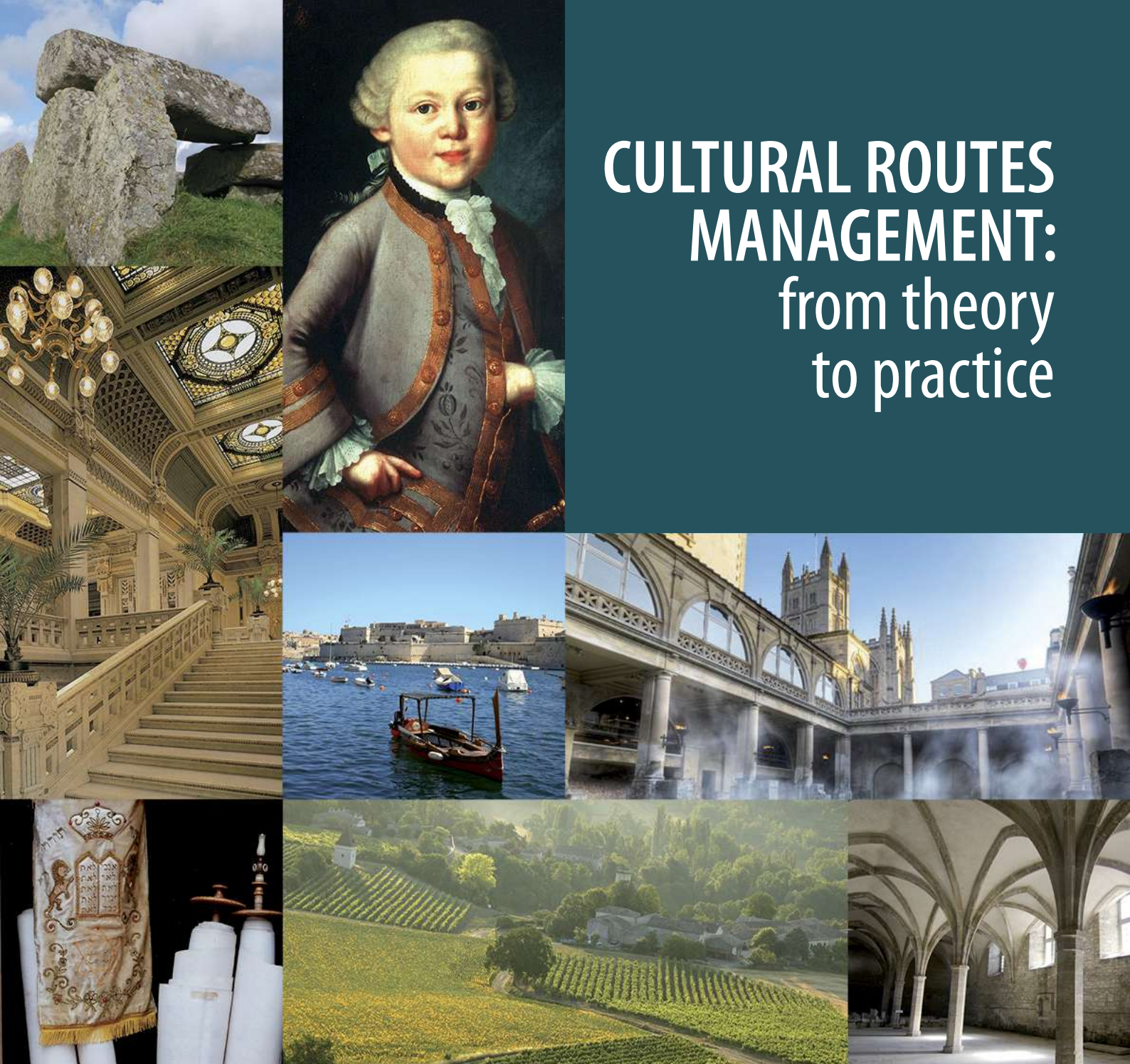


CULTURAL ROUTES MANAGEMENT: from theory to practice



Step-by-step guide
to the Council of Europe
Cultural Routes

Funded
by the European Union



COUNCIL OF EUROPE



Implemented
by the Council of Europe

CULTURAL ROUTES MANAGEMENT: from theory to practice

**Step-by-step guide
to the Council of Europe
Cultural Routes**

French edition:

*Gestion des itinéraires culturels –
De la théorie à la pratique
Vademecum des Itinéraires
culturels du Conseil de l'Europe*

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Foreword

A quarter of a century ago, the Santiago de Compostela Declaration laid the foundations for the first Cultural Route of the Council of Europe by stressing the importance of our multiple European identities, which are rich in diversity, colour, depth and origin. Today, the Council of Europe's Enlarged Partial Agreement on Cultural Routes oversees 29 routes criss-crossing Europe, connecting culture and heritage.

We use Cultural Routes as powerful tools to promote and preserve Europeans' shared and diverse cultural identities. The routes serve as channels for intercultural dialogue, and provide a better understanding of the history of Europe through cross-border exchanges of people, ideas and cultures. They are a model for grass-roots cultural co-operation, providing important lessons about identity and citizenship through a participative experience of culture. They help us to ensure access to culture as a fundamental right.

Each Council of Europe Cultural Route combines tangible and intangible heritage, illustrating and celebrating the exchanges, cultures and traditions that have shaped Europe over the millennia. From the European Route of Megalithic Culture, with its monuments built as many as 6 000 years ago, to the ATRIUM Route of Architecture of Totalitarian Regimes of the 20th Century, the routes contain elements of our past which help us to understand the present and to approach the future with confidence.

The Cultural Routes also offer fresh pockets of tourism in lesser-known regions, and their economic significance should not be underestimated.

In December 2013, the Committee of Ministers expressed its renewed support for the Council of Europe's Cultural Routes programme by unanimously establishing the Enlarged Partial Agreement on Cultural Routes. Now 23 participating member states promote the routes in their countries, and carefully decide each year on the certification of new Cultural Routes. The Council of Europe has certified 29 Cultural Routes, and 20 more candidates have applied.

The European Institute of Cultural Routes in Luxembourg is the agency implementing the Council of Europe's programme. The institute assists new candidates in constructing sustainable projects and certified routes, and helps them to prepare for regular evaluation. It organises training for route managers and members of their networks, and its activities cover the broad range of competences necessary for the successful management of Cultural Routes. Cultural Route certification is only given to thematic, transnational networks that have established cultural connections between countries. These networks must also carry out research, organise educational activities and exchanges for young Europeans, foster creativity and encourage tourism.

This first-ever, step-by-step guide to the design and management of Council of Europe Cultural Routes will serve as an essential reference for route managers, developers, students and researchers in cultural tourism and related subjects. It addresses aspects ranging from the Council of Europe's conventions to co-creation, fundraising and governance. Notes, bibliographies and appendices give further information and links to other useful documentation. It explores a Cultural Route model that has evolved over almost three decades into an exemplary system for sustainable, transnational co-operation, and has proved a successful roadmap for socio-economic development, cultural heritage promotion and intergenerational communication.

The Council of Europe's Enlarged Partial Agreement on Cultural Routes resulted from our successful co-operation with the Luxembourg Ministry for Culture and the European Union and the financial resources put at its disposal. Increasingly, other organisations, such as the United Nations World Tourism Organization, are joining us on this project.

I would like to thank the co-authors of this step-by-step guide for their work. Their knowledge, experience and ideas have come together to provide a valuable, methodological and practical resource for all those interested in the Council of Europe's Cultural Routes

Gabriella Battaini-Dragoni
Deputy Secretary General of the Council of Europe

Part I

Context

1.1. THE EVOLUTION OF THE COUNCIL OF EUROPE CULTURAL ROUTES PROGRAMME

Penelope Denu

1.1.1. The pan-European vocation of the Council of Europe

Culture at the heart of the matter

The Council of Europe is not only the oldest European international organisation, founded in May 1949, it is also the “most European”. The 47 member states cover the whole continent, including countries which span Europe and Asia like Azerbaijan, Georgia, Russia and Turkey. The only gap in this rich and fertile patchwork of peoples and cultures is Belarus, although the country has been a member of the European Cultural Convention since 1993.

In addition, the Council of Europe is pursuing ever-closer relations with neighbouring countries in the Mediterranean, Latin America, North Africa and the Middle East, with bilateral and enlarged agreements in areas as varied as constitutional evaluation, cinema co-production, training for media professionals, pharmaceuticals, interreligious dialogue and much more.

The aim of the Council of Europe, expressed in its 1949 Statute, is “to achieve a greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress.”¹

This far-reaching, visionary text goes on to state that “[t]his aim shall be pursued ... by discussion of questions of common concern and by agreements and common action in economic, social, cultural, scientific, legal and administrative matters and in the maintenance and further realisation of human rights and fundamental freedoms.” Thus in its very first, founding treaty, the Council of Europe places culture at the heart of its ambitious plans for international co-operation, on the same level as legal, social and human rights concerns.

Culture as a tool for reuniting East and West

The first-level priority given to cultural matters has held true through all the great upheavals of the 20th and 21st centuries and was especially important during the decline and fall of the communist regimes and their progressive transition to democracy from the end of the 1980s. During this period and the whole of the 1990s, the Council of Europe’s European Cultural Convention was seen as an antechamber for countries waiting for accession, based on the idea that Europe’s cultural identity surpassed its political divisions and that cultural co-operation was an ideal tool for East-West rapprochement.² The first country to accede to the European Cultural Convention in this way was Yugoslavia in 1987.

1. www.conventions.coe.int/Treaty/en/Treaties/Html/001.htm, accessed 9 November 2013.
2. See Resolution (85) 6 of the Parliamentary Assembly on European cultural identity.

The Council of Europe's ambition of "Building a Greater Europe" by allowing countries experiencing a difficult transition to democracy to join the Organisation, with the intention of working together from the inside, distinguished it from the European Union (EU) and still does today. With its inclusive membership, the Council of Europe serves in turn as an antechamber for candidates to the EU, giving them the chance to demonstrate progress in attaining the high level of democracy and respect for human rights that must be guaranteed to all citizens of member states.

1.1.2. The Council of Europe's cultural policies

The use of cultural policy as a means of furthering social cohesion, democracy and international co-operation has led to a broad range of treaties, programmes, activities and campaigns with diverse cultural themes and objectives. The statutory texts in the cultural field are explained in the next chapter.

In its long history, the Council of Europe has held only three meetings of member states at the highest level, the Summits of Heads of State and Government of the Council of Europe in Vienna in 1993, Strasbourg in 1997 and Warsaw in 2005. All three summits have provided impetus for far-reaching action and long-term roadmaps for implementing the Organisation's priorities.

The 1st Summit in Vienna led to the decision to launch a youth campaign against racism, xenophobia, anti-Semitism and intolerance – All Different, All Equal – which aimed to contribute to building a secure future for the peoples, nations, and language and cultural communities which together make up Europe. The 1995 Framework Convention for the Protection of National Minorities was a part of this process, enshrining principles such as the prohibition of enforced assimilation or discrimination, and the freedom to use and be educated in one's own language, preserve one's own culture, engage in international and transfrontier co-operation, and participate in economic, cultural, community and public life.

At the 2nd Summit in Strasbourg in October 1997, the Heads of State and Government of the Council of Europe decided to launch a campaign on the theme "Europe, a common heritage", respecting cultural diversity, based on existing or prospective partnerships between government, educational and cultural institutions, and industry. In his closing speech at the summit, the French Prime Minister Lionel Jospin put it like this:

More than ever, in these closing years of the twentieth century, with increasing globalisation of trade and of the economy, Europe needs to assert its identity which is made of the diversity of its linguistic and cultural heritage. In this respect, regional languages and cultures deserve our particular attention: we must preserve them and give them life.

The 3rd Summit Declaration made in Warsaw confirmed the undertaking of the member states to "foster European identity and unity, based on shared fundamental values, respect for our common heritage and cultural diversity ... to ensure that our diversity becomes a source of mutual enrichment, *inter alia*, by fostering political, inter-cultural and inter-religious dialogue." The Action Plan of the 3rd Summit led to the adoption of the groundbreaking Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) and, subsequently, the White Paper on Intercultural Dialogue.

Since the conflicts in the Balkans in eastern Europe, the Council of Europe has also focused efforts on programmes for reconstruction and preservation of cultural heritage and promotion of intercultural dialogue through capacity building, in regional programmes often carried out in partnership with the EU. These include the Regional Programme on Cultural and Natural Heritage in South East Europe (RPSEE), the EU/Council of Europe support programme for the promotion of cultural diversity in Kosovo, the Kyiv Initiative Regional Programme: Black Sea and South Caucasus, and Post-Conflict Actions in Georgia (PIAG).

Key questions

1. What are the main tasks of the Council of Europe and which values does it defend?
2. How many countries are member states of the Council of Europe?
3. Why and in which context was the Council of Europe created?
4. Are the countries crossed by your Cultural Route already member states of the Council of Europe? Are they member states of the European Union?
5. Why are cultural policies so crucial to the Council of Europe's strategy and actions?

1.2. AIMS AND PHILOSOPHY OF THE COUNCIL OF EUROPE CULTURAL ROUTES

Penelope Denu

1.2.1. Implementing the conventions at grass-roots level

The Council of Europe's Cultural Routes programme is a direct and universal means of implementing its policies on the value of cultural heritage for promoting cohesive societies, the necessity for intercultural dialogue and the right of access to culture for all. Cultural Routes link local heritage to the wider movements of ideas and encourage collaborative grass-roots initiatives which give European citizens a sense of ownership and pride in their heritage as an element of common European heritage.

The innovative idea of launching the programme as early as 1987 showed great powers of anticipation in advance of more recent developments in cultural practices in relation to tourism and leisure occupations, including the growing demand for "intelligent", respectful tourism and authentic experiences. The social function of the Cultural Routes programme is clearly expressed at the outset, as a means of rendering shared European cultural identities into a tangible reality.

In 1984, the Parliamentary Assembly of the Council of Europe adopted Recommendation 987 (1984) on European pilgrim routes, calling on the Committee of Ministers to revive these ways, beginning with the routes across Europe towards Santiago de Compostela. It took three years for that recommendation to see concrete follow-up, with the launching of the first Council of Europe Cultural Route with the Santiago de Compostela Declaration in October 1987.³ The Declaration is interesting to see in its entirety, as it already contains the framework of the criteria currently applied to candidates for certification as a Council of Europe Cultural Route:

The human dimension of society, the ideals of freedom and justice, and confidence in progress are the principles which, throughout history, have forged the different cultures that go to make up the specifically European identity.

That cultural identity has been and still is made possible by the existence of a European space bearing a collective memory and criss-crossed by roads and paths which overcome distances, frontiers and language barriers.

Today the Council of Europe is proposing the revitalisation of one of those roads, the one that led to the shrine of Santiago de Compostela. That route, highly symbolic in the process of European unification, will serve as a reference and example for future projects.

Accordingly, we appeal to public authorities, institutions and individual citizens to:

1. continue the work of identifying the roads to Compostela throughout the continent of Europe;
2. establish a system of signposting for the principal points on the itinerary, using the emblem suggested by the Council of Europe;
3. develop a co-ordinated plan to restore and rehabilitate the architectural and natural heritage which lies in the vicinity of these routes;
4. launch programmes of cultural activities in order to rediscover the historical, literary, musical and artistic heritage created by the pilgrimages to Santiago de Compostela;
5. promote the establishment of on-going exchanges between the towns and regions situated along these routes;
6. in the framework of these exchanges, foster contemporary artistic and cultural expression in order to renew this tradition and bear witness to the timeless values of Europe's cultural identity.

May the faith which has inspired pilgrims throughout history, uniting them in a common aspiration and transcending national differences and interests, inspire us today, and young people in particular, to travel along these routes in order to build a society founded on tolerance, respect for others, freedom and solidarity.

The explanations of the Committee of Ministers in its activity report to the Parliamentary Assembly also refer to tourism products to be developed to enable pilgrims to travel along the route and find information, accommodation and sustenance.

Today, pilgrimages remain a dominant theme for Cultural Routes, not least because they embody the potential for shared experiences and intercultural dialogue, attract mixed social groups and cultures and emphasise a "simple", more or less "exploitation-free" form of tourism which corresponds to the Council of Europe's requirements. There are however, many different types of route, from industrial heritage to art and architecture, and the hope is that their variety and diversity will expand to provide cultural activities for all to enjoy and share.

3. www.culture-routes.lu/uploaded_files/infos/posts/231/6403e2cfaab236ab96a3e716655971ac.pdf?PHPSESSID=073bf7bb78892de6054faea350dd2e0d, accessed 21 November 2013.

The number of routes has gradually increased since the beginning of the programme, with a marked acceleration between 2005 and 2010. At the time of publication the routes comprise 29 networks. Certification was withdrawn from 7 routes in May 2012 (from the then total, also of 29), and 7 new routes were certified in 2012, 2013 and 2014. The withdrawal was the result of a conclusion of non-conformity with the criteria contained in Resolution CM/Res(2010)52 on the rules for the award of the “Cultural Route of the Council of Europe” certification (see following chapters), and was the consequence of a decision to apply the rules in order to preserve the excellence and credibility of the programme itself.

1.2.2. A new framework for the Cultural Routes

An enlarged partial agreement on Cultural Routes

In 2009, the Committee of Ministers realised that the very small amounts of funding allocated in the Ordinary Budget to the Cultural Routes programme was insufficient to provide any added value to the action of the Council of Europe in this area. As a consequence, the remaining options were either to sunset the activity completely and conclude that it no longer corresponded to the “core business” of upholding human rights, democracy and the rule of law as identified at the Warsaw Summit in 2005, or to find another, more effective way to continue. Some focused strong support from the Committee of Ministers, assisted by a secretariat convinced of the uniqueness of the programme and its growing relevance, succeeded in finding a solution by proposing the setting up of an enlarged partial agreement.⁴

Signed by 13 founding members on 8 December 2010, followed in March 2011 by another member (Norway), the Enlarged Partial Agreement on Cultural Routes (EPA) was established by Resolution CM/Res(2010)53. A new resolution on the criteria for certification of routes, CM/Res(2010)52, was adopted at the same time, replacing the previous statutory text dating from 2007. The EPA was adopted on a provisional basis for a three-year pilot phase, and its progress monitored in a stock-taking exercise at the end of 2013. At the end of this period the EPA was confirmed on a permanent basis by the adoption on 18 December 2013 of Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA) and Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification. An explanatory memorandum to this resolution was added to the texts in order to explain and clarify the criteria for certification.⁵

CM/Res(2013)67 confirms the objectives of European cultural co-operation as embodied by the routes, identifying the programme as “an essential tool for raising awareness of the shared European heritage as a cornerstone of European citizenship a means of improving the quality of life and a source of social, economic and cultural development”. It also underlines “the importance of Cultural Routes as tangible illustrations, through European trans-border itineraries, of the pluralism and diversity of European culture based on shared values, and as means for intercultural dialogue and understanding”.

The member states of the EPA appoint experts to represent their country on its Governing Board, which takes decisions on the orientation of the programme and examines the evaluation of existing routes and new projects, taking decisions on certification. A statutory committee composed of representatives of the foreign ministries of member states meets annually to monitor and approve the programme of activities and budget of the EPA.

Why an enlarged partial agreement?

The decision to implement the Cultural Routes programme in the framework of an enlarged partial agreement has meant that political and financial decisions are taken by a group of countries strongly committed to the promotion of Europe’s living heritage through the Council of Europe’s Cultural Routes. As an enlarged partial agreement, it has also opened up possibilities of co-operation beyond Europe, for instance for countries around the Mediterranean Basin.

For the Cultural Routes to evolve from a concept to an initiative which federates a range of stakeholders such as local authorities, enterprises and cultural organisations, with a significant cultural, social and economic impact, it was necessary to provide solid support in terms of expertise, counselling, training and capacity

4. Partial Agreements are a particular form of co-operation within the Council of Europe, which allows those member states that so wish to take part in a specific programme or field of action in which they are particularly interested and for which they provide targeted funding. Enlarged partial agreements allow accession by non-member states of the Council of Europe and by the EU. At the time of publication, the Enlarged Partial Agreement on Cultural Routes incorporates 22 members: Andorra, Austria, Azerbaijan, Bulgaria, Cyprus, France, Germany, Greece, Hungary, Italy, Lithuania, Luxembourg, Monaco, Montenegro, Norway, Portugal, Romania, the Russian Federation, Serbia, Slovenia, Spain and Switzerland, with one observer, Armenia.

5. See: [https://wcd.coe.int/ViewDoc.jsp?Ref=CM\(2013\)148&Language=lanEnglish&Ver=addfinal&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383](https://wcd.coe.int/ViewDoc.jsp?Ref=CM(2013)148&Language=lanEnglish&Ver=addfinal&Site=CM&BackColorInternet=C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383)

building. The 22 members of the EPA finance activities through annual contributions, calculated in the same proportions as their annual contributions to the Organisation's Ordinary Budget.

The challenge of setting up an enlarged partial agreement had the advantage of freeing the programme from the constraints of the Council of Europe's capped budget, while giving states the possibility of making focused financial contributions through another channel. This method has shown its value for other activities in specific areas, and has allowed the Council of Europe to continue activities in a framework either restricted to member states or open to non-member states, which has been the trend in recent years. The European Cinema Support Fund (Eurimages), the European Pharmacopoeia and the Enlarged Partial Agreement on Sport are a few examples. It is also a way of benefiting more directly from the support of specialised ministries, which are able to promote the activities with their foreign ministries, signatories to the agreement.

Thus moving Cultural Routes out of the Ordinary Budget responded to several issues related to financing:

- ▶ in the context of a "zero-growth budget", a partial agreement provides a more autonomous, focused and flexible budget where growth is possible as the number of signatories increases;
- ▶ in an economically unstable Europe where countries' fortunes differ, some countries may be able to contribute more freely to the Council of Europe's activities and use the partial agreement format to do so, thus escaping the logic of capped investment;
- ▶ contributing to a specific programme means that spending is more easily accountable, so member states can measure more easily the results of their investment.

The EPA is open to accession by non-member states wishing to promote and support this type of cultural co-operation, which lends itself to development beyond the borders of Europe. Indeed some routes have already established partnerships with other countries, and these are used to show the potential for cultural, social and economic development through the routes. The EU has the possibility of joining the EPA; however, despite its strong support for the Council of Europe's Cultural Routes, including through funding, the decision to sign the Council of Europe EPA is awaiting a legal assessment of the appropriateness of the EU signing such agreements in general.

One risk for the EPA is that the current highly unfavourable economic situation may result in countries finding themselves unable to make even the small contributions to the budget which are required – some foreign ministries apply a blanket ban on any new agreements whatever their subject.

Why become a member of the EPA?

Beyond financial and political decision making, the intergovernmental framework of the EPA serves to:

- ▶ support the Council of Europe's programme of cultural co-operation and the promotion of European cultural heritage;
- ▶ generate a critical mass of resources through a strategic partnership of the European institutions and governments;
- ▶ increase the resources available to provide more intensive and comprehensive training, and expert support for the development, sustainability and promotion of Cultural Routes, thus increasing their visibility and social, cultural and economic impact;
- ▶ establish quality criteria for the routes, controlling the quality of projects and services;
- ▶ create structured relationships between Cultural Routes operators and public authorities to give impetus for the development of national support schemes;
- ▶ link individual Cultural Routes projects to an overall cultural and tourism strategy at the European level to give them added encouragement and visibility;
- ▶ provide connections with a broad range of professional organisations in the field of heritage and tourism at the European level;
- ▶ enable the participation of other countries as partners, thus enlarging the prospects of European tourism and adding a new dimension to European cultural co-operation.

Membership of the EPA on Cultural Routes is a demonstration of governments' political support to national, regional and local initiatives to tap into this important resource and attract cultural tourists to all destinations, year-round. The agreement encourages enhanced relations between all levels of government, grass-roots local initiatives and sustainable, ethical, high-quality tourism operators, which should lead to positive outcomes at national socio-cultural and economic levels, and also with respect to wider issues of democracy and peaceful intercultural dialogue.

The Cultural Routes Annual Advisory Forum

CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA), as did the previous Resolution CM/Res(2010)53, foresees the organisation of an annual Advisory Forum, the most important and significant event of the Cultural Routes programme. It is a meeting of representatives of Cultural Routes operators, networks, international heritage and tourism organisations and platforms, local and regional authorities, civil society organisations, chambers of commerce, foundations and other donor organisations and professional organisations in the field of tourism, heritage and culture.

The forum discusses trends and challenges in relation to Cultural Routes and provides a platform for exchanging experience, debating new professional practices, launching new initiatives and developing partnerships. It is a good occasion for routes operators to compare their practices and find innovative solutions to ensuring sustained activity, enabling them at the same time to see the “bigger picture” of how Council of Europe values are put into action and demonstrated Europe-wide.

In 2011, the Advisory Forum was held in Luxembourg, in November 2012 the venue was Colmar, and in November 2013, it was held in Innsbruck. In 2014 the forum will be held in Baku.

Co-operation with the European Union

Since the entry into force of the Lisbon Treaty, the EU has turned its attention to cultural co-operation in the member states. In 2010, the European Commission declared its objective of making Europe the world's No. 1 tourist destination and set out a new political framework for tourism in Europe. The solid partnership with the European Commission already established in this field was reinforced in the framework of the EPA. Cultural Routes are an important element of the European Tourism Strategy and in particular for cultural tourism – tourism which is sustainable, ethical and social, because it builds on local knowledge, skills and heritage assets, and which presents Europe as a destination for a quality cultural experience.

The EU rightly sees tourism as an important instrument for reinforcing Europe's image in the world, projecting our values and promoting the attractions of the European model, which is the result of centuries of cultural exchanges, linguistic diversity and creativity. Currently, the two organisations are working together on a third Joint Programme, of which the first was a study of the impact of Cultural Routes on small and medium-sized enterprises. The second programme built on these conclusions to develop the capacities of route operators, by developing governance models and evaluation tools. The third programme concentrates on consolidating the previous results and producing concrete and sustainable outcomes, of which the present publication is one.

1.2.3. The European Institute of Cultural Routes in Luxembourg

In 1998, the Ministry of Culture, Further Education and Research of the Grand Duchy of Luxembourg entered into a long-term commitment with the Council of Europe, and undertook to finance an institute to function as the technical agency implementing the Cultural Routes programme.

The European Institute of Cultural Routes (EICR) was set up in the prestigious location of the European Cultural Centre of the Abbaye de Neumünster. It houses an extensive documentation resource and a specialised library on the routes. The EICR receives regular visits from the routes' network operators, researchers and students and participates in European training and research programmes. It collaborates in the setting up and operation of the routes and participates in events and exhibitions, promoting a greater awareness of the links between culture, tourism and the environment. The EICR also carries out evaluations of existing routes and new proposals, using the considerable expertise it has accumulated on the technology of creating, promoting and evaluating Cultural Routes. The staff provide advice and expertise to Cultural Routes promoters in relation to the organisational, technical and logistical aspects of the conception, development and promotion of Cultural Routes.

After the creation of the EPA, an agreement was signed in November 2011 between the Minister for Foreign Affairs of Luxembourg Jean Asselborn and Secretary General of the Council of Europe Thorbjørn Jagland, establishing its seat in Luxembourg. Under the agreement, the Executive Secretary of the EPA would act as director of the EICR, thereby reinforcing the relationship between the EICR and the Council of Europe as well as co-operation between the Grand Duchy of Luxembourg and the Organisation.

Key questions

1. Why did the Council of Europe create the Cultural Routes programme? What are its aims?
2. What are the important dates in the history of the programme?
3. What is the Enlarged Partial Agreement on Cultural Routes (EPA)?
4. What are the aims of the EPA on Cultural Routes?
5. How is the EPA structured and what are its statutory activities?
6. What is the EICR and what is its role?

1.3. DEFINING THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE

Eleonora Berti

1.3.1. Defining the Cultural Routes of the Council of Europe

Evolution of a definition

Before passing to the methodology of the Cultural Routes of the Council of Europe, it seems important to define what such a route means.

The complex and inclusive character of Cultural Routes has been underlined since the beginning of the programme.⁶ The word “route” is to be understood not only in the restricted sense of physical pathways: it is used in a more conceptual and general sense, meaning a network of sites or geographical areas sharing a theme, taking different forms according to the “identity” of each site or area.

On 13 and 14 October 1964, the Council of Europe working group “L’Europe continue” explained in the preamble of its report that “to give concrete expression to its work, the Working Group has, in its research, focused on raising public awareness of sites of great cultural importance.”

The three objectives stated in this report were:

- ▶ to raise awareness of European culture through travel;
- ▶ to consider the possibilities of setting up networks for tourism connected with the cultural geography of Europe;
- ▶ to promote the major sites and crossroads of European civilisation as places of interest to tourists.

During the Second European Conference of Ministers responsible for the Architectural Heritage (Granada, 1985), the Council of Europe proposed that the Santiago de Compostela Pilgrim Routes should form the first European Cultural Route. The elements that make Santiago de Compostela Pilgrim Routes a European Cultural Route include, according to the Council of Europe, the fact that it “symbolises first and foremost the process of European construction and can serve as a reference and example for future projects”.

The three main objectives established by the Council for Cultural Co-operation (CDCC) for the Cultural Routes programme provide other elements which are fundamental to understanding the definition proposed by the CDCC:

- ▶ to make European citizens aware of a real European cultural identity;
- ▶ to preserve and enhance European cultural heritage as a means of improving the surroundings in which people live and as a source of social, economic and cultural development;
- ▶ to accord a special place to cultural tourism among European leisure activities.

The CDCC formulated the following definition, in order to make the concept of Cultural Routes easier to understand for the public and for candidate projects:

The term European Cultural Route is taken to mean a route crossing one or two more countries or regions, organised around themes whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and/or scope of its range and significance.

Application of the term “European” to a route must imply a significance and cultural dimension which is more than merely local. The route must be based on a number of highlights, with places particularly rich in historical associations, which are also representative of European culture as a whole.

From the outset, therefore, three challenges faced the programme:

- ▶ a political challenge, to make the programme a catalyst for European social cohesion;
- ▶ a challenge of identity, to prevent the search for identity through the routes from leading to the exclusion of “others”;
- ▶ a democratic challenge, to extend cultural tourism to a broader section of society.

6. The following considerations are based on the document by the Ministers’ Deputies/Rapporteur Groups, GR-C(2000)22 20 June 2000, available at <https://wcd.coe.int/ViewDoc.jsp?id=360899&Site=COE>, accessed 10 November 2013.

Raymond Weber, Director of Education, Culture and Sport of the Council of Europe between 1991 and 2001, wrote:

The itineraries create a cross-cultural, pan-European space in which ordinary people can express themselves across state boundaries and the constraints of all types of systems and beliefs, an open space in which it is possible to seek new solutions, try out new ideas, share experiences, analyse failures, reassess and call into question ... where they can "push back the horizon".

After the first resolution, Resolution No. R (98) 4 on the cultural routes of the Council of Europe (adopted by the Committee of Ministers on 17 March 1998, at the 623rd meeting of the Ministers' Deputies), Resolution CM/Res(2007)12 on the cultural routes of the Council of Europe was adopted by the Committee of Ministers on 10 October 2007 (at the 1006th meeting of the Ministers' Deputies). Various elements were added. Among the eligibility criteria, each theme was to lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different sections of the public, including school groups.

An important change is that henceforth, only one type of certification is awarded to Cultural Routes projects complying with the criteria of the five priority fields of action, whereas in Resolution No. R (98) 4, Part IV, three categories of routes are indicated with their corresponding certification:

- ▶ first category: Major Cultural Route of the Council of Europe;
- ▶ second category: Cultural Route of the Council of Europe;
- ▶ third category: events or activities "In the framework of the Cultural Routes of the Council of Europe".

The definition of Cultural Routes given by the Council of Europe in Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA), adopted by the Committee of Ministers on 18 December 2013, is the following:

Cultural Route: a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.

From this definition, a Cultural Route is to be understood not in the restricted sense of physical pathways. "Cultural Route" is used in a more conceptual and general sense, expressing a network of sites or geographical areas sharing a theme.

The same definition is given in Resolution CM/Res (2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

Following one of the first definitions given by the Council of Europe in the 1980s, the term "European Cultural Route" is understood as:

a route crossing one or two more countries or regions, organised around themes, whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and/or scope of its range and significance ... The application of the term "European" to a route must imply a significance and cultural dimension which is more than merely local. The route must be based on a number of highlights, with places particularly rich in historical associations, which are also representative of European culture as a whole.

A Cultural Route could be also defined as a complex cultural good and as a territorial project, which includes different aspects of cultural expressions and falls within the present-day framework for interpreting heritage.

Given these definitions, the cultural context, and the lively debate on Cultural Routes, the project is a complex one: it must take into account several dimensions such as territorial and trans-border aspects, as well as touristic, economic, social, intercultural/interreligious, creative and sustainability issues. In the particular case of Cultural Routes of the Council of Europe, all these dimensions express another element, which is evident and essential to the understanding of the importance of the routes from a social point of view: European citizenship.

The complexity of this new kind of cultural good is also well described in the 2005 working document, 5th draft of the ICOMOS Charter on Cultural Routes.⁷ In the introduction of the document, the complexity of the comprehensive definition of Cultural Routes is analysed and explained. Following this statement, the document declares that:

The consideration of Cultural Routes as a new concept or category does not conflict with established and recognized categories of cultural heritage. It enhances their significance within an integrated, interdisciplinary and shared framework. It does not overlap with other categories or types of properties – monuments,

7. Working document presented for discussion at the 15th General Assembly in China and adopted at the 16th General Assembly in Canada, available at www.icomos.org/xian2005/culturalroutes-draft.pdf, accessed 10 November 2013.

cities, cultural landscapes, industrial heritage, etc. – that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system and creates new relationships among them by means of an innovative scientific perspective that provides a multilateral, more complete, and more accurate vision of history.

Cultural Routes are considered an advance from the notion of “monument”, originally seen as an artefact in isolation from its context, and evolved in the past years to include new categories of cultural heritage, such as landscapes, intangible heritage, or industrial archaeology, as integral components of cultural heritage. They provide to European citizens tools to read a complex Europe, not only to move towards unification, but also to search for the foundations of European identity and citizenship, answering to the necessity of a more real and concrete sense of Europe. Cultural Routes are based on a process of cultural co-operation which is constantly evolving, thus necessitating constant action, research and evaluation, and the installation of European partnerships within the network.

It is interesting to see in Box 1 and 2 below the definitions of Cultural Routes of the Council of Europe proposed by the representatives of Cultural Routes certified and not yet certified during the first edition of the Summer Seminar, which was held in Strasbourg from 3 to 7 September 2012.

The question to be answered was:

What is a Cultural Route of the Council of Europe in your opinion and experience?

Box 1: Certified Cultural Routes

A cultural itinerary is formed by different points (geographical points in different countries) that share a common heritage or that have been historically travelled along.

Travellers along a cultural itinerary must be able to recognise the points in common: heritage, landscape, gastronomy, monuments, art/crafts ... even a way of life.

The Routes of El Legado of Andalusi

A good idea, with a great positive ideology, to make Europe and develop the conservation and tourism uses of European heritage...

But nowadays more a theoretical project than the reality the Council of Europe wanted for this programme at its outset.

I think that the programme has a theory, a good theory, but practically it is not sustainable in the medium-term without great changes.

The Prehistoric Rock-Art Trail

A Cultural Route is the highlighting of pieces of history, practices, assets that help in understanding the present.

This is an initiation into travel, but also a way of marking the discovery, journey, of enhancing territories, giving them specificity, characterising them on the cultural level; it is also an invitation to travel.

A Cultural Route must provide a good vision, a good description of what Europe is.

The Casadean Sites

Itinerary with two dimensions:

- ▶ virtual network = route between partners from different countries and organised around a theme and common cultural heritage;
- ▶ product = tourist route, physical route for the general public, especially tourists, with the aim to connect local itineraries organised around the discovery of common heritage.

The European Route of Ceramics

Route of discovery (historical, cultural, heritage, social) between transnational territories.

Must promote exchanges:

- ▶ between citizens;
- ▶ between territories;
- ▶ with any forms (artistic, economic, social).

Must allow the increase of:

- ▶ knowledge and sharing;
- ▶ mutual and intercultural understanding;
- ▶ European citizenship.

This is to be done by the development of a quality cultural tourism and European network.

Santiago de Compostela Pilgrim Routes

A Cultural Route is a consolidated product (cultural, touristic) promoting all routes as cultural heritage throughout Europe.

This route is not an itinerary but an offer of a wide number of routes open to the public.

European Cemeteries Route

(A Cultural Route) is a real route (itinerary) or a thematic concept of high value that should be recognised by both academics and tourists.

The Hansa

A Cultural Route of the Council of Europe is a route really traced or virtual (like the one I represent) that must link all members (states, towns, etc.) in mutual co-operation on a social and economic level. The aim of a route of the Council of Europe is to invest in the future through heritage and culture.

European Route of Historical Thermal Towns

A Cultural Route of the Council of Europe is a tool of development and promotion of cultural themes linked to religion, literature or landscape which is valued and shared among a number of members of the Council of Europe and which is understood through the implementation of a real or virtual path, having stops represented by sites or steps which are unavoidable in the evolution and development of the topic chosen.

Iter Vitis Route

I think that a Cultural Route of Europe must have something in common.

For example, it must have the same goal. It must have the same heritage, the same historical past, culture, even gastronomy.

I mean that the various points of the route must have a lot in common in order to present it as the same good.

Respect for culture and heritage.

A Cultural Route allows the union of the different countries of Europe.

A Cultural Route of the Council of Europe highlights the culture and heritage of the different countries of Europe, providing the possibility of creating a cultural product.

The European Route of Jewish Heritage

A Cultural Route of the Council of Europe is:

- ▶ a tool to demonstrate European citizenship. Another kind of heritage (cultural landscape and living landscape);
- ▶ an integrated system of resources (cultural and touristic);
- ▶ a mix of sense-management;
- ▶ a common action;
- ▶ an international network that works together for local development and dialogue;
- ▶ a geographical way;
- ▶ a mutual way;
- ▶ a development tool;
- ▶ an occupational model;
- ▶ a pedagogical model;
- ▶ "global" (good practices).

We don't need new lands but new eyes to see with.

The Phoenicians' Route

Where traditions and people come together in different places, people with the same goals, working all over Europe or in part of it, on themes with interest for many people; landscapes, monuments.

Promotion and valorisation must be organised in networks to ensure lasting sustainability and visibility.

The Council of Europe label is a guarantee of seriousness and a sign of recognition that should facilitate progress with research and the establishment of contacts within each individual network, in order to give it visibility, to attract a maximum of visitors, to rediscover traditional craftwork and thereby create employment.

Linking networks between each other seems indispensable: each can benefit from the progress and procedures of the others.

A common charter should be established to set out the rights and duties of each route.

The question of funding remains to be settled.

The Heinrich Schickhardt Route

The Cultural Route is a structure which allows cultures, heritage, history and traditions of people and countries to be promoted, valued and preserved.

The Saint Martin of Tours Route

Following the definition of a famous medievalist, Jacques Le Goff, a Cultural Route is a "route of culture", where different identities have the chance to meet and build up a network and a common set of shared values. So they must act as an instrument of cultural mediation and they have to contribute to the enhancement of the pan-European values supported by the Council of Europe.

Via Francigena

A Cultural Route of the Council of Europe is a route through several countries that is European because of its meaning for the development of our common European cultural and identity landscape.

A continuously working network revitalises such a route in the fields of historical research and the exchange of people, and makes it visible to a broad public, motivating people to travel along it in order to experience foreign things.

The Via Regia

A linear or non-linear thematic network of linked cultural heritage sites which involve or contribute to pan-European values as recognised by the Council of Europe.

Via Habsburg

It is a vehicle of communication between sites (different sites!) which have a common idea, and which aspire to work together.

It is an economic resource for development, based on cultural links or touristic aspects in different countries.

It is quality recognition from the Council of Europe of some cultural and transnational initiatives, based on highlighting the importance of different sites (in different countries) which are connected by cultural aspects.

Box 2: Not-yet-certified Cultural Routes

More than one definition, a route represents a series of objectives. It is a network with strong links, sharing the:

- ▶ transmission of European values;
- ▶ transmission of cultures;
- ▶ deepening of European identity;
- ▶ preservation of built and tangible heritage;
- ▶ development of a sustainable tourism;

- ▶ rapprochement between generations;
- ▶ search for spirituality;
- ▶ creation of a thematic network concerning several European countries.

The Saint Michael's Ways

A Cultural Route:

- ▶ is dedicated to an aspect of culture;
- ▶ has a thematic or geographical frameset;
- ▶ offers points of interest where people experience manifestations of this aspect;
- ▶ is set up by a network of partners which form a legal entity;
- ▶ is continuously developed through projects of the network partners;
- ▶ includes several European countries;
- ▶ promotes exchange among people;
- ▶ improves knowledge.

Seafood Route

A Cultural Route must be a legacy with heritage and social links with the territory, creating value in that territory.

The route should be a project tool to start actions of preservation and conservation of the cultural environment of a territory.

The creation of a route opens the doors to a new system of knowledge.

Route of cooperation movement

A Cultural Route of the Council of Europe is in my opinion a networking of European wealth. By richness I mean heritage, culture, history, gastronomy, artistic and social resources...

This networking will allow one to explore through the routes a theme according to the interests of each: Ulysses with Odyssea, vine and wine through Iter Vitis, painters through the Route of Painters...

This is an opportunity for exchanges between cultures, between people, even between religions for some routes such as the European Route of Jewish Heritage.

Cultural Routes of the Council of Europe are therefore social and cultural wealth, but also an economic and tourism opportunity as they can play with tourist flows and they can guide visitors towards less accessible places, more remote, less touristic places. There is also an aspect of solidarity.

Odyssea

A Cultural Route is like a communication axis between different cultures, which constitute Europe, which includes differences and shared similarities on the same theme.

The theme of the route is the connection through which different cultures share their histories (big and small) and build their present.

Route of Painters

Gives a sense of a historical heritage and a sign of common living for people of different districts or countries. Makes this sense "comprehensible" to all visitors.

Makes their experience richer, involving them as a part of this sign. Joins this experience in different ways for many different targets.

Route of Chocolate

A Cultural Route of the Council of Europe highlights a cultural fact of European importance and creates links between different European countries. Such a route should illustrate and develop a shared history that forged an identity.

It is not intended exclusively for people sharing this identity, but is also for the world.

The definitions proposed by Cultural Routes managers highlight the complexity of the routes and the elements which must be taken into account when we try to define a Cultural Route and work on it: recurring terms include network, identity, culture/cultural, heritage, citizenship and tourism.

1.3.2. Grouping Cultural Routes of the Council of Europe

Three main thematic areas were established in Resolution (98) 4 to provide coherence and a conceptual framework for the choice of themes: peoples, migrations, and the spread of the major European philosophical, religious, artistic, scientific, technical and commercial movements.

Considering the definitions of Cultural Routes of the Council of Europe suggested by the managers of the routes, in addition to the different themes, geographical structures are elements to be considered. In particular the following definitions underline this dimension, wherein a Cultural Route is:

- ▶ a linear or non-linear thematic network (Viking Routes);
- ▶ a cultural itinerary formed by different points, that is, geographical points in different countries (Routes of El Legado of Andalus);
- ▶ a route that is really traced or virtual (European Route of Historical Thermal Towns);
- ▶ a route with a thematic or geographical framework (Seafood Route).

From a spatial point of view, Cultural Routes present different forms and characteristics, which could be considered in their classification and which are crucial in their improvement.

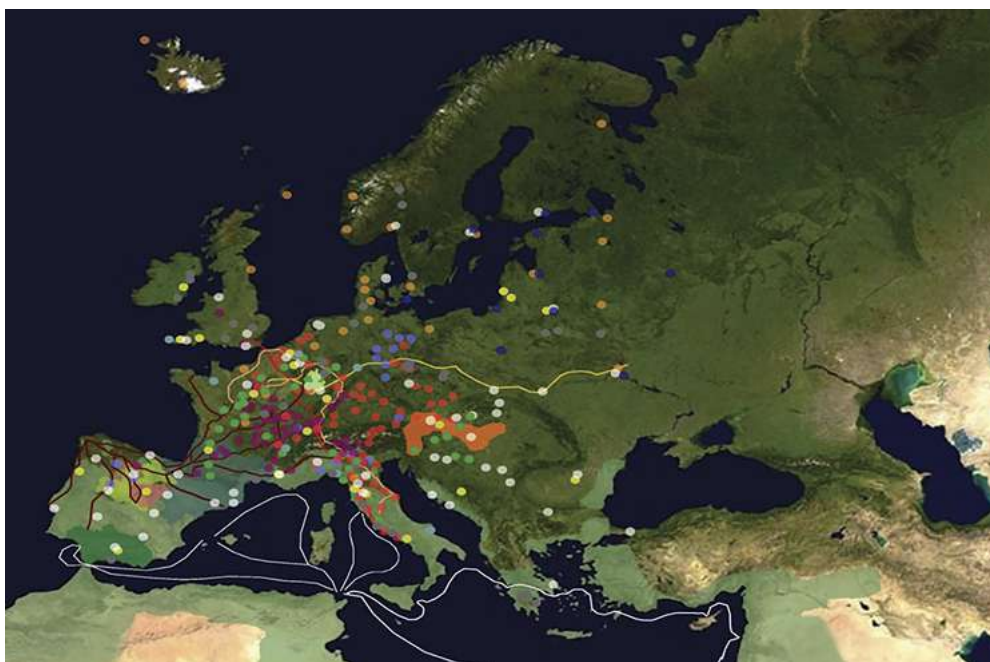
In order to understand the functioning of Cultural Routes, the geographical structure is fundamental: the relations between sites that are part of the routes, governance of the networks, internal and external communication, as well as the development of projects proposed by partners and the impacts the routes have on the territories concerned are strongly linked to this aspect.

The Council of Europe's Cultural Routes are not simply a long series of isolated points spread over the European continent and following a theme, they form a web of common threads which through a continuous discourse links places and regions from all four corners of Europe.

Following their territorial shapes, Cultural Routes can be grouped into three main categories:

- ▶ territorial routes;
- ▶ linear routes;
- ▶ reticular pattern (archipelagos) routes.

Figure 1: Schematic map of Cultural Routes of the Council of Europe, grouped by shape



Source: Berti, E. (2012), *Itinerari Culturali del Consiglio d'Europa: tra riceva di identità e progetto di paesaggio*, Firenze University Press, Florence.

Territorial pattern routes

This category includes the Cultural Routes that involve territories sharing the theme on which the route is founded, as in the case of the Iter Vitis Route or the Iron Route in the Pyrenees. A series of paths is generally established to propose an exploration of the different parts of the route.

Territorial routes develop themes concerning currents of civilisation, or the presence of crops in different regions of Europe, integrated into culture and identity, such as in the cases of the Iter Vitis Route or the Routes of the Olive Tree, or industrial heritage areas. This kind of route can also develop a theme linked with a regional event that linked a region with other parts of Europe or the world, such as the Routes of El Legado of Andalusi.

In other cases, the routes are based on a theme continuously linking regions that are sometimes culturally distant, but geographically contiguous, allowing a dialectical and intercultural reading of their heritage. This is the case of the Routes of the Olive Tree, which link regions around the Mediterranean Basin which have, in cultivating the olive tree, developed different methods, knowledge bases and landscapes depending on the climatic, geographical and geomorphological features of each territory.

In summary, territorial routes are characterised by the territorial contiguity of the territories involved in and developing a common theme. The theme allows the discovery of a visual and perceptive interdependency between the tangible and intangible heritage of the territories concerned, for example through the shapes of cultural or territorial structures, architectural elements, knowledge bases and legends.

Linear pattern routes

Linear routes are defined by historical infrastructure, as in land and maritime trade routes. These routes that were used for travel, over the centuries, are now used to create relationships between distant territories. Such routes have developed and been transformed in the course of history, in a close relationship with the territories they cover. As the routes are part of the matrix of the territories, the territories themselves have been transformed by the routes and the travellers who used them. The routes in fact structured villages, towns, castles and buildings, which were connected through the presence of the route.

Along these routes, travellers can find references to the theme of the route: in the case of Santiago de Compostela or Via Francigena travellers will come across churches, ancient hospices for pilgrims, and towns that developed because of the route. In the case of the Phoenicians' Route, travellers discover Phoenician settlements around the Mediterranean Basin.

The relations between routes and territories still exist, but is often necessary to retrieve the narrative keys of landscape and territory to be able to observe and "read" them: the routes' witnesses and the process structuring the territories allow for the understanding of toponymy. Linear routes, based on historical themes, are important in reading the territorial system generated by the relations between local populations and travellers.

These routes develop continuously through different regions, countries and landscapes, which we can perceive and decode today by interpreting their semantic apparatus. Linear routes produce a dense network of relations with the "outside", founded in the linearity of the path.

Reticular pattern (archipelagos) routes

These routes are composed of individual items or aggregated goods, presenting different scales and connected by a theme. In this case, routes are not characterised by territorial continuity and they may be called "virtual routes". Sometimes, depending on the theme of the route, linear routes overlap with archipelagos pattern routes.

The goods part of these network-based routes can often be defined as *iconemi*,⁸ because they are important elements characterising the territories and allow the reading of the symbols which constitute and give signification to landscape. These elements are landmarks (an external point of reference that helps orientation in a familiar or unfamiliar environment) (Lynch 1960) for the people living in the territories and for travellers.

Reticular pattern routes can be composed of different elements:

- ▶ individual goods, such as the sites part of the European Mozart Ways;
- ▶ parts of cities, as in the case of the European Route of Jewish Heritage or European Cemeteries Route;

8. "The *iconemi* are the elementary units of perception ... They are elements which embody the sense of place of a territory and its real and deeper soul, they are the visual landmark with great semantic charge of the cultural relation which a society establishes with its territory" (Turri 1990).

- ▶ entire cities, for example in the case of the Hanseatic Monuments and Sites or the Historical Thermal Towns.

The origin of the goods part of these routes is not always provoked by the theme chosen for the route. The themes may originate with the goods or with sites, such as in the case of Transromanica, where the Romanesque style is the “creator” of the goods part of the route.

Sometimes the theme can permit the linking a posteriori of sites or monuments, as in the case of the European Mozart Ways: the trips of Mozart are not at the origin of sites and buildings part of the route, but because of the passage of Mozart, these buildings and sites have improved their value and symbolic significance.

Cultural Routes, in accordance with their shapes and themes, stimulate the establishment of different relational systems: these systems are produced by the relations between routes and their environment, between landscapes and routes, routes and populations, insiders and outsiders.

These systems are plural and complex; they incorporate different issues such as local culture, identity, territorial history, economy, social environment and perception, creating a complex system which has to be decoded and understood in order to prepare a complete framework for the interpretation of heritage and to develop territorial planning of the routes.

Key questions

1. What are the main objectives established by the Council of Europe for the Cultural Routes programme?
2. How would you define a Cultural Route of the Council of Europe?
3. Do you know other international organisations working on a similar programme?
4. How are Cultural Routes grouped?
5. Could you propose another way to group Cultural Routes?

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1.4. THE CULTURAL CONTEXT: FUNDAMENTAL RESOLUTIONS AND CONVENTIONS AT THE EUROPEAN AND INTERNATIONAL LEVEL

Eleonora Berti

Cultural Routes of the Council of Europe are fundamental tools in the creation of a common and shared European identity, and in implementing on the ground the principles and the values expressed in the conventions of the Council of Europe and other international organisations.

In particular, Cultural Routes of the Council of Europe are an interpretative and narrative process for understanding our continent, taking into account the dynamic nature of sites, tangible and intangible heritage, and landscapes.

This vision of cultural heritage has led to the adoption of new typologies of cultural goods, as for example in the case of industrial and technological heritage, which now has a new purpose. The content of heritage is now wider and more inclusive, and diachronic and more complex interpretations have been accepted which enable a greater understanding of the origins and development of a culture.

One particular concept that is essential to the idea of a wider and more complex cultural good at a regional level falls within a new framework for interpreting heritage: the cultural route. Around the same time as the notion of cultural routes was being developed, Pierre Nora elaborated the definition of "*lieux de memoire*", or "places of memory". Nora defines how human society is haunted by memory as well as history. Indeed, history becomes manipulated by memory to become something else and thus the "facts" of history are mostly transferrals of actual historical events into cultural memory. This transforms the events of the past into copies of themselves that are used in order to describe and define the present. Nora defines a place of memory in the following way: "An object becomes a place of memory when it escaped oblivion, for example with the display of commemorative plaques, and when a community reinvests on it its love and its emotions" (1984-1992).

This framework for the search for a "European identity" and European places that belong to a shared and common memory is essential to a wider understanding of the origins and justifications of the programme of the Cultural Routes.

European cross-border routes, promoting artistic, cultural, commercial and political links, were viewed by the Council of Europe as special tools for cultural initiatives and exchanges of knowledge and ideas transcending the cultural and political barriers which marked Europe during and after the great conflicts of the 20th century. Similarly, Cultural Routes of the Council of Europe continue to be seen as tools suitable for the development and promotion of a cultural, sustainable and ethical form of tourism which is respectful of the regions travelled through and which provides a concrete demonstration of the founding values of Europe: human rights, the rule of law, cultural democracy, diversity and European cultural identity, dialogue, exchange and mutual enrichment regardless of spatial and temporal considerations.

Since the beginning of the programme, Cultural Routes of the Council of Europe have been considered suited to the practical interpretation and implementation of charters and recommendations passed by the Council of Europe and other international organisations.

In the Committee of Ministers' CM/Res(2013)67 all the routes are invited to "take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning".⁹

The charters and conventions presented in this chapter allow a better understanding of the importance of the Cultural Routes in the implementation process of the above-mentioned values through the organisation of activities on the ground. At the same time, the chapter stresses the importance of the underlying principles and values of these conventions and how they can inspire the daily activity of the routes.

1.4.1. European Cultural Convention

Open for signature by the member states of the Council of Europe and for accession by European Community and European non-member states.

Adopted on 19 December 1954 in Paris

Came into force on 5 May 1955

9. CM/Res(2013)67, II – List of priority fields of action, 2.

Aims and contents

The Committee of Cultural Experts, responsible for the conduct of multilateral cultural projects since its appointment by the Committee of Ministers in 1950, agreed on the drafting of a general cultural agreement (future convention) at its fourth session in April 1952.

After its approval in September 1954 by the Committee of Ministers and the Consultative Assembly, the European Cultural Convention was opened for signature in Paris on 19 December 1954. It came into force on 5 May 1955.

The European Cultural Convention is the foundation for European co-operation in the fields of culture, education, youth and sport. Its aim is to encourage cultural co-operation in all its manifold forms, to foster understanding and knowledge among European countries, and to preserve their cultural heritage and treat it as an integral part of a broader "European" common, shared heritage.

Before the Cultural Convention was even signed, the first of the European Art Exhibitions was held in Brussels in 1954/1955. For the first time in decades, major works from national and private collections travelled to meet a new audience. The theme of humanism was chosen to illustrate the interdependence of European cultures in an age of radical change, and a still-precious vision of the arts and sciences in a harmonious civilisation. The success of the exhibition and following editions demonstrated the public's demand for impermanent thematic exhibitions, which have since become regular landmarks of cultural life. The exhibition series also pioneered a model of light co-ordination based on an implicit contract of trust and reciprocity among the participating museums.

The later Cultural Routes project, started in 1987 around the medieval pilgrim routes to Santiago de Compostela, highlighted international cultural connections embodied in works of cultural and natural heritage, with the visitor expected to do the travelling.

The European Cultural Convention recognises the intangible heritage of "language, literature and civilisation". An early educational task was to undo the nationalist appropriation and distortion of history. Later, textbook revision and teacher retraining became crucial parts of assistance to post-communist countries, especially in the conflict regions of the Balkans and the Caucasus. The principles of an unbiased history education, with the development of empathy through multiple perspectives, were consolidated in Rec(2001)15. A specific clause deals with European non-member states and the possibility of their acceding to the Cultural Convention and participating in Council of Europe cultural work.

Significantly, the great majority of the present member states initially ratified the European Cultural Convention before they joined the Council of Europe.

Cultural co-operation

The Cultural Convention's authors recognised that the political division of Europe did not destroy its cultural unity. The boundary of this cultural identity was never defined, and like its essence was left to emerge through practice. The Committee of Ministers systematically used the open character of the Cultural Convention to encourage movement towards full membership: first by Spain and Portugal in the declining years of their dictatorships, later by democratic Finland, and finally by the ex-communist countries of central, eastern and South-Eastern Europe in their transition to democracy. For 28 states, accession to the Cultural Convention preceded full membership by an average of two-and-a-half years. The Cultural Convention now seems to have reached a geographical limit, and the new agenda lies in developing dialogue with regions outside Europe.

The scope of co-operation underwent an equally striking extension, driven by the recognition of wider needs. The first landmark was the absorption in 1961 of the broad education sector of the Western European Union, adding issues of school and out-of-school educational policy. Out-of-school education moved into sport and pilot youth exchanges. The shock of the student rebellion of 1968 led to the creation of the European Youth Centre and the Youth Foundation in 1972.

Sport became a full-fledged sector in 1977. The heritage area, curiously, developed outside the Cultural Convention, but was brought within it in 1990; currently, the natural and landscape heritages are being integrated.

Interest for Cultural Routes

The European Cultural Convention is the fundamental text of the Council of Europe on cultural policy and co-operation among European countries.

Cultural Routes were created as a cultural programme with the aim to translate the principles expressed in the Cultural Convention into concrete action, promoting trans-border cultural co-operation among countries as

a tool to go beyond political boundaries, at a time when it was realised that Europe needed to reflect on the roots of its identity as a foundation for a shared citizenship. The hope was to encourage Europeans to re-explore their roots in their leisure time by practising cultural tourism in a “Europe” which they tended to view as the symbol of a technocratic tool rather than as a geographical area, and a functional common market on a global economic level rather than the source of individual and shared roots (Berti 2012).

The purpose of the Cultural Convention is to develop mutual understanding among the peoples of Europe and reciprocal appreciation of their cultural diversity; to safeguard European culture; to promote national contributions to Europe’s common cultural heritage respecting the same fundamental values; and to encourage in particular the study of the languages, history and civilisation of the Parties to the Cultural Convention. The Cultural Convention contributes to concerted action by encouraging cultural activities of European interest.

1.4.2. European Landscape Convention

Open for signature by the member states of the Council of Europe and for accession by European Community and European non-member states.

Adopted on 20 October 2000 in Florence

Came into force on 1 March 2004

Aims and contents

In its preamble, the European Landscape Convention mentions three other fundamental conventions of the Council of Europe, on which it is based and for which it constitutes a fundamental implementation, in particular the:

- ▶ Convention on the Conservation of European Wildlife and Natural Habitats (Bern, 19 September 1979);
- ▶ Convention for the Protection of the Architectural Heritage of Europe (Granada, 3 October 1985);
- ▶ European Convention on the Protection of the Archaeological Heritage (Revised) (Valletta, 16 January 1992).

These three conventions underline the necessity to conserve Europe’s cultural and natural heritage as an essential part of the identity of each European territory, showing at the same time the evolution of the definition of common European heritage, from a particular item or place to be protected, to the cultural and spatial context of the item.

One of the main objectives of the European Landscape Convention is that landscape should become a mainstream political concern, since it plays an important role in the well-being of Europeans who are no longer prepared to tolerate the alteration of their surroundings by technical and economic developments in which they have had no say. Landscape is the concern of all and lends itself to democratic treatment, particularly at local and regional level.¹⁰

What does “landscape” mean?

The Landscape Convention defines “landscape” as an area, as perceived by the people who live in it, whose character is the result of the action and interaction of natural and/or human factors.¹¹

The European Landscape Convention describes a vision of landscape centred on the point of view of the observer (if there is no observer, the landscape does not exist), founded on a holistic and dynamic system. All forms of landscape are covered by this definition.

A landscape is a complex system of relations between people and their living environment and highlights the aspirations of European citizens to improved quality of their environment and life, through the promotion and re-conquest of the particular characteristics of each landscape and site. Landscape is also closely linked to traditions and local knowledge and its perception is closely related to individual experience and culture.

The Landscape Convention’s original feature is that it applies to ordinary landscapes no less than to outstanding ones, since all decisively influence the quality of Europeans’ surroundings. Thus every day, all landscapes, outstanding or damaged, come within its scope. This comprehensive coverage is justified for the following

10. European Landscape Convention, Explanatory Report, II, 23.

11. European Landscape Convention, Chapter I – General provisions, Article 1.

reasons: every landscape forms the setting for the lives of the population concerned; urban and rural landscapes interlock in complex ways; most Europeans live in towns and cities (large or small), the landscape quality of which greatly affects their lives; and rural landscapes occupy an important place in the European consciousness. It is also justified by the profound changes which European landscapes, particularly peri-urban ones, are now undergoing.

Quality objectives, the ability to analyse and assess direct and indirect evolutionary processes, the development and extension of a landscape awareness, the integration of landscape into sector policies: these principles should guide us from regulatory and conservative frameworks with poor co-operation among the different institutions to a set-up with more appropriate levels of responsibility and improved skills, in order to develop new strategic landscape planning that actively involves the population.

Landscape without borders

The Landscape Convention encourages international co-operation, in particular for the development of trans-border landscapes. In fact, in addition to their local significance, Europe's landscapes are of value in various ways to all Europeans. They are cherished outside the locality and beyond national borders. In addition there are landscapes which have identical characteristics on both sides of a border and therefore require trans-border measures to implement action principles. Finally, landscapes bear the consequences, whether positive or negative, of processes that may originate elsewhere and whose impact is not checked by national boundaries. That is why it is legitimate to be concerned with landscape at the European level.

Social responsibility

The Landscape Convention underlines the responsibility of people towards landscape protection, management and planning. Following the convention, if people are given an active role in decision making on landscape, they are more likely to identify with the areas and towns where they spend their work and leisure time. If they have more influence on their surroundings, they will be able to reinforce local and regional identity and distinctiveness and this will bring rewards in terms of individual, social and cultural fulfilment. This in turn may help to promote the sustainable development of the area concerned, as the quality of landscape has an important bearing on the success of economic and social initiatives, whether public or private.

Quality objectives for each landscape

The Landscape Convention dedicates a paragraph to landscape quality objectives: it requires Parties to set quality objectives for the landscapes which have been identified and evaluated, and in doing so, to consult the population concerned. Before any measure is taken for the protection, management and planning of a landscape, it is essential to make clear to the public what objectives are being pursued. The decision setting the objectives should state clearly the special features and qualities of the landscape concerned, the general thrust of the policy for that landscape, and the specific components of the landscape to which protection, management or planning will apply. It should then say by what means the objectives are to be achieved.

All European landscapes shall pursue their quality objectives, without favouring the most beautiful landscapes: in fact the convention does not distinguish landscapes on the basis of their aesthetic value.

Landscape or cultural landscape?

The fundamental difference between the definition of "landscape" elaborated by the Council of Europe and the definition of "cultural landscape" provided by the United Nations Educational, Scientific and Cultural Organization (UNESCO) lies in this point: in the European Landscape Convention, each "landscape" is the result of a cultural process, linked with the cultural filters of individual perception.

All landscapes must benefit from policies with quality objectives, in particular with regard to sustainable management, avoiding the differences based on subjective and aesthetic principles and considering each landscape as a system of social, economic, cultural and historical values, while encouraging permanent, qualified and participatory action in territories with strong historical and cultural value.

Interest for Cultural Routes

All Cultural Routes of the Council of Europe are suitable tools to increase Europeans' knowledge and awareness of different landscapes: their cross-border nature also provides an opportunity for collaborative research and

practical projects in the field of landscape architecture. Along the routes we can put into practice the principles of co-responsibility and sharing between residents (insiders) and visitors (outsiders), as highlighted by the European Landscape Convention.

Indeed, the link between the Cultural Routes programme and the European Landscape Convention is made evident in CM/Res(2013)67.

In the specific case of Cultural Routes of the Council of Europe, and more generally sustainable tourist routes, there is a growing awareness that landscape is a resource for residents and provides added value for tourists, as demonstrated by recent forms of sustainable and responsible tourism. This explains why Cultural Routes of the Council of Europe will be regarded as long-distance sustainable paths, which can be travelled across our continent.

The aims of both, the European Landscape Convention and the Cultural Routes programme, reflect the cultural and political expectations of Europe over the last decade. On the one hand, the convention has as its object landscape beyond different types, without a particular prescription about aesthetic value. It is open to historical, as well as industrial, natural, urban, exceptional or degraded landscapes, because all represent the living environment of Europeans. On the other hand, the Cultural Routes programme is aimed at increasing awareness of our multi-form common and shared heritage, first of all among European citizens, following the different themes offered by the routes. Industrial heritage routes, pilgrim paths and ancient trade routes allow the discovery of Europe's different landscapes through travelling.

The consciousness of the relation between landscape and routes is also strategic in enhancing good policies for landscape planning and management at different levels, regarding both the territories and the routes located in the area. An important element linking the European Landscape Convention and the Cultural Routes programme is the participatory process advocated by both. They must involve local people in the development of sustainable policies for their territories, taking into account the management of the route and the complex of activities linked with it.

1.4.3. Council of Europe Framework Convention on the Value of Cultural Heritage for Society

Open for signature by the member states of the Council of Europe and for accession by European Community and European non-member states.

Adopted on 27 October 2005 in Faro

Came into force on 1 June 2011

Aims and contents

The Framework Convention on the Value of Cultural Heritage for Society, better known as the Faro Convention, is intended to underpin existing Council of Europe instruments on more specific aspects of cultural heritage. The aim is not to impose a set of legal and administrative heritage protection mechanisms, but to focus instead on the ethics and principles of the use and development of heritage in Europe vis-à-vis the globalisation process.

Cultural heritage represents a basis to develop dialogue, co-operation, democratic debate and participation as well as openness between cultures. The innovative approach of the Faro Convention concerns in particular the fact that heritage policies have to be adapted to the needs of society, human progress and quality of life.

Heritage in progress

Human activities are interrelated with the evolution and change of the living environment, as well as of heritage.

Heritage must be considered an element in a dynamic process of being that changes its sense and significance in accordance with people living in different territories in different historical periods, as well as the cultural background of visitors.

Following the Faro Convention, cultural heritage comprises a group of resources inherited from the past which people regard, irrespective of who owns them, as a reflection and expression of their own constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places across time.

The right to cultural heritage

In Article 4, “Rights and responsibilities relating to cultural heritage”, the Faro Convention introduces a key concept, stating, “everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment”.

In accordance with the concept of the “common heritage of Europe”, constituted essentially through shared experience and commitment to human rights and democratic principles, the convention deals with heritage as an object of individual rights. In this convention, heritage is founded in human rights and liberties and is both a “source” and “resource” for the exercise of freedoms.

In the same way, the convention addresses the right to cultural heritage, which it expresses as a dimension of the right to participate in the cultural life of the community and the right to education, but all reference to cultures and heritages as concrete entities is avoided.

Cultural heritage: a question of shared responsibility

The question of the participation of the people in the process of appropriation becomes relevant in the Faro Convention and the importance of public discussions in setting national priorities is emphasised. The approach to cultural heritage management should be integrated and based on the strong interaction and harmonisation of competences at different levels – local, regional, national and trans-border. Co-operation on cultural heritage among different countries, as well as among different sectors and fields, is strongly recommended.

A transversal approach is also recommended, analysing cultural heritage through different and complementary fields: arts, architecture, archaeology, environmental and social sciences, political and economic studies, as well as spatial planning, which should contribute to conscious management, respectful of cultural resources.

Complementarity with other international treaties

What makes the Faro Convention unique is that it looks at heritage as a whole, dealing with its various physical and intangible aspects, in line with the chosen approach of a “right to heritage” which makes no distinction between the various components of heritage. It differs in this respect from the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), which deals with only one aspect of cultural heritage, the intangible one.

The Faro Convention is concerned mainly with the values attached to heritage and attempts to establish criteria for the proper use of existing heritage assets.

It also differs in this respect from the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), which aims to promote creativity, not heritage.

Interest for Cultural Routes

The Cultural Routes programme has different points of interaction with the Faro Convention.

Both the programme and the convention underline the importance of the local people and their affinity with their region as essential to understanding and rediscovering the cultural identity of the sites and to attracting new activities, encouraging the tourism sector in a sustainable way and ensuring that economic use does not threaten the cultural heritage itself.

Cultural Routes let one re-discover cultural heritage at different scales and allow work on the involvement and awareness of local people regarding the creation of policies to protect and sustainably manage their heritage.

As the Faro Convention requires Parties to recognise European common heritage, because it is both an asset and a source of individual and collective memory, Cultural Routes of the Council of Europe must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe, considering the dynamic character of the interpretation of heritage, a “living” and “in progress” heritage.

Following CM/Res(2013)67 each Cultural Route must:

contribute through appropriate training, to raising awareness among decision makers, practitioners and the general public of the complex concept of heritage, the necessity to protect, interpret and communicate it as a means for sustainable development, and the challenges and opportunities it represents for the future of Europe.¹²

12. CM/Res(2013)67, II – List of priority fields of action, 2.

1.4.4. UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage

States Parties are countries which have adhered to the World Heritage Convention. They thereby agree to identify and nominate properties on their national territory to be considered for inscription on the World Heritage List.

Adopted on 16 November 1972 in Paris

Came into force on 17 December 1975

Aims and contents

The UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage defines the kind of natural or cultural sites which can be considered for inscription on the World Heritage List. It developed from the merging of two separate movements: the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature. The aim of the convention is a shared recognition that cultural and natural heritage of outstanding universal value, wherever it is located, is the heritage of the entire international community.

The World Heritage Committee, assisted by a secretariat and by three competent institutions (ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property; ICOMOS, the International Council on Monuments and Sites; and IUCN, the International Union for Conservation of Nature), prepares, issues and updates a list of goods, identified and proposed by the member states, following the criteria for application for a UNESCO label. An auxiliary list, the “List of World Heritage in Danger”, is designed to inform the international community of conditions which threaten the very characteristics for which a property was inscribed on the World Heritage List, and to encourage corrective action.

The World Heritage Convention sets out the duties of States Parties in identifying potential sites and their role in protecting and preserving them. By signing the convention, each country pledges to conserve not only the World Heritage Sites situated on its territory, but also to protect its national heritage. The States Parties are encouraged to integrate the protection of cultural and natural heritage into regional planning programmes, set up staff and services at their sites, undertake scientific and technical conservation research and adopt measures which give this heritage a function in the day-to-day life of communities. The convention explains how the World Heritage Fund is to be used and managed and under what conditions international financial assistance may be provided.

The World Heritage Convention also stipulates the obligation of States Parties to report regularly to the World Heritage Committee on the state of conservation of their World Heritage properties. These reports are crucial to the work of the committee as they enable it to assess the conditions of the sites, decide on specific programme needs and resolve recurrent problems. States Parties are expected to strengthen the appreciation of the public for World Heritage properties and to enhance their protection through educational and information programmes.¹³

Definition of cultural and natural heritage

The convention provides a definition for goods which shall be considered cultural and natural heritage in Article 1:

For the purposes of this Convention, the following shall be considered as “cultural heritage”:
monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

¹³ <http://whc.unesco.org/en/convention>, accessed 11 November 2013.

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.¹⁴

The definition of natural heritage is given in Article 2:

For the purposes of this Convention, the following shall be considered as “natural heritage”:
natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
geological and physiographical formations and precisely delineated areas, which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Interest for Cultural Routes

Cultural Routes of the Council of Europe are closely linked with the World Heritage Convention and even more so with the World Heritage List inscriptions: in many cases these heritage concerned is part of a Council of Europe Cultural Route.

The Santiago de Compostela Pilgrim Routes, described in Box 3, are a special case. Two parts of this Cultural Route are also on the World Heritage List. This is so far the only example of the inclusion of a part of a Cultural Route on the World Heritage List.

It is important to underline that the Santiago de Compostela was declared part of the World Heritage List as a “group of monuments”, not as a path, both for the Spanish as well as for the French sections, but the importance of the role played by the route is expressed in both the declarations.

In this case the links between the programme of the Cultural Routes of the Council of Europe and the World Heritage List are evident and these two initiatives can be integrated with each other. The programme of the Cultural Routes can provide spatial and thematic continuity across national borders, the World Heritage List can furnish practical methods to manage the monuments and sites along the routes, with co-operation on this subject between the countries where the monuments are located.

Box 3: Some Cultural Routes with sites on the UNESCO World Heritage List



Santiago de Compostela Pilgrim Routes

The Santiago de Compostela paths cross:

- Santiago de Compostela (Old Town) (1985)

The Santiago de Compostela path was declared part of the World Heritage List two times.

In 1993 some 1 800 buildings along the Spanish route, in the Autonomous Communities of Aragon, Navarre, La Rioja, Castile and Leòn, and Galicia, both religious and secular, were declared to be of great historical interest.

In 1998 the group of important historical monuments along the Santiago de Compostela paths in France, crossing the regions of Aquitaine, Auvergne, Basse-Normandie, Bourgogne, Centre, Champagne-Ardenne, Île-de-France, Languedoc-Roussillon, Limousin, Midi-Pyrénées, Picardie, Poitou-Charentes, and Provence-Alpes-Côte d’Azur, were declared part of the World Heritage List.

14. UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage, Article 1.



Via Francigena

The Via Francigena path crosses:

- ▶ Canterbury Cathedral (1988)
- ▶ Historic centre of San Gimignano (1990)
- ▶ Historic centre of Siena (1995)
- ▶ Landscape of Val d'Orcia (2004)
- ▶ Historic centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura (1980)
- ▶ Vatican City (1984)



Via Regia

The Via Regia crosses:

- ▶ Vilnius historic centre (1994)
- ▶ Białowieża Forest (1992)
- ▶ Wieliczka Salt Mine (1978)
- ▶ Centennial Hall in Wrocław (2006)
- ▶ Classical Weimar in Belvedere Castle, Orangery and Park (1998)
- ▶ Wartburg Castle (1999)
- ▶ Cathedral of Notre-Dame, Former Abbey of Saint-Rémi and Palace of Tau, Reims (1991)
- ▶ Paris, banks of the Seine (1991)
- ▶ Bordeaux, Port of the Moon (2007)
- ▶ Roman Walls of Lugo (2000)
- ▶ Las Médulas (1997)

1.4.5. UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage

States Parties are countries which have adhered to the World Heritage Convention.

They thereby agree to identify and nominate properties on their national territory to be considered for inscription on the World Heritage List.

Adopted on 17 October 2003 in Paris

Came into force on 20 April 2006

Aims and contents

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage begins by stating its purposes, declaring that cultural heritage does not end at monuments and collections of objects, but also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

In particular the aims of the convention are:

- (a) to safeguard the intangible cultural heritage;
- (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- (c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
- (d) to provide for international co-operation and assistance.

Definition of intangible cultural heritage

The UNESCO convention provides a definition of intangible cultural heritage in Article 2:

The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

The importance of intangible cultural heritage is not the cultural manifestation itself, but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a state, and is as important for developing states as for developed ones.¹⁵

Interest for Cultural Routes

Resolution CM/Res(2013)67 asks the routes to “take account of the physical and intangible heritage of ethnic or social minorities in Europe” and each Cultural Route in fact promotes through its theme traditions, knowledge, rituals and tastes which are a fundamental part of European and local culture and identity and which are often linked with each other across different regions of Europe.

Box 4: A Cultural Route linked to a declaration on intangible cultural heritage



The Routes of the Olive Tree

The Routes of the Olive Tree were involved by the inscription of the Mediterranean diet on the Representative List of the Intangible Cultural Heritage of Humanity (2010). The application was presented in 2010 by four countries, all part of the Olive Tree routes: Spain, Greece, Italy and Morocco.

The Mediterranean diet is defined as “a set of traditional practices, knowledge and skills passed on from generation to generation and providing a sense of belonging and continuity to the concerned communities”.¹⁶

In the declaration it is underlined: “Its inscription on the Representative List could give broader visibility to the diversity of intangible cultural heritage and foster intercultural dialogue at regional and international levels.”

The representatives of the Routes of the Olive Tree were called to participate in the forum created on the Mediterranean diet after this declaration.

Key questions

1. What is the fundamental convention on which the programme of Cultural Routes is based? What are its main objectives?
2. Which other conventions have to be taken into account while working on Cultural Routes of the Council of Europe?
3. What is the role played by Cultural Routes in relation to these conventions?
4. Choose one of the conventions, and describe its main aims and content. What is its interest for Cultural Routes?
5. Which conventions are more interesting for your route? What activities are you developing to implement them?

15. www.unesco.org/culture/ich/doc/src/01851-EN.pdf, accessed 11 November 2013.

16. Representative list of the Intangible Cultural Heritage of Humanity 2010/2011.

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Part II

Cultural Routes – From idea to project

2.1. HOW TO CREATE A CULTURAL ROUTE: PROJECT PHASES AND CRITERIA

Eleonora Berti

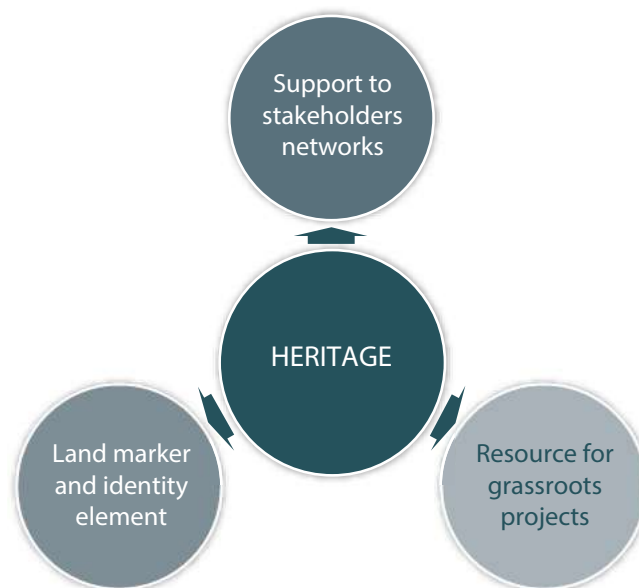
The process for creating a finalised dossier for a Cultural Route, eligible for certification from the Council of Europe, must follow the criteria described in CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification.

These rules should be regarded as a formal framework for the implementation of the Council of Europe’s Cultural Routes programme.

2.1.1. Cultural Routes: a complex cultural territorial project

Cultural Routes and the heritage contained in them are part of the memory and legacy of a community: as with other kinds of heritage, Cultural Routes play an important role at the territorial level.

Figure 2: The roles of heritage for the territories



Source: Landel, P.A. (2006), “Invention de patrimoines et construction des territoires”, Gumuchian H. and Pecqueur B. (eds), *La ressource territoriale*, Anthropos, Paris.

Cultural Routes themselves as well as their elements are often landmarks for territories, making them recognisable to all and becoming part of territorial identities and cultures. They provide a resource in developing grass-roots projects in all the sites involved and provide support to create and stimulate a coherent network of stakeholders. The three roles of heritage are fundamental to Cultural Routes projects at both local and European levels.

2.1.2. Criteria for Cultural Routes of the Council of Europe

Each Cultural Route project has to follow a series of criteria, as expressed in CM/Res(2013)67.

The eligibility criteria listed in the Rules are used for the selection of such themes; each of the criteria corresponds to an objective of the programme. For a theme to be accepted, it must satisfy all the criteria. Each Cultural Route project has to be centred in a theme across Europe, telling in the course of the journey a story based on the chosen theme and manifested throughout the part of the route lying in Europe. Each theme is to be dealt with in a series of co-operation projects, involving priority actions as indicated in the Rules.

The Cultural Routes of the Council of Europe have to be extended over a wide area. The spatial dimension is essential because it is appropriate to involve in each project the appropriated spatial levels, useful to measure the scale of a route:

- ▶ local level;
- ▶ national level;
- ▶ multinational level;
- ▶ European level;
- ▶ continental level (if the theme needs the enlargement of co-operation with countries other than Council of Europe member states).

The Cultural Routes are truly a “global hypertext” which can be read step by step, in time with a slower form of travel, with its sounds, colours, shapes and smells, helping us find the links between the elements and characters we come across during our journey.

2.1.3. Five main steps in the Cultural Route project

There are five priority fields of action which must be taken into account in the development of a Cultural Route project:

- ▶ defining a theme;
- ▶ identifying heritage elements;
- ▶ creating a European network with legal status;
- ▶ co-ordinating common actions;
- ▶ creating common visibility.

Defining a theme

The first condition for a Cultural Route project is the concept of the route: the theme of the route project must meet a defined set of criteria before being accepted as part of the programme. According to CM/Res(2013)67:

1. the theme must be representative of European values and common to several countries of Europe;
2. the theme must be researched and developed by groups of multidisciplinary experts from different regions of Europe so as to ensure that the activities and projects which illustrate it are based on consensus;
3. the theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;
4. the theme must lend itself to cultural and educational exchanges for young people and hence be in line with the Council of Europe’s ideas and concerns in these fields;
5. the theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;
6. the theme must lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different publics, including school groups.

Each theme has then to be implemented in a series of collaborative projects, which have to follow the main fields of action described in the fifth criterion above.

The initiators of the route also have to answer three key questions:

- ▶ what is the story they want to tell travellers and citizens of Europe?
- ▶ how is the chosen theme manifested in the different countries involved in the project?
- ▶ how does the theme allow a better understanding of European history and present-day Europe?

The existing 29 Cultural Routes of the Council of Europe are rich and varied in their themes, and provide a complete vision of the multiplicity of European heritage and cultural links to be found in our countries.

Box 5: Present-day Cultural Routes certified by the Council of Europe

The Santiago De Compostela Pilgrim Routes in 1987
The Hansa in 1992
The Heinrich Schickhardt Route in 1992
The Viking Routes in 1992 (confirmed in 2012)
The Via Francigena in 1994
The Vauban and Wenzel Routes in 1995
The Routes of El Legado of Andalusi in 1997
European Mozart Ways in 2002
The Phoenicians' Route in 2003
The Iron Route in the Pyrenees in 2004
The European Route of Jewish Heritage in 2004
The Cluniac Sites in Europe in 2005
The Saint Martin of Tours Route in 2005
The Routes of the Olive Tree in 2005
The Via Regia in 2005
Transromanica in 2007
The Iter Vitis Route in 2009
The Route of Cistercian abbeys in 2010
European Cemeteries Route in 2010
Prehistoric Rock Art Trail in 2010
European Route of Historical Thermal Towns in 2010
The Route of Saint Olav Ways in 2010
The Casadean Sites in 2012
The European Route of Ceramics in 2012
The European Route of Megalithic Culture in 2013
The Huguenot and Waldensian Trail in 2013
Art Nouveau Network
The Atrium Route
Via Habsburg

Identifying heritage elements

Across Europe, this fundamental theme can be found in different forms, shaped by the geographical as well as cultural, historical and natural features of the different regions. Following the theme of the route, the initiators of the project have to re-discover and identify the elements of tangible and intangible heritage linked with it and essential to explain it. The route has to be delineated and identified at the local, national and international levels, involving the relevant stakeholders at each level.

Once the route is identified, the initiators must create a narrative throughout the sites recognised as part of the route. This step is the base that associates the sites that are part of the route in a formal network.

Box 6: Different types of Cultural Routes

If in the case of historical paths, such as the Santiago de Compostela or Via Regia, the elements structuring the routes are the paths themselves, what is the "heritage" of the routes?

In the case of the routes founded on a kind of architecture, as for example Transromanica or the Historical Thermal Towns, the "sites" that are part of the routes are spread throughout Europe, generally without a physical connection.

Box 7: Case study – The European Route of Historic Thermal Towns

The European Historic Thermal Towns Association (EHTTA) established a series of criteria in order to include thermal towns interested in the route.

The criteria are contained in a document proposed to the towns interested in becoming part of the association: these towns have to submit an application to the Scientific Committee of EHTTA.

A “spa town” is considered to be any local authority, regardless of size or number of inhabitants, which has been acknowledged since its foundation as a spa town, having historically engaged in activities linked to water cures, with effects on the development of the town, its architecture, tourism and cultural and socio-economic initiatives. The water cures in question are linked to the exploitation of spa and mineral waters. Specifically:

- ▶ the spa town has to have spa water exploitation (bottled water is not a criterion) and therefore be operating a spa and/or wellness centre with a historical tradition;
- ▶ the spa town has to have architectural thermal heritage dating back to at least the 19th century, including one or more buildings (related to spa culture) classified as historical monuments;
- ▶ the spa town has to have a tradition of entertainment/cultural activities: theatre, casino, concerts, etc.;
- ▶ the spa town has to offer a top quality hotel system and a significant number of rooms, adapted to the town’s thermal vocation.

Source: www.ehtta.eu, accessed 16 November 2014

Creating a European network with legal status

The process of co-operation on a common subject, involving partners from different countries, constitutes one of the most important pillars of the Cultural Routes programme.

An important step is the creation of a European network with a legal status, bringing together the sites and the stakeholders which are part of the route, either in the form of an association or of a federation of associations.

Each network has to work in a democratic and participatory way, involving at the same level all the partners, who share responsibilities and tasks. Project initiators have to form multidisciplinary networks, with members in at least three Council of Europe member states.

Such networks must present a conceptual framework based on research carried out into the theme chosen and accepted by the different network partners, involving several Council of Europe member states. Each project must involve as large a number as possible of States Parties to the European Cultural Convention as well as, where appropriate, and in accordance with the theme, other states.

The initiators must ensure that the projects proposed are financially and organisationally viable. All the documents concerning legal status and budgetary situation, as well as the minutes of the general meetings of the network, have to be attached to the application dossier and sent to the EICR, which conserves the archives for each route.

The legal statutes have to ensure the democratic participation of all the members in the decision-making process and implementing the activities of the Cultural Routes. In sum, there can be no Cultural Routes of the Council of Europe if there is no legal network responsible for it.

Co-ordinating action along the route

A series of actions has to be undertaken, in accordance with the five main fields of action described in CM/Res(2013)67, both jointly and individually by members.

Co-operation in research and development

The route has to encourage different kinds of cultural co-operation, also at the scientific level, stimulating scientific and social debate on its theme.

Each Cultural Route must establish a university network and an interdisciplinary European scientific committee, exploring different aspects related to the theme of the route.

Enhancement of memory, history and European heritage

One of the fundamental aims of the Cultural Routes programme is to propose to European citizens an interpretation of their common history and shared heritage, underlining their similarity and diversity, to facilitate the debate on a common European identity.

Each theme should help in this process of cultural mediation, by providing a broad and representative framework of ancient and contemporary European history.

It is essential to also take into account the recent and living history of Europe: the programme in fact was launched, in part, to explore aspects of European culture on the ground, beyond ethnic, historical and political oppositions and barriers. The Cultural Routes thus act primarily as an “open air” laboratory of European construction.

The routes also represent concrete tools for the implementation of charters, conventions and recommendations on cultural heritage and sustainable tourism, enacted through an educational approach aimed at raising awareness of the importance of protection and sustainability. Therefore this section of CM/Res(2013)67 states that each project must “take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning” along with the obligation to “identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring”.

Cultural and educational exchanges for young Europeans

The pedagogical function of Cultural Routes is underlined in particular in this field of action: each project has to provoke a series of coherent activities for young Europeans coming from different cultures and backgrounds. These are cultural events such as twinning and school exchanges, seminars, and summer and winter schools, which could encompass questions on memory, identity, and the history of European peoples. The theme of each route and the activities organised around it must allow young Europeans to become aware of identity, citizenship and European values, which are the basis of the programme.

Awareness and education on heritage issues are also a key area of work. The practice of arts and culture in the context of these exchanges offers an important “ground experience” of intercultural dialogue for young generations. Activities conducted in this field must be along the lines of pilot projects which could become examples for the members of the routes, for other Cultural Routes and for local stakeholders.

The importance of education is also invoked in Article 26 of the Universal Declaration of Human Rights,¹ which states that:

Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

Contemporary cultural and artistic practice

The Cultural Routes are laboratories to re-interpret traditions, art, heritage, and encourage activities and artistic projects which explore the links between heritage and contemporary culture, highlighting the most innovative practices in terms of creativity, in contemporary cultural and artistic practice, particularly as regards instruction for young Europeans in relevant fields.

One objective of the programme is to reflect on the values of the Council of Europe in the field of heritage and culture: according to the Council of Europe, heritage is not a static entity, but a living and dynamic one, in permanent evolution. So each Cultural Route theme has to inspire new arts and contemporary creation, including digital arts, music, performances and installations. Each route has to ensure continuity in the cultural significance of the theme, by stimulating related contemporary cultural production.

This field of action can permit the development of co-operation among artists coming from different countries and experiences, facilitating intercultural dialogue through art.

1. www.un.org/en/documents/udhr, accessed 21 November 2013.

Cultural tourism and sustainable cultural development

Each Cultural Route is a vector for local economies and projects have to consider among their priorities a development plan for the territories involved, in order to ensure their cultural and sustainable economic development.

CM/Res(2013)67 requests the involvement of print and broadcast media and making full use of the potential of electronic media with the aim of raising awareness of the cultural objectives of the projects.

The development of cultural tourism and cultural and economic development along the Cultural Routes must be based on a dialogue between urban and rural cultures, between regions in the south, north, east and west of Europe. Cultural Routes are tools to increase Europeans' knowledge and awareness of multicultural dialogue and shared heritage, as well as cultural and social tourism. Cultural Routes are inseparable from tourism, which provides the possibility of a physical and spatial journey across Europe.

In COM(2010) 352 to the European Parliament, the Council of the European Union, the European Economic and Social Committee and the Committee of the Regions entitled "Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe", the European Commission (2010) underlines the benefits of cross-border routes in Chapter 5.1, "Stimulate competitiveness in the European tourism sector":

[T]he Commission has already begun cooperating with the Council of Europe in the field of cultural tourism in order to better assess its impact and give it a higher profile. Cross-border initiatives have also been set up in recent years, such as European cycle routes or pilgrimage routes, i.e. the Via Francigena and Santiago de Compostela. The Commission considers that a number of these initiatives would benefit from recognition and from a European seal of legitimacy which would guarantee their transnational character.

A study of the impact of Cultural Routes, jointly launched in 2010 by the Council of Europe and the European Commission, indicates that all Cultural Routes provide opportunities for small and medium enterprises to develop products and services within the framework of tourism activities that the routes generate. Some of the local enterprises offer products with a Cultural Route label, thus contributing to the promotion of the route (Council of Europe 2011: 120). The tourist products and projects created along the routes have to be articulated along the lines of its theme, allowing the discovery of the territories and heritage that form part of them. A major aspect in this field is the involvement and the awareness of different stakeholders, which represents the main condition for coherent social and environmental sustainability.

Creating common visibility

Each route is required to create a visibility charter, with a logo designed for the route. This issue has to be taken into account from the beginning of the project.

Common visibility allows for the identification of the items part of the route, ensuring recognisability and coherence across Europe. Following the award of the certification, the tag "Cultural Route of the Council of Europe" and the logo of the Council of Europe must be placed together with the logo of the route, on all communications material, including press releases and road signs, as well as on the boards indicating the route.

Following the three roles of heritage, as a landmark and element of identity, as a resource for grass-roots projects, and as support for networking, Landel proposes a grid (Table 1), which is useful to summarise the actions the managers of the new projects have to undertake in the creation and implementation of Cultural Routes (Landel 2006).

Table 1: Action to be undertaken by Cultural Routes

Heritage/Territorial resource	Territorial marker	Activity creator	Support for stakeholder networks
Invention of heritage	Research, archaeological sites	Identification of stakeholders and projects linked to heritage, promotion	Identification of heritage elements along the Cultural Route in the territories involved
Identification-certification of the heritage	Heritage inventory, classification, denomination	Inscription of the projects in a federative initiative linked to a coherent project for territories part of Cultural Routes	Inventories, studies, networking, exchanges
Heritage protection and restoration	Renovation	Conservation charter, capacity building for stakeholders	Exchanges of knowledge, restoration and renovation works

Heritage/Territorial resource	Territorial marker	Activity creator	Support for stakeholder networks
Mediation of heritage, interpretation	Signposting, development of activities for interpreting heritage dedicated to inhabitants and students	Exhibitions and development of tourist activities	Creation of local itineraries and routes, exhibitions, etc.
Valorisation of heritage	Development of cultural activities based on heritage	Creation of accessibility infrastructure, creation of cultural and tourist products	Development of cultural products in network, valorisation of local products in the territories along routes

Source: adapted from Landel P.A. (2006), "Invention de patrimoines et construction des territoires", Gumuchian H. et Pecqueur B. (eds), *La ressource territoriale*, Anthropos, Paris.

2.1.4. Importance of the EICR

The EICR, a technical agency of the Council of Europe, works closely with project initiators on the basis of its experience of the methodology of the Council of Europe' Cultural Routes.

The EICR has a key role during the start-up and preparatory phases of the projects: in fact its fundamental mission is to support, provide technical assistance and appraise proposals for new routes, with a view to their evaluation by independent experts and the Governing Board of the Council of Europe's EPA on Cultural Routes, and to their approval by the CDCPP, the Steering Committee for Culture, Heritage and Landscape of the Council of Europe. The EICR:

- ▶ receives the projects for new Cultural Routes;
- ▶ analyses the initial state of the art of each project;
- ▶ establishes a work timeline;
- ▶ supports project initiators in the setting up and/or reinforcement of their European network, by participating in the general meetings and in the scientific committee's meeting, and providing training to the members of the network;
- ▶ provides advice to project initiators by suggesting experts and academics who can co-operate in the activities of the route and enrich the debate on the theme of the route;
- ▶ assists project initiators in the preparation of the application dossier.

After this accompaniment phase, the EICR prepares a report for each project, presenting the background and the evolution of each project, and underlining their strengths and weaknesses. These reports are part of the dossiers submitted to the Bureau of the Council of Europe's EPA and to the independent experts in charge of the evaluation of new projects.

Key questions

1. What are the main phases of a Cultural Route project? What are the main questions a Cultural Route of the Council of Europe has to address?
2. Why is legal status an important element for the network responsible for a Cultural Route?
3. What are the main fields of action demanded of Cultural Routes, according to CM/Res(2013)67?
4. Why does heritage play a key role in the creation and implementation of each Cultural Route and in the whole programme of Cultural Routes of the Council of Europe?
5. What are the main tasks of the European Institute of Cultural Routes?
6. Why it is important to define a set of criteria to select the members of a Cultural Route network?

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European Commission (2010), "Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe", COM(2010) 352, available at <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:52010DC0352:EN:NOT>, accessed 21 November 2013.

Landel, P.A. (2006), "Invention de patrimoines et construction des territoires", Gumuchian H. and Pecqueur B. (eds), *La ressource territoriale*, Anthropos, Paris, pp. 149-57.

2.2. THE HERITAGE OF CULTURAL ROUTES: BETWEEN LANDSCAPES, TRADITIONS AND IDENTITY

Eleonora Berti, Alessia Mariotti

The Cultural Routes of the Council of Europe are cultural territorial cross-border projects: in order to become effective and operative, these cultural territorial cross-border projects have to be linked within the territories they cross.

In this sense the participation of the inhabitants of the territories and sites that are part of the routes, as well as the active involvement of the “users”, are fundamental elements which can ensure the “identification” process which the inhabitants have to undertake. This is one of the actions aiming at achieving sustainable development of these territories, as recommended by CM/Res(2013)67.

When we speak about Cultural Routes of the Council of Europe and their relation to landscape, this interdependence may seem banal and obvious. Indeed, the link between the programme of the Cultural Routes and the European Landscape Convention is made evident in CM/Res(2007)12 on the Cultural Routes of the Council of Europe, according to which the routes must “take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning”.

It is important to remember that Cultural Routes are closely linked to heritage, both tangible and intangible, and that they are complex trans-border territorial systems based on the endogenous potential of each territory.

The place of Cultural Routes and their heritage as territorial projects is well expressed by the applications sent by the networks to the call for projects dedicated to local development, such as the INTERREG or LEADER programmes at the European level.

Cultural Routes and their heritage, considered as a resource, can support the construction of territories and landscapes, and sometimes become driving forces in the initiation of activities in the territories.

2.2.1. The landscape dimension along Cultural Routes: common ground

Eleonora Berti

Cultural Routes of the Council of Europe present a rich and complex series of themes and subjects of European interest; they develop across vast and various territorial contexts, with different morphologies and structures, but also different histories and cultures.

Each route highlights a part of European history, by searching for its traces throughout Europe. This process is conducted at the same time at the local and continental scale. At the local level, it is crucial to rediscover the endogenous resources of the territories involved in the route.

It is important to emphasise here that such a route is not a project of something abstract or artificial, something external to territories and the societies living there. They are rooted in local identities and in the landscape.

Landscape could be considered the common ground of the Cultural Routes of the Council of Europe: it can be imagined as a palimpsest on which they are designed and on which can be traced even today a system of relations – visual, social, cultural and economic.

The interdependence between Cultural Routes and landscape is fundamental: in the process of researching the cultural and historical identity of Cultural Routes it is essential to re-discover elements and heritage scattered throughout the continent. This is possible through a correct reading of landscape and its signs.

From the initial phase of a new Cultural Route it is important to consider landscape not just as an object, but as collective heritage, in which it is possible to recognise relations and elements precious in the realisation of the project of the route.

But before introducing the importance of landscape, it is necessary to define what landscape means. Landscape experts have proposed different definitions of “landscape”, which can help to better understand the links with

Cultural Routes. Jackson defines landscape “as a composition of spaces created or modified by societies to be used as foundation or background to our collective existence” (Jackson 1984). According to Lucchiari, landscape represents a material expression of sense given to environment by society (Lucchiari 2001). Berque considers landscape to be an imprint made by civilisation and at the same time, a matrix, because it participates in perception, conception and action schemes which guide relations between society, space and nature (Berque 1998).

In the particular case of landscapes linked to Cultural Routes the first consideration to be made is that routes are part of the landscape, they are in the landscape: they are landscape. Routes are closely linked to the evolution of landscape structure since the “goods” part of them were created; they often became a matrix for new development of the landscape in successive centuries.

In considering the interrelations with Cultural Routes, it is important to underline the direct relation between landscape and societies, and more precisely the importance accorded also by the European Landscape Convention to the active involvement and responsibility of citizens vis-à-vis landscape. It is necessary to consider both the “insiders”, who live along the routes, and the “outsiders”, who travel along the routes. People travelling along Cultural Routes are privileged observers, because during their journey they are able to plunge themselves into the route’s theme, living the route on a continuity, especially in the case of linear routes. Landscapes receive symbolic values, cultural meaning and importance from both insiders and outsiders. Brunet calls this value given to landscapes “landscape perception”: landscape perception depends on the direct relation between landscapes and subjects (Brunet 1982).

In 2000, the Council of Europe drafted the European Landscape Convention. It is the first international convention focused specifically on landscape and the promotion of landscape protection, management and planning, as well as European co-operation on landscape issues.

The European Landscape Convention defines landscape as an “area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors” (Council of Europe 2000). The convention also emphasises that “landscape is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas”.

The definition of the European Landscape Convention, significantly, begins with the premise that landscape is a product of the perception of people. Landscape in other words is not simply another word for environment – it is created in the eyes, minds and hearts of beholders with the materials, the “real” components of our environment, being seen through the filters of memory and association, understanding and interpretation (Fairclough 2002). The European Landscape Convention describes a vision of landscape centred on the point of view of the observer (if there is no observer, the landscape does not exist), that is founded on a holistic and dynamic system. All forms of landscape are covered by this definition.

Landscape, therefore, is not just the natural framework by which we identify and admire natural beauty; landscape is also the context in which people live their daily lives, including the decline of disadvantaged areas and factors leading to environmental conflict. Further, as a reactive and formative element of the land system, it is also an essential element of the traveller’s experience: landscape is an object of observation and consumption, and an essential element of regional policies relating to the construction and marketing of Cultural Routes.

Cultural landscapes are examined in the context of the World Heritage Convention (1972) and its application. The specific focus is between December 1992, when the World Heritage Committee recognised “cultural landscapes” as a category of site within the convention’s Operational Guidelines, and 30 June 2002, by which point 30 World Heritage cultural landscapes had been officially recognised. Their nature and distribution are analysed, as is their infrastructure of Committee Reports, Regional Thematic Meetings and the work of the Advisory Bodies.

About 100 cultural landscapes actually exist on the current World Heritage List and on the basis of an analysis of the Tentative Lists, around another 100 may well be nominated in the next decade. Quantitative, geographic and strategic aspects are touched on, and possible future approaches suggested. Twelve recommendations are made.

Cultural landscapes are cultural properties and represent the combined works of nature and of man designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

2.2.2. Reading landscape

Eleonora Berti

” Landscape is history, is humanity, is imagination.

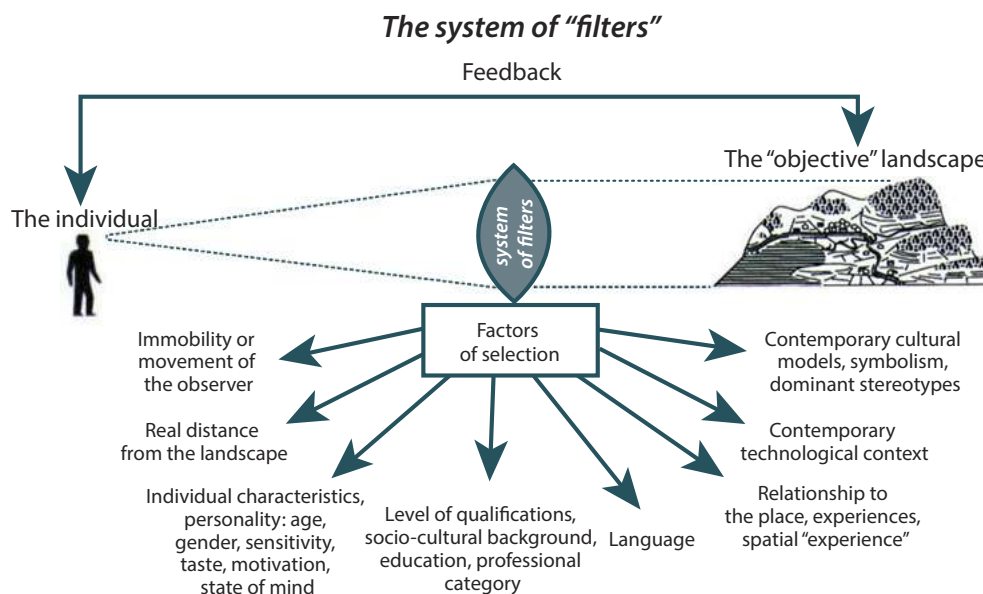
Edouard Glissant

Learning to read landscape is fundamental in creating a new Cultural Routes project: throughout Europe landscapes reflect practices, knowledge, values, the heritage of societies and their stratifications. Cultural Routes of the Council of Europe, because of their trans-border dimension, cross different kinds of landscape.

In the perception of landscape, sight is often considered the main sense involved, but when people are in a landscape (rural, urban, industrial, etc.) all the senses are involved in the process of understanding: “we breathe, we smell a landscape, before understanding it” (Loiseau et al. 1993).

Reading landscape is not simply looking at the surrounding landscape: it is a cultural process, which depends on a series of elements, characterising the subject. All these factors are fundamental in reading landscape elements and the relations between these elements. Figure 3 illustrates the system of filters which determines landscape reading.

Figure 3: Systems of filters in landscape perception



Source: Paulet, J.P. (2002), *Les représentations mentales en géographie*, Anthropos, Paris.

External factors also have to be taken into account, including the cultural models contemporary to the observer, dominant symbolism and stereotypes. Other determining factors in the understanding of landscape are the knowledge of the places observed and the experiences lived by the subject in relation with these places.

Taking into account the importance of subjectivity in the interpretation of landscape, it is possible to recognise unavoidable errors in the interpretation, due to “the strong relation between intelligence and affectivity: the ability to reason could decrease, also be destroyed, by an emotional deficit; the reduction of the emotional reaction can be the basis for irrational attitudes” (Morin 2000). This consideration is applicable to landscape but also for the interpretation of cultural heritage in general, and results in a precious understanding of the complex role of Cultural Routes as a tool of mediation and narration of cultural identities.

People travelling along the routes, apart from their interest in the theme of the routes, have the opportunity to discover different kinds of landscape along their journey. In the case of pilgrim routes, such as Santiago de Compostela, one of the motivations of the journey is the observation of landscapes. We might think that the landscapes along the Santiago de Compostela paths are extraordinary all along the *camino*, but

it is not the case. In fact the landscapes incorporated by Cultural Routes are mainly ordinary, with a high percentage of rural and suburban landscapes. The experience of travelling, and in the case of Santiago de Compostela in particular, the experience of walking long distances, influences our perception of landscape and the tendency is to idealise an ordinary landscape, by attributing to it a special value (Griselin et al., 2005). Thus Cultural Routes have important potential in the recognition and understanding of the “minor landscapes”, though they often need guidelines and projects to recreate a dynamic and quality, which have to be explained to both insiders and outsiders.

During the first steps of the creation of a Cultural Route, it is necessary to recognise the symbolic value of the elements linked to the route, which are part of the landscape, such as monuments and built heritage. It is also important to identify the signs and the patterns forming landscape today, which are the heritage of the past centuries. Cultural Routes are tools to increase Europeans’ knowledge and awareness of landscapes and cultural tourism. Their cross-border nature also provides an opportunity for collaborative research and practical projects on landscapes, and the implementation of the principles of co-responsibility and sharing between residents and consumers as highlighted by the European Landscape Convention.

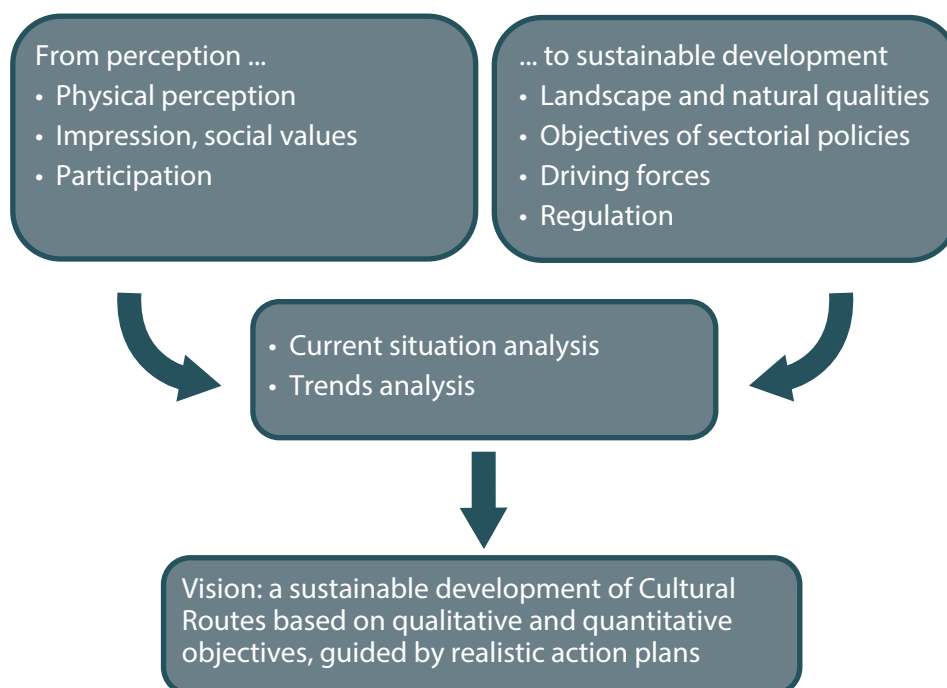
Different methods of analysing landscape exist and can be used in the case of Cultural Routes, such as the one described by Romani (1999), whose landscape matrix is based on the viewpoint of the observer in the landscape (see Table 2 below). Such matrixes allow for a better understanding of a landscape’s evolution.

Table 2: Fundamental matrixes in landscape analysis

Natural Matrix	Altimetry, landform, hydrography, general morphology, vegetal ecology, zoological ecology
Anthropic Matrix	Demography, economy and sociology, human activities
Historical-Archaeological Matrix	History of the territory, historical, cultural, ethnic elements and traces, cultural influences
Perception Matrix	Visibility and intervisibility between elements of landscape, between points and itineraries (or routes), natural and anthropic semiology

Source: adapted from Romani, V. (1999), *Il paesaggio. Teoria e pianificazione*, Ires, Turin.

Figure 4: From perception to sustainable development



These matrixes help in the recognition of the different layers composing the landscapes we observe and allow for the discovery of elements linked to the theme of the route and the role the theme of the route or the route itself (in particular in the case of linear routes) played in the evolution of the landscape. Toponymy analysis, focusing on the names of places as part of the heritage of a route, is also useful in reconstructing past events and developing themes.

Landscape is often defined as the primary encyclopaedia of our knowledge, reflecting the identity of a land and showing us at the same time our history and the range of signs marking the gradual evolution that has shaped and continues to shape the land, according to the deep character of each territory.

It is clear that Cultural Routes as a cultural territorial project, deeply rooted in the territories involved, give us the opportunity to redesign and re-plan the quality and understanding of European landscapes, as required by the European Landscape Convention, and to create participatory policies, coherent with the grass-roots nature of the programme.

2.2.3. Landscape and participation

Eleonora Berti

Speaking about landscape in the sense of the European Landscape Convention invokes a discourse about social responsibility and participation.

Landscape constitutes the meeting point between object and subject, observer and observed, a synthesis between the activity of the spectator and the fact that there is something to see, something to be taken into account (Besse 2000). Landscape is strongly committed to sustainable management.

The European Landscape Convention insists on the issue of the participation of societies: the aspirations of populations are an important element. Different groups of social actors are involved in landscape decisions; different ways of seeing and interpreting landscape have to be taken into account. Landscape often reflects the expression of aspirations and objectives that do not always coincide.

According Prieur and Durosseau (2004) it is not a question of:

surrendering to fashion ... If the Convention insists so much upon the question of participation it is in order to express the specificity of "landscape" in the best manner possible. The landscape only exists through what is perceived. A policy exclusively involving the experts and the administration would produce a landscape supported by the people ... The democratisation of the landscape is not only associated with the new scope of action introduced by the Convention of Florence, but is also expressed through this collective and individual acquisition of all landscapes, which requires the direct participation of everyone in all the decision-taking phases, for their transformation, the follow-up of their evolution and for the prevention of inconsiderate destruction.

The methodology elaborated by Kevin Lynch in the 1960s is a participatory approach which can be used along the Cultural Routes. Lynch asks citizens to draw their own cities as they perceive it (Lynch 1960). The results reflect the social and cultural level of the authors, giving rise to different visions of the urban mosaic.

This participatory approach is also used in eco-museum community mapping, which is another tool allowing the proactive involvement of citizens in the identification of territorial heritages and legacies and in the decision-making process. Community mapping is often used to involve different parts of the population, including children, and it also seems effective in raising awareness and knowledge in the local community regarding their responsibility towards landscape and territorial resources.

2.2.4. Landscape perception along the routes

Eleonora Berti

Routes are the territory where insiders and outsiders come together. In particular, in the case of Cultural Routes, this meeting is crucial and has to be guided in order to avoid conflicts between these two categories.

It is also important to consider that people travelling along Cultural Routes are outsiders in the territories travelled, but they are at the same time insiders from a Cultural Routes' point of view. On the other hand, inhabitants can be considered as insiders in their territories, but they could be outsiders with regard to the Cultural Route(s) crossing their territories, in cases where they do not know of the existence of the Cultural Route(s) on their territory.

The link between landscape and cultural routes has already been studied.² A questionnaire was sent to an initial group of representatives of Cultural Routes (7 of the 25 accredited in 2009). It aimed to engage and raise awareness of the theme of this link among those who run the routes on a daily basis and who we consider to be special outsiders, being both outsiders, external to the lands travelled through by the routes, and insiders, knowledgeable about the routes and aware from professional experience of their value as an interpretative tool of heritage.

The questionnaire contained questions concerning different themes:

- ▶ the role given to landscape in relation to the knowledge of the territories travelled by and/or included in the routes;
- ▶ the existence of collaborative programmes created with the purpose of managing or developing the landscape along the routes (for example, EU programmes).

The second part of the questionnaire focused on subjective and qualitative impressions, as noises and smells as components of landscape are defined based on the sensations they provoke. We also asked for representations of the characteristic elements of the landscape travelled through in the form of a schematic drawing, and for photos considered to be relevant.

In the opinion of some route managers, landscape is an essential element, because it is an important character of the route, and landscape is as central to the route as a *genius loci*. We also read that landscape is a heritage of memory on which a conscious identity and a knowledge of a community's cultural resources are founded. Landscape is therefore an essential component of the routes: like the routes, landscape is a complex and systemic element with geographical, natural and anthropic aspects, through which we can interpret material elements such as built heritage and immaterial elements such as cultural traditions and traditional land management.

Landscape is also recognised as an essential element introducing travel and cultural tourism to the routes. It is considered the text that the route enables us to read, with the narrative key linked to the route's theme. Travelling through landscape reveals its landmarks and the structure of the regions. Landscape is a hyper-text made up of symbols to which we give an interpretation and attribute certain values. These symbols are sometimes the same throughout Europe, but they sometimes vary and are closely linked to the community which created them.

If, for example, we consider the Routes of the Olive Tree then the landscape, or rather the landscapes travelled through which make up the land of the olive tree routes, represents the characteristics of each region and each olive-growing land. The landscape of the olive tree in each region is naturally attractive in terms of cultural tourism and increasingly popular food and wine tourism, but from the insiders' point of view, it is part of their cultural identity.

The landscape of routes can also stimulate the imagination. If one thinks of the Phoenicians' Route, for example, the landscape is synonymous with mythology, with what existed in the past but exists no more.

Additionally, pilgrimage routes such as the Via Francigena, the Route of Saint Olav Ways or the Santiago de Compostela Pilgrim Routes are very closely linked to green tourism, with more and more pilgrims and travellers seeking that aspect of contact with rural landscapes.

Box 8: Reading vineyard landscapes

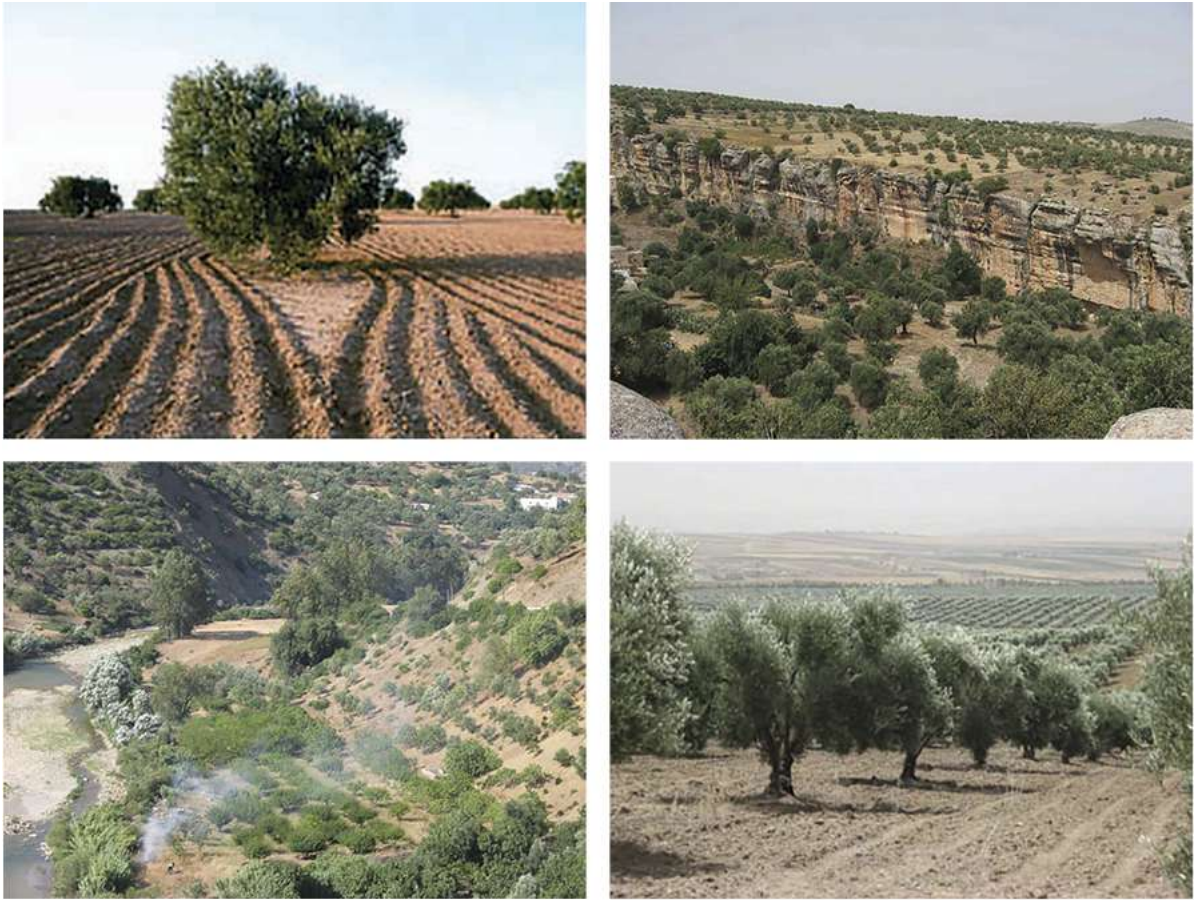
The main goals of the Iter Vitis Route are:

- ▶ to promote the safeguarding of European rural landscapes considered a material and immaterial good with a high added value;
- ▶ to define the types of wine landscapes and territories, public and private, where wine-growing has left important signs that allow the comparison of different kinds of wine practices;
- ▶ to support specific wine-growers and propose a life quality model for rural areas.

In the "territories" parts of the Iter Vitis Route, it is possible to find an interpretation of the landscapes' characters (www.itervitis.eu).

2. Berti, E. (2012), *Itinerari Culturali del Consiglio d'Europa: tra ricerca di identità e progetto di paesaggio*, Firenze University Press, Florence.

Figure 5: Landscapes along the Routes of the Olive Tree



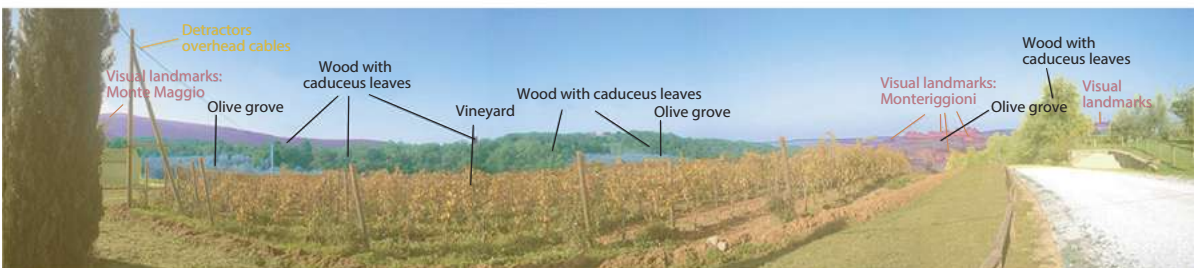
Source: Fondation Culturelle, "The Routes of the Olive Tree"

Figure 6: Landscape along the Via Francigena in Tuscany



Source: Berti (2012)

Figure 7: Landscape analysis along the Via Francigena: individuation of the layers and elements of landscape, as perceived by travellers



Source: Berti (2012)

Landscape gives the routes structure and has also always been given structure by them. It is an element of identity which, through the themes developed by each route, helps to interpret both the unique characteristics of each European region and their shared aspects in their various forms. Routes, and in particular Cultural Routes of the Council of Europe, are narrations which take place continuously throughout Europe. In this narration we find landmarks, integrated into each cultural, social and historical context and reinforced by the narrative key of each route. The routes are not a long series of isolated points in the European continent but common threads which through a continuous discourse link places and regions from all four corners of Europe and help present "Destination Europe" in all its richness and unity.

2.2.5. Route landscapes from a traveller's point of view

Eleonora Berti

Cultural Routes can be defined as rich media, through which the complex history of Europe can be interpreted and told. They are the formative elements of regions and landscapes which have been shaped in symbiosis with the land since time immemorial.

The ways of pilgrimage and the trade routes, for example, owe their form to the geomorphology of the land, history and successive ruling regimes. Across Europe, the same fundamental theme can be found in different forms, shaped by the geographical as well as cultural, historical and natural features of different countries.

When we speak about Cultural Routes of the Council of Europe, we should not forget their relation to tourism, which involves a physical and spatial journey across Europe. Our imagination creates words and simplified essential images from the physical experience of making a journey, rendering our memories of that journey unforgettable. In the relationship between landscape and the routes, we must expect an initial preparatory phase wherein we create the anticipated image, the vision of the places we will find along the way and of the journey itself. An imaginary landscape forms in our mind from reading descriptions and selecting routes and stopovers so that the journey along the routes is already created in our minds before it becomes reality.

During the journey the process continues: as we travel we absorb information, images and sensations by creating links between the places travelled through or visited, and by comparing them as we imagined them and as they are in reality.

Over the course of the journey our minds select noises, sounds, words, colours, tastes, aromas and shapes, simplifying and choosing, focusing on aspects that catch our attention and are given meaning.

Landscape, naturally, is a part of travel. It is the physical and spatial dimension we experience during our travels: landscape is what our eyes perceive and explore, and what our mind synthesises, elaborates, draws and abstracts.

A journey along the Cultural Routes of the Council of Europe means interpreting successive landscapes, one after the other, through the medium of the routes themselves. Defined and powerful elements, European landscapes accompany us in our journeys.

2.2.6. The role of heritage for territories, their identity and visibility

Alessia Mariotti

The scientific literature on the role of culture and cultural heritage as an asset for local development is immense and it includes the works of scholars from different disciplines: anthropology, geography, management, economics, architecture, etc.

Very often economists understand cultural properties as a stock of capital (Mazzanti 2002), therefore worthy of preservation. In opposition to this quite narrow definition, cultural economists (Grefe 2003; Santagata 2002; Trimarchi 1996; Valentino 2003; Mazzanti 2002) have a wider, composite vision, interpreting cultural heritage as an economic resource to be exploited to initiate the process of local development.

Cultural heritage could be both perceived as a direct economic resource (for example for tourism) or as an indirect source of well-being for the community: it is a typical relational resource within the cultural ecosystem (Grefe 2003). In this sense cultural heritage cannot be exclusively understood as a tool for profit production;

it is a vehicle for the construction of a strong relationship between the local community (or also individuals) and a common heritage and identity (Béghain 1998).

For geographers, cultural studies represent a specific branch of research and have given rise to a large (and still active) debate and different schools of thought. In particular culture is perceived as a universe of symbols, building spaces, places and civilisations. Of particular interest for Cultural Routes and cultural itineraries are studies on cultural landscapes and their relevance in the construction of the territorial roof of local systems, where culture is one of the essential founding elements. Symbols are the first elements in the construction of identity and identification processes of communities with their own territories. The territorial tangible or intangible landmarks (a monument, a traditional event, literature or architecture and finally, any kind of human expression or historical heritage) contribute towards the creation of a set of shared values. Successive studies conducted by urban experts and sociologists since the 1970s have shown that there is a direct connection between cultural heritage, the symbols through which it expresses its values, the way in which the dynamic process of cultural identity develops, and the perceived quality of life of the community. For example, the enhancement of knowledge of local history and shared heritage helps in cultural heritage preservation and protection, supports positive social behaviour, and encourages the adoption of innovative forms of social governance. A common and shared local identity (also in terms of social values and/or cultural commons) is also a non-reproducible cultural resource, which could attract visitors and a specific target group of tourists. This process is also known to human resource managers dealing with the identification process of workers of factories selling famous brand products (in particular in the fashion and design sector). The positive attitude of workers due to strong identification with the brand is an additional asset for this kind of firm. In the same way, the identification process of all the stakeholders living along a Cultural Route (or in its knots) is a competitive advantage for local territorial systems development.

Box 9: Sharing a value, protecting a landscape: Tuoro sul Trasimeno

On 21 June 217 BC, an epic battle occurred between Roman and Punic troops in Tuoro at Trasimeno Lake in Italy. Nothing tangible is left of this historical event but the landscape. In the last 30 years, a forward-looking administration has left the battlefield untouched and preserved a particular landscape, allowing one to experience, today, ancient history through commemoration and new information and communication technology tools. In the plains around Tuoro it is possible to visit the battlefield and to relive the different phases of the battle with the help of the Documentation Centre of Palazzo Capra and virtual reconstructions. The young people living in the area act as Roman or Punic soldiers for commemorations and the identification process is so strong that some of them have started to study Latin to communicate during the shows.

The Hannibal Route is a project of the Phoenicians' Route.

Sources: www.rottadeifenici.it and www.comune.tuoro-sul-trasimeno.pg.it, accessed 16 Novembre 2013.

Cultural Routes can spatially expand at different levels from the local to the trans-continental. Their main strength is the networking of the territories. The paths are divided into sub-networks and networks in sites that have a consistent policy. To look for this common coherence and continuity is significant in terms of image and visibility for the route and for the destinations belonging to it. The thematic tours focus on attractions that are organically part of the geographical space, marking the uniqueness and individuality that comes from the territory and linking sites with similar elements. This category opens the door to a new model of heritage. The concept of a cultural path, complex and multidimensional, introduces and represents a qualitative contribution to the concept of heritage and its preservation. From a geographical point of view, a cultural itinerary can be expressed on a spatial axis as the representation of continuity (based on movement dynamics and on the concept of connective exchange), and on a temporal axis as the degree of authenticity, the extent and density of the tangible elements and the intangible assets, physically different in each place.

The first user of the cultural itineraries physical networks is the tourist; he is the initiator of the economic dynamics of territorial development. The so-called cultural corridors (Richards, Russo and Grossman 2008) give the territories new cultural tourism development perspectives, increasing the number and quality of possible tourism experiences along the route.

One can distinguish between corridors providing a link between a number of destinations of wide or small range, and corridors that become destinations and a centre of tourism activities. All visitors have a common expectation: to discover and feel the identity of a territory built on an image, a subject, a history, a myth, etc. The increasing integration of culture as a key element of tourist consumption is a novelty in itself, but for many authors it is the birth of a new type of tourism form, seeking experiences and emotions. In this context, it is clear that Cultural Routes will become an excellent form of cultural tourism, born from the new demands of the postmodern tourist, providing connections between different resources, and access to a more complete and higher level of experience. The itineraries of Cultural Routes offer a holistic approach to the destination based on the consumption of culture: cultural resources are appreciated not only for what they are, but also for the meaning and value they provide in their specific context and for individual visitors. Cultural resources thus visited are a part of the identity construction processes of the consumers themselves. Hence the choice of tourist consumption cannot be understood separately from the cultural context in which tourists are born. Through the products they buy, they express their lifestyle and the archetypes of their cultural heritage. The experience of a place is therefore at the heart of the Cultural Routes, which become a new space for discovery, for relationships and feelings (briefly), and an innovative tool that territories can use to give added value to the social, cultural and economic sectors. Cultural Routes complement and integrate the tangible and intangible heritage (experiential and emotional) aspects of the tourism product.

In conclusion, cultural heritage, in its connection with tourism (UNESCO/UNITWIN Network "Culture, Tourism, Development" 2008), represents a system of resources based on social capital which is able to initiate organisational innovation processes or social enhancement related to the ethics of responsible tourism (Macbeth 2004; Dallari 2008). The concept of a cultural itinerary is based exactly on the relationship between tourism and culture and on the relational role of both cultural heritage and tourism experience and practice. Some key issues emerge from a quick analysis of the literature on this topic: first of all, the relational character as the first feature of the Cultural Routes allows one to understand them as a dynamic object. Cultural Routes are not a mere static sequence of objects (such as in museums or archaeological sites), but represent the leitmotif of the evolutionary process of a particular cultural identity characteristic at an urban, or larger territorial scale (Dallari and Mariotti 2010). The Cultural Routes are also the most suitable tool to overcome the dilemma, especially in medium or small urban centres, between "heritage preservation" and "development" (Al-hagla 2010), since their essence lies in interpreting the social changes related to tangible heritage and intangible heritage and to cultural landscapes. Building and properly managing a Cultural Route helps to avoid the (not dynamic) process of "museification" and addresses the need to ensure a certain level of quality in the tourism experience for visitors. Finally, as underlined in Majdoub (2010), Cultural Routes can only be properly analysed using a multidimensional approach, that is, taking into consideration simultaneously the geographical scale, the object of consumption, and the cultural tourism experience.

The Annual Report of Federculture (2006: 3) states that tangible and intangible cultural heritage "is emerging as a key component of welfare as well as a factor of economic development ... [so] policies to enhance arts and culture in an increasingly globalized society, arise at the centre of new strategies for territorial competitiveness, recovery of territorial identity and well-being of citizens". Dallari (1996: 91) adds that "to know and to preserve the funding lines of the shape of a territory, means maintaining the specificity of the place. For this reason, the conservation and protection of territorial symbols linked to the territory historic and cultural heritage turns out to be a strategic asset: cultural heritage plays a spatial key role of communication and connection, but also innovation and creativity."

Key questions

1. Why are Cultural Routes and landscape closely linked?
2. What are the main principles of the European Landscape Convention?
3. What are the main elements you can perceive in the landscape surrounding you at this moment?
4. Which matrixes form the basis of landscape analysis?
5. What kind of policies can you suggest to manage the landscape connected to your route in your territory?
6. What are the connections between heritage, territory and tourism?
7. Think of a good example of policy that takes into account the links between landscape, heritage, identity and travel.

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2.3. THE SCIENTIFIC DIMENSION OF CULTURAL ROUTES: SCIENTIFIC BOARDS AND NETWORKS OF KNOWLEDGE

Maria Gravari-Barbas

The aim of this chapter is to highlight the importance of scientific boards and knowledge networks related to the Cultural Routes of the Council of Europe as well as the role that these scientific bodies can play in the creation, monitoring and evaluation, enrichment, and further development of the routes.

The chapter first examines the role of networks of knowledge for the clustering of research centres, universities (students and academics) in relation with stakeholders, non-profit organisations and local/regional/national actors, and their importance for the structuring and development of Cultural Routes. It shows that this research clustering and networking can play an important role not only for each Cultural Route, but also, on a larger scale, for European itineraries, by developing a European research network on Cultural Routes.

It then analyses the role the creation of scientific boards can play in enriching and developing social/cultural/economic networking of Cultural Routes. Finally, it provides some examples of good practices related to the action and roles of selected Cultural Routes scientific boards.

2.3.1. Knowledge networks as necessary tools for the creation and development of Cultural Routes

The importance of knowledge networks in Cultural Routes texts

A Cultural Route is a complex and dynamic system which:

even though ... [it] may include monuments and sites of every kind, as well as cultural and natural landscapes ... implies a value as a whole which is greater than the sum of its parts and gives the Route its meaning. This way, a Cultural Route as a whole helps to understanding the interactive, dynamic, and continually evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage.

(Suarze-Inclan 2005)

Because of their dynamic and systemic nature, the documentation, constitution and development of Cultural Routes intrinsically depend – more than for other heritage properties – on the existence of networks of knowledge, comprising various types of partners: academics, experts, researchers, and highly qualified professionals. The main texts related to the Cultural Routes stress, directly or indirectly, the need for collaboration amongst these partners.

In the 1998 Rules of the Council of Europe, the themes forming the subject of Cultural Routes were required specifically to “permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism” (I – List of eligibility criteria for themes). In section III (List of criteria for networks) networks are looked at directly and in detail. Item 1 emphasises that concepts should be formulated on the basis of research among participating partners. Item 5 of section II (List of priority fields of action) demands “co-operation between Europe and other continents”, which is basically calling for international networking. An important requirement as part of this same item is that projects need to “concern themselves, in the field of cultural tourism, with raising public awareness, drawing decision makers’ attention to the necessity of protecting heritage ... and seek to diversify both supply and demand, with a view to fostering the development of quality tourism with a European dimension” (Moulin and Boniface 2001: 243).

Co-operation in research and development is also one of the key issues of the fields of action as defined by CM/Res(2013)67. According to this resolution, the projects for Cultural Routes must:

- play a unifying role around major European themes, enabling dispersed knowledge to be brought together;
- show how these themes are representative of European values shared by several European cultures;
- illustrate the development of these values and the variety of forms they may take in Europe;
- lend themselves to research and interdisciplinary analysis on both a theoretical and a practical level.

The importance of knowledge networks according to UNESCO’s advisory bodies

Knowledge networks are an important dimension of Cultural Routes according to ICOMOS, which created an International Committee of Cultural Routes (CIIC)³ and promoted the creation of an ICOMOS Charter of Cultural

3. www.icomos-ciic.org, accessed 13 November 2013.

Routes, as approved in 2008 by the General Conference in Quebec (with a clear definition of the differences between a Cultural Route, cultural corridor and cultural tourism route). Research is mentioned explicitly as a fundamental component of Cultural Routes: "The concept of Cultural Route requires a specific methodology for its research, assessment, protection, preservation, conservation, use and management"; "this methodology requires the establishment of a system of coordinated and integrally managed activities" (ICOMOS 2008).

Research is therefore at the very centre of the definition and development of cultural itineraries. The 2008 ICOMOS Charter notes that since "the study of cultural routes may extend across different geographical areas, possibly widely separated from each other ... [i]t is therefore advisable to set up several research teams located at the main characteristic points of the Route under study". Knowledge networks can be therefore complex systems associating numerous research pools in the different regions related to the Cultural Routes. The ICOMOS Charter insists however on the fact that research methodology should globally and systematically consider Cultural Routes and their meaning as a whole, in order to respect the meaning or historic significance of the route. It also stresses the fact that research teams working on Cultural Routes should be of a multidisciplinary and co-operative nature. To this end, establishment of common working criteria "based on the principle of starting with an investigation of the parts, but without losing sight of the project as a whole" is necessary. This research implies indeed the establishment of common methodological instruments for the collection of data. Their efficiency depends on previous collaboration and concretion which could allow the conception of standardised measures and analysis indicators. It is therefore important to include in the Cultural Routes project plan the necessary co-ordinating mechanisms to "facilitate communication and cooperation among the researchers in order to make it possible to transmit data about the work and achievements of each team."

The ICOMOS Charter on Cultural Routes reminds us also that research networks are important in order to carry the necessary identification and selection of the cultural heritage properties that are integrally related to a given route. As all types of cultural heritage properties along the path of a Cultural Route are not necessarily appropriate objects of study in relation to it, it is important to establish the criteria and arguments for the selection of those objects that constitute integral parts of the selected theme and related values, as noted by the Charter: "The only elements that should be highlighted in the scientific investigation of a Cultural Route are those related to the specific goal of the Route and any influences arising from its functional dynamic."

The importance of Cultural Routes development and the need for further scientific co-operation and networking led to the creation of CIIC. This need arose with the emergence of routes as a new category of heritage, which the World Heritage nomination of the Santiago de Compostela brought to the centre-stage of international attention. A first meeting in November 1994 contributed to, but did not completely achieve, the task of delineating and defining this new category and establishing an appropriate methodology. A group of ICOMOS members from very diverse regions of the world began to work on this topic, resulting in the creation of the CIIC in 1998. As a result of their intensive efforts and a long process of international consultations, the CIIC has developed a definition and a methodology for heritage routes, which is reflected in its current project for a Charter on Cultural Routes.

When the CIIC was established, cultural routes were a new discipline. The CIIC has had a major role in building up expertise on cultural routes across the world. Cultural routes are documented in a systematic manner and registered in a database maintained by the CIIC. The CIIC co-operates with other ICOMOS International Committees to help them identify and document heritage sites within the multidisciplinary context of cultural routes.⁴

The objective of this Committee is to promote, consistent with the aims of ICOMOS international cooperation, the identification, study and enhancement of cultural routes and their significance in relation to their main value as a whole, and in connection with the protection, maintenance and conservation of their monuments, groups of buildings, archaeological remains, cultural landscapes and sites, as they are connected through cultural values and historical links.

Several member countries have established National Committees on Cultural Routes.⁵

Knowledge networks as a warrant of Cultural Routes' legitimacy and pertinence

It is therefore clear that the legitimacy of Cultural Routes rests on the existence of multi-layered networks of knowledge and research. These ensure their establishment and development on a solid and dynamic scientific

4. www.icomos-ciic.org; www.usicomos.org/isc, accessed 12 November 2013.

5. The chairman of the Norwegian "Cultural Routes" committee has taken the initiative to plan a project to investigate the "Jekteleia" from Lofoten to Bergen, and the "méd"-system for stockfish transportation on the "jekter". This work is established as a partnership with Salten Museum in Bodø, and a range of other institutions are also involved: the State Antiquarian, Coastal Directorate, Norwegian Research Council, Nordland County Council, the University in Tromsø, University College in Bodø and the Coastal Association. In addition, several municipalities and individuals have expressed interest in taking part in the project: see www.icomos.no/cms/icontent/filer/komiteer/CulturalRoutes%20Prop0902.pdf, accessed 12 November 2013.

basis, and guarantee that they remain dynamic, evolving through scientific documentation at the highest level thanks to the integration of new sites.

The constitution of scientific boards for each Cultural Route is an essential condition for the development of research because it encourages, stimulates and guides research through the interaction of academics, professionals and qualified associations. The complex nature of Cultural Routes implies an interdisciplinary approach (in order to ensure a global analysis and understanding of the various routes' components), achieved through such interaction.

The nature of Cultural Routes (as opposed to isolated localised properties), and their geographical extent over several regions and countries, implies collaboration among various research teams in different regions and countries and makes research networking much more indispensable than for other cultural heritage sites. These networks need to be structured in order not only to share information and knowledge but also to co-produce them. They need to have clear and encompassing programmes and objectives. The establishment of common methodological tools and indicators implies the development of regular, organised and structured research networks.

Indeed, more than other cultural heritage objects, research networks are indispensable to the functioning of the very complex social and geographical objects that Cultural Routes constitute. One of the roles of each route's scientific board is to develop multi-layered networks with other routes' boards, but also with universities, researchers and non-governmental organisations at local, national and international levels.

Furthermore, scientific research and networks should not be disconnected from local and regional professional and business networks, collaboration with which can be invaluable. Communities can benefit from the opportunity of being linked to the experiences and knowledge of other participants. It is necessary to establish strong partnerships with different authorities and stakeholders, such as financial, educational and governmental institutions, as well as tourism organisations and market agents, at the international, European, national and local levels.

This is particularly important for tourism. Networking is both a key and distinguishing characteristic of routes "that make them different from other well-used procedures for heritage utilization and promotion to tourists. They serve to connect. The idea leads into a link to networks" (Moulin and Boniface 2001: 238).

Successful operation of a route implies heritage and tourism knowledge, as well as marketing and product-development expertise. These elements need to be provided by those large-scale bodies that are introducing and encouraging the route initiatives overall (Moulin and Boniface 2001: 243). The development of networks of knowledge related to Cultural Routes can be beneficial both for the Routes and for local and regional economies.

Transnational networks and accessibility to different levels of funding – European, national, regional and local – may constitute the foundation for Cultural Routes' success at an early stage of development (Council of Europe 2010). But while this need is clear, most Cultural Routes lack a clear endorsement of scientific networks. According to the Council of Europe (2010):

While some networking is taking place between Cultural Route partners, there is a clear lack of support mechanisms – capacity-building and funding, in particular – to encourage more face-to-face partner interactions and meetings. Without this vital "connection" each partner concentrates his/her activities on their own part of a Cultural Route, thereby hindering network expansion. The evolving trends and market niches in cultural tourism offer different opportunities to the Cultural Routes for closer interactions. These opportunities should be used to establish more stable connections and stronger regional and transnational networks.

The study recommends focusing especially on rural areas and lesser-known destinations. In the same document, Staines (2003) is cited as stating that "European networks make a vital contribution to transnational co-operation across diverse sectors of arts and heritage fields. A contemporary phenomenon, they represent a flexible and dynamic way of working which brings together professionals across Europe who share common concerns".

The framework of understanding of the importance of scientific boards and networks of knowledge clearly exists, and there is a huge consensus concerning the need for their development. However, many initiatives are still needed. The next section examines the main characteristics of these bodies and their work methodology.

2.3.2. Nature, role and responsibilities of the scientific boards

Research and knowledge networks, created and developed by the Cultural Routes scientific boards, should respond to different characteristics, elaborated in the sections below.

They should be largely collaborative

Ideally, the networks should associate universities (university professors, master's programmes, doctorate students, etc.), professionals (from the cultural, architectural, tourism sectors), and citizen networks (local, regional, national associations), in order to create a common ground for sharing experiences.

The process of sharing expertise and experience, and constructing a pool of information for use, allows the achievement of a much more important effect – the gathering of more information and the production of more pertinent knowledge. Cultural Routes governing bodies are usually unable to obtain this when working in isolation. This is particularly true in cases of limited resources, in which networking can prove to be much more indispensable and efficient.

We can take here as an example the necessary collaboration between tourism and culture. As Moulin and Boniface stress (2001: 47):

To gain the optimum from the route idea, more networking is needed between the tourism industry and the heritage industry. While immense individual initiatives and sustainable tourism projects have taken place globally within the tourism industry, only a few have been co-operative at core. Our environment, as we have learned over the years, is interdependent, and culture is very fragile if not cared for through an integrated approach.

In order to achieve this collaboration, necessary but often difficult, the establishment of a clear collaborative project with a research agenda is necessary. The role of knowledge networks can be particularly helpful and stimulating in bringing different stakeholders with supposedly different approaches to the table.

They should be intercultural and mutually benefiting

One of the main objectives of knowledge networks is to facilitate the sharing and exchange of the sense and significance of Cultural Routes with a wide number of beneficiaries: local populations, tourists, the business sector, local associations and non-governmental organisations. In the case of transnational routes, their international nature is also important, because it guarantees research work that is able not only to produce knowledge, but also to produce it in a more comprehensive way, taking into consideration the contribution of different local and national traditions or approaches.

They should be interdisciplinary

Rhoten and Pfirman (2007: 58) have identified four fundamental categories or mechanisms of interdisciplinary activity: cross-fertilisation, team-collaboration, field-creation, and problem-orientation.

Interdisciplinarity can be approached at different levels: it can be undertaken by an individual scientist single-handedly knitting together “tools, concepts, data, methods, or results from different fields or disciplines” (Rhoten and Pfirman 2007); it can involve multiple researchers working collectively as a network or team of individuals to trade and exchange tools, concepts, ideas, data, methods, or results around a common project (Palmer 1999); it can be seen “as a vehicle by which a set of purposeful arrangements and sense of community are established to iterate ideas with others through the course of work, thereby transforming the structure of scientific practice from autonomous, hierarchical, and competitive to interactive, horizontal, and co-operative” (Gibbons et al. 1994; Hansson 1999); and finally, it is often used to denote implicitly or explicitly the application of multiple disciplines and sectors to societal concerns, which may require not only an intellectual answer but perhaps a policy action or technological strategy. In this regard, interdisciplinarity is often employed with the purpose of addressing socially relevant “real-world” problems whose solutions are beyond the scope of a single discipline or area of research practice.

This last point is at the very heart of Cultural Routes preoccupations. The main idea is therefore to produce, by bringing together different researchers from different fields (history, geography, ethnology, anthropology, the arts as well as the natural sciences but also economics, management, communications, computer sciences), or to create the conditions of producing knowledge not limited to one field (for example, historical knowledge about Saint Martin's life), but knowledge that is translatable into a comprehensive social project for the related Cultural Route.

They should be creative and innovative

Knowledge networks are also a means to create a dynamic framework for research, creating impulses for new themes, methodologies and approaches, allowing the introduction of new ideas and guaranteeing, in this way, the dynamic constitution of Cultural Routes.

2.3.3. An example of scientific boards and knowledge networks: the PER VIAM – Pilgrims’ Routes in Action project and integrated knowledge network

PER VIAM – Pilgrims’ Routes in Action is a European project founded by the European Union, within the preliminary Action “Sustainable Tourism”, and co-ordinated by the European Association of Vie Francigene. The project concerns the Via Francigena and the other transnational pilgrimage routes certified by the Council of Europe, seen as a means of cultural and sustainable tourism development and community participation in the enhancement of European cultural diversity.

The project aims to create a European network of pilgrimage routes, officially recognised by the Council of Europe: the Via Francigena, the Santiago de Compostela Pilgrims Routes, the Route of Saint Olav Ways, and the Saint Martin of Tours Route.

Its main aims are to realise a co-ordinated and integrated project of communication for the promotion of the Cultural Route Via Francigena as a model of cultural tourism and sustainable, “glocal” tourism. The governance model of the Via Francigena aims to be a reference for the other Cultural Routes of the Council of Europe.

The objectives of the network are:

- ▶ placing the “Via Francigena” tourism project on a European level;
- ▶ creating a territorial brand for the Via Francigena and the other pilgrimage routes certified by the Council of Europe;
- ▶ connecting the Via Francigena with the values linked to culture and sustainable tourism;
- ▶ creating a European network of actors involved in the development of transnational pilgrimage routes;
- ▶ supporting economic development and investment opportunities in tourism in the territories crossed by the Via Francigena and the other pilgrimage routes.

The project associates (as co-recipients or associated partners) an important number of universities (University of Bologna – Advanced School of Tourism Sciences, Rimini, Italy; University of Barcelona – IBERTUR, Barcelona, Spain; University of Paris 1 Panthéon-Sorbonne, Paris, France; University of Salento, Lecce, Italy; University of Pavia, Pavia, Italy) with research and scientific institutions (Cambridge Centre for Landscape and People, Cambridge, UK; Italian Geographical Society Onlus, Rome, Italy; Studi del Mediterraneo Campus Foundation, Lucca, Italy; SiTI – Higher Institute on Territorial Systems for Innovation, Turin, Italy); local administrations (Tuscany Region, Florence, Italy; Canterbury City Council, Canterbury, UK; Lazio Region, Rome, Italy); Cultural Routes associations (Les Chemins de saint Michel, Vire, France; Civita, Rome, Italy; Federation of France of the Santiago de Compostela Pilgrims’ Routes Associations, France; Cultural Centre Saint Martin de Tours, Tours, France; Nidaros Pilegrimsgård, Trondheim, Norway); and institutions (Italian Ministry of Cultural Heritage and Activities, Rome, Italy; the European Institute of Cultural Routes, Luxembourg).

Universities and research institutes involved in this network aim therefore to lay the foundations for the creation of a sound European network. They draw on the experience of the European Association of Vie Francigene in order to create a group of universities in support of scientific research, education and didactic activities along the Via Francigena. Most of these universities are already connected by means of a series of experiences (they have for example part been of the Chair UNESCO/UNITWIN “Culture, Tourism, Development” of the University of Paris 1 Panthéon-Sorbonne since 2005).

Interdisciplinarity is also ensured thanks to the specialisation of each university (Bologna, Tourism; Turin, Cultural Heritage and Tourism; Paris, Tourism, Culture and Development; Cambridge, Landscape; Barcelona, Geography and History; Pavia, Medieval History; Lucca, Tourism; Lecce, Art and History, etc.). Among the actions included in this platform of European co-operation, there is also a training action, based on a shared calendar of meetings and workshops dedicated to the Via Francigena and the skills and competences of each university in its relevant subject of study.

The establishment of a European research group allows the structuring and investigation of the aspects of the Via Francigena in a co-ordinated way; the experiences gained so far will be the starting point and will allow the identification of new topics of investigation for the enhancement of the sustainable enjoyment of the Via Francigena and for the study on the economic impact on small and medium enterprises (SMEs) situated in the territories crossed by the route. In fact, the seminars will also focus on important issues concerned with tourism and the economy, such as the development of sustainable tourism in Europe; the governance methodologies of the Cultural Routes; innovation and competitiveness of SMEs along the Via Francigena; marketing and branding promotion; and quality standards and quality labels.

The agreement of the European Universities Network of Knowledge (EUNeK) signed by the Advanced School of Tourism Sciences, the European Association of Vie Francigene, the University of Pavia, the University of Barcelona, the University of Paris 1 Panthéon-Sorbonne, the University of Salento, Fondazione Campus Lucca, SiTI, the Cambridge Centre for Landscape and People and the Italian Geographic Society in October 2012 was an outcome of the PER VIAM project. This promotes a network of knowledge and co-operation in research and teaching, encouraging economic, scientific and cultural projects of common interest to all parties in heritage, cultural tourism, landscape and cultural itineraries, with specific focus on the Via Francigena Cultural Route of the Council of Europe. It stipulates co-operation related to the Via Francigena and pilgrims' routes among all institutions on development of research projects of mutual interest; exchange visits of institution members and researchers to carry out research and consultations and to encourage the training of scientific personnel; organisation of joint masters' programmes, summer and winter schools, seminars, symposia and discussions on topics of common interest; exchange and dissemination of good practices; and exchange of students.

2.3.4. Conclusions

As Moulin and Boniface (2001) emphasise, a cultural route is a course of action, not just one immediate and isolated activity. Scientific boards and knowledge networks are therefore the necessary condition for the establishment of a strategy defining a series of long-term objectives.

Cultural Routes can cross boundaries (geographical, political, cultural, organisational, operational); they can make connections (professional, social, thematic and promotional, towards obtaining financial assistance, of training, information and ideas, of resource maximisation, between sectors and disciplines, of power, support and solidarity); they can demonstrate "flatter" organisational styles (Moulin and Boniface 2001: 239). They offer therefore a huge potential for collaboration at all levels – European, national, regional and local – for Cultural Routes of the Council of Europe. The programme builds on the expertise, know-how and reputation gained to develop common strategies and establish partnerships with researchers and academics (Council of Europe 2010: 125).

This is particularly important both for Cultural Routes and universities and research institutions. Given that Cultural Routes have increasingly become an instrument of cultural diplomacy and sustainable tourism development, the process of expanding their initiatives to include the EU's overseas territories, neighbours and third countries should be reinforced. There are new opportunities for research and for more comprehensive integration of academic work into the development of Cultural Routes. Indeed, this should be amongst the priorities of Cultural Routes in the years to come.

Key questions

1. What is the role of the scientific board in a Cultural Route?
2. How should a network of knowledge be structured and how should it function in order to contribute to the good development of a Cultural Route?
3. Why it is so important to have an interdisciplinary and intercultural scientific board?
4. How it is possible to ensure a link between the scientific committee's activities and the implementation of the Cultural Route?
5. Why are universities and researchers so important to the Cultural Routes programme?

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2.4. TOURISM AND CULTURAL ROUTES: CLUSTERS, CULTURAL DISTRICTS AND TOURISM SYSTEMS

Alessia Mariotti

” *The cultural districts lie at the intersection of three modern revolutions dominated by intellectual factors: the revolution of technological knowledge, that of the production of informational knowledge, and ... that of the production of cultural knowledge, whose expansion transforms lifestyles and possibilities, modifying the time constraint of the consumer.*

Walter Santagata (2006)

The analysis of Cultural Routes as a tool for the development and enhancement of territories is a recent development in the scientific community, in line with the evolution of the concept of cultural heritage expressed both at the national and international scale, as within international bodies such as ICOMOS, UNESCO, the Council of Europe and the European Commission. The heritage of the “places of culture” is characterised by a geography of linear and radial “localised thickening” in the space configuration of the Euro-regional urban system. The local, national or transnational territorial network could be the starting point for specific management policies aiming at enhancing the use of culture, along conceptual lines and through common and shared contents: the cultural itineraries.

A Cultural Route has a number of different dimensions: historical, geographical, economic, social, etc. In this chapter we will focus on the economic geography factors underpinning the development of a viable route and more precisely its role in the creation of territorial clusters and district dynamics, involving both the culture and the tourism sector. Special attention will be paid to tools for the analysis of the local tourism and territorial systems composing the routes.

2.4.1. Routes and territorial development, a questioning introduction

Over the last few years many development agencies and local governments have decided to focus on the creation of theme routes and paths as a strategy for the promotion of minor and less developed tourist destinations, giving rise to a multiplicity of themes and new niche tourism destinations. Indeed, little can still be said regarding their actual contribution to the local economy. However, some basic preliminary observations lead us to reflect on this “coupling” strategy between lower-ranked nodes of the national and European urban system. The recently emerging trend to support specific lines of funding for cultural itineraries (in particular through European funds or single national programmes) seems to involve outlining a specific goal in the search for economies of scale (or dimensional optimum) with respect to the development not only of short networks of local systems, but also and especially of long (over local) ones. This could be for example a solution for many national contexts that have a multitude of specific assets (archives, libraries, galleries, museums, archaeological sites, monuments, cultural centres, theatres, parks and gardens, sites of national environmental relevance, churches, cemeteries, tales, myths, memory places, etc.), but which are not competitive. In most cases this lack of competitive assets is due to a limited exploitation and integration of promotion policies into local systems, territorial networks, and local short and long value chains of cultural tourism. Innovation and creativity, especially in organising cultural production and in its communication (through a tool such as Cultural Routes) could be the way forward for regaining a position within the new international scenario based on a strong and dynamic (although not homogeneous) cultural identity. This approach to “creative culture” (OECD 2009) is increasingly oriented to the participation and involvement of the local community as well as, in general, of visitors.

The economic and social performance of Cultural Routes is not homogeneous, depending on the initial assets of the single territories along the itinerary, on the differing legal status of both territorial administrations and actors, and the ability to co-operate and co-ordinate actions on a transnational level.

For this reason the real social, economic or cultural impact of Cultural Routes on the areas of interest needs special tools for analysis, a flexible methodology and a dynamic approach.

Difficulties rise immediately with both quantitative and qualitative data collection: who are the users of a specific Cultural Route, and how many are there? How much do they spend on the trail? How can we evaluate the intangible and tangible impacts of a Cultural Route project?

If travel itineraries, hubs and “travel gateways” are some of the key elements of tourism sciences research (Lew and McKercher 2002), data collection together with the definition of best performance indicators is still a critical issue. The multi-dimensionality of this study object opens the way for a type of interdisciplinary research which has not yet found a formal place within a specific project, although the space and attention reserved to tourism and culture has been large and will be larger in the next five years in the EU’s development programmes. Empirical studies, currently almost absent probably simply because of the multidisciplinary and multidimensionality of the object “cultural routes”, could tackle the following interesting questions: what are the connections, the common points and synergies between the Cultural Routes and local (tourist) systems? Are there special cluster dynamics within the sub-networks of the Cultural Routes? Could Cultural Routes be integrated into local tourist systems and under what conditions, and at what geographical scale?

The reasons for and practical benefits of this line of questioning will hopefully be clearer to the reader by the end of the chapter.

2.4.2. Cultural districts and local tourism systems: from theory to practice

Studies on local development under a geographical approach, born from the experience of Italian industrial districts, has had the advantage of fostering reflections about local territorial systems (Dematteis 2001) as a model for endogenous and sustainable territorial development, looking forward to a future and “*perennité*” perspective. local territorial systems do not comprehend just the economic sector or the production of goods, but are an interpretive tool for territorial development. Both in the regional and transnational framework, the future of any society will be based on the performance of local and regional territorial systems in a wide sense, and not only on business or on networks of firms (representing just one cell of the system). To face territorial competition (this means being able to assure high quality of life standards and attract high-ranked services and populations, and/or improve life for the existing one) is a matter of dimensional optimum, easily reached through local territorial systems working with co-operation and competition dynamics, typical of cluster aggregation economies.⁶

Cultural as well as industrial and tourism districts are special forms of local territorial systems.

We will now go deeper in the analysis of local tourism systems and describe some practical tools to understand the positioning of a specific route in the cultural tourism market.

It seems evident that cultural tourism can become a strategic asset in the process of construction (or reconstruction) of the territorial performance of Cultural Routes at the local and regional scale, in particular when organised and managed to meet both the growing demand for new forms of tourism and the local socio-cultural level of acceptable change.

The concept of the local system of tourist supply, theorised and practised for a long time now, is understood as all those new forms of territorial aggregation which could potentially coalesce and strengthen vocations, attractions, facilities and tourist services located in a specific area.

Partnerships, agreements and public-private forms of co-operation in a given space (a site, a location, a region, an area of cultural interest) can propose to the visitor an articulated and integrated offer, creating a specific and distinctive hospitality and tourism system, enhancing local resources and culture. At this stage we are not able to answer the question of whether a cultural itinerary can be understood, or can function as a local system of tourism supply, but it is clear that the political will at the international level is already working on this: to develop the long and short networks of tourism and cultural tourism actors, in order to increase the efficiency and competitiveness of the enterprises involved in each single stretch along the route and to ensure a better quality of life for residents and raise their awareness as European citizens (Council of Europe 2010).

All this may suggest a new possible interpretation of the European tourist supply built on “natural” vocations (sea, art, mountains, etc.), but going beyond the traditional view in terms of points (the tourist towns), lines (the coastal areas, the rivers), or regions (the Garda Lake, the Costa Brava, etc.) and moving toward new forms of aggregation (the Cultural Routes) to acquire critical supply dimensions able to meet the demand trends.

6. Marshall (1890) stated that scale economies could be reached through one single big factory, or by a number of little factories established in a specific geographical area. The interest for new firms to be localised, one next to the other, is to gain in terms of aggregation economies, which lower the costs of services related to production.

Box 10: Local territorial system linkages

Local territorial systems

Are composed of:

- ▶ a network of local stakeholders;
- ▶ a local milieu (environment in a broader sense);
- ▶ the relational system between the network of local stakeholders, the local milieu and the local ecosystem;
 - ▶ the interactive relationship between the local network and the over-local networks.

Local territorial systems are networks of single entities interacting among them and which, following the links between them, are able to act as a collective entity.

Industrial districts

- ▶ a net of SMEs, linked together by input-output relationships and by common rules of labour organisation;
- ▶ high degree of specialisation in one or more complementary industries, with continuous innovation processes on the product quality;
- ▶ high flexibility in the labour division with great diversification of the contracts' typologies and professions;
- ▶ horizontal competition and vertical co-operation, created by the spatial concentration and the complementarities among the productive units;
- ▶ low transaction costs in the inside transmission of information, cross pollination, prevalence of the immaterial value of the production;
- ▶ strongly productive vocation of the territory and its resources, local dimension of the productive activity, territorial identification of the product;
- ▶ community that shares a homogeneous system of values able to create a sense of affiliation to the district and local economic life;
- ▶ active co-existence of a community of people and a set of enterprises in a territory geographically and historically delimited;
- ▶ importance of family linkages and social solidarity (social glue), face-to-face communication for the diffusion of practical knowledge;
- ▶ flexible negotiations relationships with the local public administrations, ad hoc tools for public support.

Cultural districts

- ▶ a set of SMEs working in delimited geographical areas (civic museums, town theatres, archaeological parks);
- ▶ progressive learning, "environmental", informal, and involving experimentation within the building processes of human capital (learning by doing);
- ▶ territorial "specialisation" of specific sectors of the cultural supply (e.g. theatres of tradition in Emilia-Romagna, musical experimentation in Naples);
- ▶ tendency to extension and the integration of the chains of production, linkages with the sectors of reproduction, research and information;
- ▶ joined production of multi-functional services (complementarities and trade-off among cultural and religious objectives and touristic, recreational ones).

Limits

The strongest obstacle to the development of the cultural industrial district is represented by the lack of diffused entrepreneurial culture in a delimited territorial area, because of:

- ▶ obsolete models of reference in public training and in the differentiation of professionalisms;
- ▶ prevalence of specific cultural competences in comparison to entrepreneurial abilities;
- ▶ inaccurate definition of the entrepreneurial and institutional objectives, often linked with self-evaluated qualitative parameters;
- ▶ competition among cultural institutions for the maintenance of public funding.

Local system of tourism supply

- ▶ a set of activities and attractive factors;
- ▶ a defined space (a site, a place, an area);
- ▶ an articulated and integrated supply proposed to the visitor as a specific and distinctive system of tourism hospitality increasing the value of the local resources and culture.

CrossCulTour – Transromanica

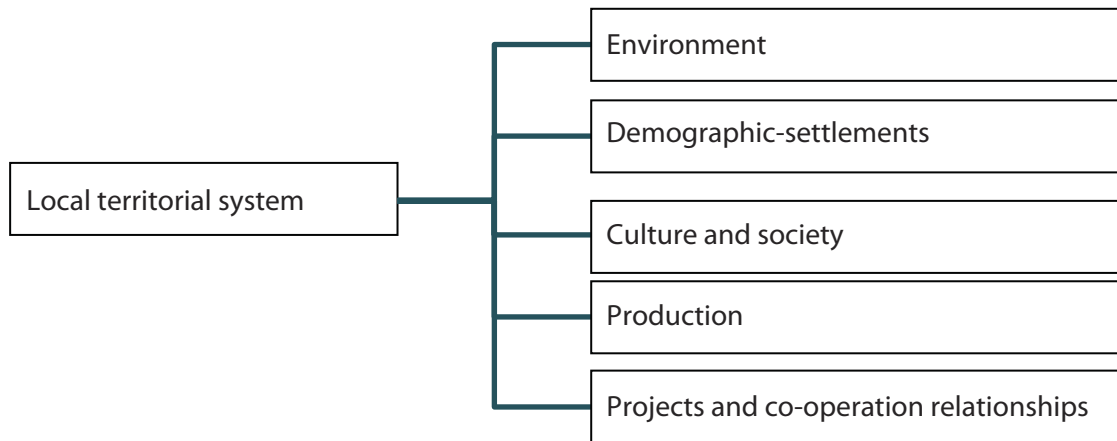
“Findings in market research underline the necessity to **combine culture** with appropriate travel topics ranking from **culinary** featuring *regional dishes and wine* as most important, followed by *hiking & biking*, even concerning international guests (US / Canada).”

2.4.3. How to analyse the tourism system of a Cultural Route

Any given local system of tourism supply is composed of two sub-systems, the local territorial system and the tourism context. The two frameworks are mutually interacting and crossing synergistically (if well managed) or could result in negative secondary effects on one or the other component if the integration of action is not harmonious.

Sub-components of the local territorial system are the environment sub-system, the socio-cultural sub-system, the economic sub-system and the sub-system of local interactions and planning assets, while typical areas of analysis of the tourism sector comprise the supply and demand structure and the integration of the different components of the tourism product.

Figure 8: The components of a local territorial system



Source: adapted from Bencardino, F. and Prezioso, M. (eds) (2007), *Geografia del turismo*, McGrawHill, Milan.

Part of any decision support system is the assessment of the leading forces in each of the elements comprising the area of intervention that contribute to the performance of the destination and its positioning in a specific market. For our purposes this lies in the development of viable and sustainable tourism products along Cultural Routes.

The indicators in Table 3 could be useful for Cultural Routes managers seeking to draw a more detailed picture of the internal dynamics of the tourism local system in interaction with different territorial systems along the Cultural Routes.

Table 3: Analysing the territorial context

Sub-system	Example of variables
Environment	Description of morphological assets and environmental resources Protected areas Length of coastal areas Pollution and other possible threats Ecological footprint
Demographic-settlements	Demographic data concerning population: average age, ageing index, birth and death ratio, immigration and emigration ratio, number of second houses, settlement coverage ratio, etc.

Sub-system	Example of variables
Socio-cultural	Media and visual arts activities, number of cultural events, cinemas, university and higher education structures, unemployment rate, criminality and other security indexes, etc.
Productive	Gross Domestic Product, number of employees per productive sector, entrepreneurial density, industrialisation index, economic dependency rate, productive specialisation index.
Internal relationships and planning potential	Number of associations, number of international projects, capability to attract international funds, use of financial support, etc.

The local tourism system is integrated into the broader network of the local territorial system.

To better define priorities for development, a first assessment of the essential characteristics of the local context is needed. The following sections summarise the most relevant data each member of a Cultural Route could consider in relation to his/her municipality or larger area of interest. The data are not important in themselves and perhaps only some parts are really important for a given destination. The aim here is not to compel the Cultural Routes members to look for the data, but to raise an awareness of the need to integrate their cultural product with the existing ones or to think in an integrated way. This is the only way to understand if a new cultural tourism product (the route's theme) can be seen as an asset for local development.

Environment and morphology

The morphological and environmental characteristics of the area in which the Cultural Route's properties are located are significant for many different reasons: the landscape could be perceived as an additional motivation for a visit to the site(s); strategies concerning accommodation could be different depending on whether one is in an urban or rural context; the way visitors access the site could be influenced by the morphology of the area, allowing one to think about special forms of sustainable mobility (for example, the different cultural resources or sites could be connected through a bike lane, giving rise to small-scale bike rental shops, especially if the sites are located on a plain); the cultural visit to the route's assets could be integrated with a visit to protected areas; some of the properties could be located in environmentally sensitive areas and may need special forms of visitor management, and so on.

Demographic-settlements

Tourism development projects and policies often have only tourists as their main focus, forgetting one of the most important groups: local inhabitants. The Cultural Route product has a strong educational objective and it is therefore of great importance to also address potential local markets. The local community has also another predominant role, that related to the welcoming of visitors. A deep analysis of the population and of its way of living is important in deciding who can be involved, and to what extent, in the building process of the cultural tourism product. Knowing the average age of the population also provides ideas about the priority to be given to cultural actions: should they focus on younger generations or on elderly people?

Knowing the organisation of settlements allows one to think about possible forms of community involvement in the accommodation sector: second houses, for example, could be used during the peak season; low-income families could be trained on how to accommodate tourists by renting one room (co-housing), but it is possible to think about this kind of accommodation only if we know approximately how much space, on average, families have in their houses/apartments.

Socio-cultural

The local socio-cultural system should be one of the first sub-systems analysed in order to understand its dynamism and the existing cultural supply. A tourism experience revolving around the assets of a Cultural Route cannot become a product in itself on the basis of cultural sites scattered across a rural area. Cities have to be considered, in terms of activities for the tourists the partners of the route seek to attract. A visit along a Cultural Route could be added to a visit to a museum or an exposition; tourists could be interested in going to local theatres or cinemas and, more generally, in taking part in cultural events. It is therefore important to have a complete picture about the calendar of local events, knowing also that where a number of cultural initiatives take place, the average quality of life of residents is high. This in itself constitutes an attraction, because cultural

tourists are in general more attracted by places where the locals have decent standards of life and lively cultural opportunities. The presence of universities is both a good indicator about the local cultural system and an opportunity for the Cultural Route members, whose target is in any case a well-educated elite (students, professors, conference participants, etc.). Cultural tourists are accustomed to visiting destinations which they perceive to be safe, therefore knowledge of the criminality index of a given area or a specific neighbourhood within a city is essential in the planning phase of the itinerary related to a specific route.

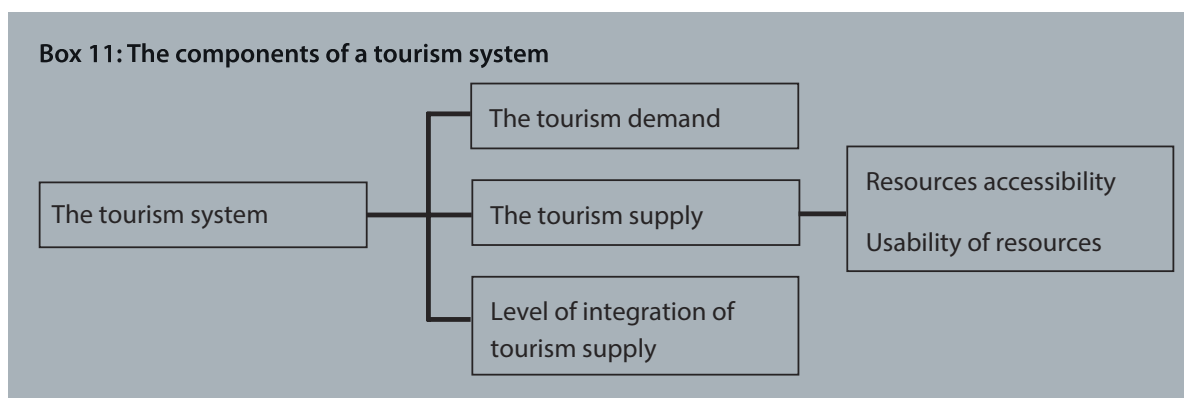
Productive

Tourism is a transversal sector, involving many different types of production not necessarily only related to accommodation. An analysis of the productive system is of help while forecasting the possible economic impacts of a new cultural tourism product, and in deciding how to support which sector. Tourism could generate a number of negative impacts in mass tourism destinations – in particular if it represents the first productive activity (tourism monoculture) – because of its high sensitivity to external factors (terrorism, epidemics, local political instability, environmental crises, etc.). On the other hand, it could have several positive effects on the local economy through local handicrafts production, enhancing the local food and wine sector, giving rise to the creation of new SMEs, and so on. In general tourism impacts are more relevant in developed economies, but it could also benefit rural areas, providing the opportunity for additional income. Knowing the structure of the local productive system is an important element in the planning phase of a project related to a Cultural Route – what already exists in terms of entrepreneurship? Which services should come from outside and which could be locally produced?

Relationships and network intensity

Finally, the intensity and type of networks working actively in the local destination provide good indications for the future success of any Cultural Route. Co-operation among different sectors of activity is essential in tourism: to visit a Cultural Route's sites there is a need for trained guides to interpret the heritage; there is a need of co-operation among public and private sectors, for example to organise transport to the sites and in arranging adequate opening hours; there is a need for access to facilities and services also available to local inhabitants (hospitals, restaurants, shops, etc.). All the stakeholders have to co-operate and communicate their activities; the partners of each network should work in order to raise the number of associations and partners at the local level. A well-connected, co-operative and active area is also able to attract more funds for future initiatives, making it a better place to live and to visit.

Analysis of the tourism sector involves describing the current configuration of tourism in the area under consideration and, more specifically, a study of tourism demand and supply also limited to basic data (that is, number of arrivals, number of overnights, origin of flows, etc.). This allows one to get an idea about the scale of the phenomenon.



Source: adapted from Bencardino and Prezioso (2007)

The development of a new destination should be based on a clear picture about the current situation: the image that the destination has in domestic and international markets; the image that the residents have of their cities; the accessibility (physical, economic, cultural); and the usability (basically, once you arrive at your destination, are the monuments open for a visit? If tourists need to access local services, are they available and of good quality?). The most important thing is to ask the right questions, in particular:

- ▶ what is the currently prevalent form of tourism?
- ▶ how is a visit to the monuments/sites/route's assets currently configured?

- ▶ how many visitors are there and what other attractions do they visit?
- ▶ how are trips organised?
- ▶ what kind of tourism do they practice? (are they travellers or vacationers?)
- ▶ how are tourism offers organised? (national or international tour operators, groups or single visitors?)
- ▶ how much and what type of accommodation is available?
- ▶ are there guided tours?
- ▶ is there a tourist information office, and is it easily accessible?

Table 4 summarises the main information each partner of a Cultural Route should acquire on its specific area. The data are not always easily available because in general, they result from specific surveys local tourism agencies periodically perform. The essential indicators are underlined.

Table 4: Analysing the tourism sector

Demand variables	<ul style="list-style-type: none"> ▶ Dimension: number of arrivals, length of stay, number of overnights ▶ Origin of tourism flows: how many domestic and how many international tourists? ▶ Motivations: do they travel for work, visiting friends and relatives, for vacation, etc.? ▶ Seasonality: is there a peak season? How are the arrivals distributed through the year? ▶ Accommodation: how many hotels, how is the quality standard distributed (number of stars), B&Bs, campsites, other kinds of accommodation (country houses, residences, etc.)? ▶ Tourism expenditure ▶ Transport: do tourists use their own cars? ▶ Number of individuals or package tourists
Supply variables	<ul style="list-style-type: none"> ▶ Image: how is the destination currently promoted, using what kind of images and narratives? How is the destination perceived at the national and international level? ▶ Accessibility: is it easy to reach the destination (physical accessibility)? Is the destination cheap compared to other places (economic accessibility)? Is there a particular attitude visitors should have while visiting the destination (cultural accessibility)? ▶ Consumption: are tourists coming from other places? Where are they going after? ▶ Type of resources
Integration of the tourism product	<ul style="list-style-type: none"> ▶ Co-ordination: how should culture and tourism stakeholders co-operate? ▶ Participation: what kind of tourism does the local community want? ▶ Diversification of supply = network analysis

Table 5 may be helpful in defining the consistency of other resources present on site, which potentially may be involved in the Cultural Route tourism product. Knowing what other attractions are in the area allows the configuration of strategies for integrated promotion of the territory, the organisation of visits on the basis of integrated services, reflection on the actions of co-territorial marketing and, finally, a true tourism experience.

Non-reproducible resources represent the distinctive assets of a destination: the characteristics on which, for instance, promotion campaigns could be based. The uniqueness of the destination is the main reason for visiting it and it could be tangible or intangible, natural or cultural. Is the cultural product associated with your Cultural Route a distinctive asset? If not, how may one create uniqueness? This may require interpretation, the creation of unique “creative” and “interactive” experiences related to the product, or the integration of the cultural product with other tourism experiences. The combination of reproducible and non-reproducible resources constitutes a tourism mix, which gives visitors the motivation to choose destinations along each Cultural Route.

But how to measure resources?... Are we really interested in doing it?

Table 5: Example of codification of tourism resources

	Cultural/human	Natural
Reproducible	Theme parks Sport facilities	Forests Flora and fauna
Non-reproducible	Tangible and intangible heritage	Volcanoes River deltas

2.4.4. Policies for sustainable local development of tourism and culture through Cultural Routes

Nearly all local authorities, regions and countries choose to invest in tourism development in order to increase their competitiveness in national and international markets. Thanks to favourable exchange rates in numerous countries, tourism-related activities have remarkably beneficial economic effects, with potentially rapid and exponentially enriching impacts. It must be noted, however, that almost as many negative consequences are observed in the case of mismanaged tourism projects due to drawbacks such as seasonal work, conflict of interests in the use of natural resources and land, prostitution, the rise in real-estate prices, the expropriation of traditional populations, or trivialisation of cultural assets, lack of benefit for local populations, and so on. For these reasons, solid long-term applications of sustainability should always be applied to tourist development schemes.

The concept of sustainable tourism was first addressed in the 1980s. The central question was whether the growth of a given sector could be managed in such a way as to guarantee respect of the limited resources of a territory and, simultaneously, contribute to generating benefits for local inhabitants and the environment.

In 1988, the World Tourism Organization (UNWTO) defined sustainable tourism as a way of managing “all existing resources that satisfy economic, social and aesthetic needs, to preserve cultural integrity, ecosystems, biodiversity and life-sustaining systems”. The term indicates the conception and creation of a sustainable tourism development strategy, improving what (resource, assets, etc.) already exists (reuse, recycle, renovate), rather than consuming further space for the creation of new attractions. The conception and determination of sustainability strategies and policies is fundamental to ensuring the successful outcome of economic and social development, especially in the case of a territory characterised by the presence of heritage assets.

Goal of sustainable tourism

- ▶ maximising cultural tourism benefits and minimising negative effects on a site, through a long-term vision aiming to improve the quality of life of local populations while preserving local resources;
- ▶ implementing a sustainability perspective as the best way to support projects capable of allowing residents to live a better life and visitors to benefit from this well-being.

The main goal of sustainable tourism is to ensure that environmental resources are protected. Since the 1992 UN Conference on Environment and Development in Rio de Janeiro, international observers have begun to address the issue of the impact of the rapidly expanding tourism sector on ecological systems. Currently the issue raised concerns the exclusion of local communities from cycles of tourist production and the difficulties they encounter in benefiting from the income generated by this sector. The improvement of the standard of living of local communities through tourism-related activities thus becomes a central characteristic of sustainable tourism. Furthermore, tourism could become an instrument of dialogue between populations and a vector of more in-depth knowledge of local life.

Sustainable tourism develops around the need to:

- ▶ invest tourists, tour operators and local communities with a new responsibility;
- ▶ preserve the environment;
- ▶ raise awareness as to the limits of tourism;
- ▶ take into consideration and evaluate the carrying capacity (including the socio-cultural limits) of a tourist destination;
- ▶ favour interaction between tourists and local populations;
- ▶ reduce impact on the environment.

If these recommendations are to be implemented, both tourists and local inhabitants must be suitably prepared. Local communities must be committed and involved in the tourism product being offered. Tourists should in turn be prepared for their journey by being well informed about the social, environmental and economic context that they will encounter. International tour operators should work with local partners to

facilitate the use of pre-existing tourist infrastructure on itineraries in a way that will not disrupt the lives of local residents. Both tourists and local inhabitants should be properly informed on all the aspects of issues concerning their interaction. The tourism experience itself could be seen as a training and self-improvement activity. This should constitute an element of added value to the tourism product.

Box 12: Enhancing the tourism experience

Not just themes, but methods and strategies: education for sustainable tourist behaviour and experience through the Phoenicians' Route

Before books and modern recording instruments, oral traditions were fundamental to the survival and evolution of culture. Nowadays, "interpretation" is the word used to describe communication activities aiming at developing the comprehension and experience of protected natural areas, museums, historical-archaeological sites, etc.

The need to study new communicative systems allowing visitors to discover their own reading key of cultural heritage and its different meanings has led to the development of specific technical-scientific knowledge based on direct interaction. Bridges are built between cultural heritage and visitors, enabling each participant to have his/her own contact experience with local cultural values. These communicative interpretation concepts are in line with the pedagogical and didactic goals of schools and universities and could be defined as "heritage pedagogy".

Source: www.rottadeifenici.it, accessed 16 November 2013

Table 6: A taxonomy of sustainability in tourism

	Ecotourism	Solidarity tourism	"Fair (trade)" tourism	Pro-poor tourism	Community-based tourism	Sustainable tourism
Land	Natural areas with strong cultural components	Off the beaten track	Off the beaten track	Indifferent	Less developed areas, enclaves	Large areas, countries, international dimension
Characteristics	Tools for nature conservation	Tools for co-funding of local development projects	Tools for equilibrating commercial and trade relationships between North and South for better work conditions	Activities involving the poorest people at each level, from final beneficiaries to stakeholders	Activities completely managed by marginalised local communities, threatened cultures	Global planning, territorial planning, institutionalised partnerships creation
Evolution	Progressively integrating local objectives concerning culture, economy and society	Widening the perspective to North-South relationships and to sustainable tourism	Opening up to participation, production respecting the environment	Policies of positive discrimination and professional training	Open to professional training, networking and promotion of niche tourism	Open to "micro", labelling and quality certification, pilot projects and tools
Affinity	Green tourism, natural sciences tourism	Social tourism, rural tourism, fair economy	Fair trade, ethical tourism	Solidarity, North-South relationships, international agreements	Ecotourism, ecological tourism, ethnic tourism, cultural tourism, green tourism	Environment and sustainable development

	Ecotourism	Solidarity tourism	“Fair (trade)” tourism	Pro-poor tourism	Community-based tourism	Sustainable tourism
References	Satisfying the need for an uncontaminated environment for visitors coming from outbound countries	A given percentage of service-related revenue is used to finance or co-finance a development project	Trade and business relationships and partnerships respecting the weaker partners	Communication and mechanisms helping the poorest people should be evident to tourists, informal economy	Visitors hosted by local inhabitants	Predominant environmental references
Population	Local communities	Associations, local groups, village communities, minorities	Local communities	Poor local communities	Local communities through their representatives (traditions, folklore, etc. organised ad hoc)	Local communities through their representatives (traditions, folklore, etc. organised ad hoc)
Stakeholders	Tour operators and travel agencies	Associations and agencies	Associations, platform or network of agencies	Associations, tour operators, agencies, institutions, banks	Associations, tour operators, travel agencies	Institutions, enterprises, agencies, non-governmental organisations
Image	Nature, relaxation for elites	Not known, elites	Fair trade	Anglo-Saxon approach to North-South relationships	Anglo-Saxon approach to ecotourism	Assimilation with sustainable development

Source: Collombon J-M., Barlet S., Ribier D. (eds), (2004), *Tourisme solidaire et développement durable*, Les Editions du GRET, Paris.

Box 13: Tourism self-evaluation

Is your tourism development project sustainable? A self-evaluation tool

While planning your cultural tourism development project, try to ask yourself the following (not exhaustive) list of questions:

- 1) What is the main goal and general objective of the project?
 - ▶ How have you defined goals and priorities?
 - ▶ Are your goals and priorities the result of a specific understanding between project stakeholders and local actors?
 - ▶ What are the strengths of the project?
 - ▶ What are the weaknesses?
 - ▶ Have you employed a long-term vision or approach concerning expected results and project viability?
- 2) Who are your partners for this project?
 - ▶ Is there an existing and established network?
 - ▶ Do your partners have an ethical charter?
 - ▶ Are your partners committed to the project?
 - ▶ How have you distributed tasks and duties?
 - ▶ Who will be in charge of the evaluation of the project?
 - ▶ How will other actors and territorial stakeholders be involved?

- 3) What is the value and significance of the project for the territory?
- ▶ How many companies from this territory will be directly involved in the project?
 - ▶ What is the extent of the area concerned by the project?
 - ▶ How do the companies involved relate to one another?
 - ▶ How do the local public administration and local enterprises interact?
 - ▶ How do the various territories concerned interact?
 - ▶ How do the various socio-economic sectors interact?
 - ▶ What markets and how many end-clients benefit from the project and what sections of the public are targeted?
 - ▶ What economic benefits are expected from the project?
 - ▶ What social improvements are expected from the project?
 - ▶ Does the project affect any ecosystem or environmentally sensitive area?
 - ▶ How has the local population been involved?

Key questions

1. What is in your opinion the meaning of territorial development?
2. After reading this chapter, would you be able to detect the key factors of territorial development in your area of interest?
3. How could tourism and culture interact to foster territorial development?
4. What are the values of your Cultural Route? Are these values "territorially recognised" by all the stakeholders of your network?
5. Try to codify the cultural/natural resources of your Cultural Route.
6. What is your interpretation of sustainability in tourism practices?

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2.5. TOURISM, COMMUNITY AND SOCIO-CULTURAL SUSTAINABILITY IN CULTURAL ROUTES

Yoel Mansfeld

This chapter aims at raising the issue of how host communities living in and along Cultural Routes should be integrated into the process of route planning, route development and route management.

Such integration is a key factor in guaranteeing sustainable Cultural Routes and successful preservation of both tangible and intangible heritage. The chapter starts by formulating a brief theoretical framework on the interplay between Cultural Routes and host communities living along them. It then proceeds with setting community goals for sustainable Cultural Routes. These are then transformed into specific strategic and management guidelines on how to harmonise community needs and expectations and those of the operators of Cultural Routes. Once these are formulated, the chapter describes a set of action items to be implemented to guarantee the sustainability of Cultural Routes. Subsequently, it discusses a practical tool – the integrated Value Stretch/Nominal Group Technique – to be used as a feasibility study evaluating the unique limits of acceptable change (LAC) of each host community when confronted with the planning, development and/or operation of a Cultural Route in their area. The chapter concludes with a step-by-step guide for Cultural Routes managers on how to conduct such a study and on how to implement its results.

2.5.1. Introduction: setting the framework for socio-cultural sustainability in the context of communities in and around Cultural Routes

The interplay between Cultural Routes as functioning tourism products and the communities living along these routes is complex and may play a major role in their success or failure. However, the literature on Cultural Routes planning, development and management has tended to ignore these interrelations, assuming that introducing such tourism products will almost always result in positive economic and social outcomes on all possible spatial scales (Briedenhamm and Wickens 2004; Council of Europe 2011; Mansfeld et al. 2011; Kunaeva 2012). Attaining socio-cultural sustainability among communities living along Cultural Routes is much more challenging than dealing with the planning and development of a stand-alone cultural tourism project. This is due to the complex array of functional, spatial, political and socio-cultural constraints and characteristics impinging on local communities, in a differential manner, along Cultural Routes. Each community has its own socio-cultural carrying capacity and attitudes relative to a given Cultural Route. Consequently, their reactions to tourism plans and development processes that are based on the same thematic and functional tourism policies will most likely be different (Vareiro et al. 2012). This generates potential tension between the need for standardised planning, development and management of Cultural Routes, on the one hand, and the need to be “community specific” in such processes in order to ensure positive and effective community support and participation, on the other.

Thus, the aim of this chapter is to transform this potential tension regarding Cultural Routes into a positive discourse that leads to community acceptance of Cultural Routes as a sustainable tourism product. Such a solution should be tailored to the specific requirements and constraints of each particular community along the routes. In pursuit of this goal, the chapter will introduce a practical tool and specific guidelines to be implemented in different scenarios of Cultural Route planning, development and operation.

Following this brief introduction, the chapter will move on to a short and critical review of socio-cultural policies and practices in Cultural Routes. Subsequently, specific socio-cultural goals for sustainable communities along Cultural Routes will be defined. The chapter will end with a presentation of the Socio-Cultural Value Stretch (SCVS) model as a suggested practical tool to achieve community involvement and support for the development and operation of Cultural Routes.

2.5.2. Socio-cultural policies and practices in Cultural Routes

The underlying pillars of responsible tourism development require that a given tourism project be economically, environmentally and socio-culturally sustainable. While much has been written on these requirements, the switch from theory to practice has not been so successful so far (Queensland Heritage Trails Network 2000). In this context, the weakest link has always been the socio-cultural perspective. The difficulty of measuring the potential and actual impacts of tourism on the host community has been one of the major obstacles to understanding community attitudes toward tourism (Page 2009; Kunaeva 2012).

This has also led to a range of practices with respect to policies on the possible impact of tourism on the community. This ranges from an approach that totally ignores the community in the tourism planning and development process, to implementing community policies based on so-called community participation by locals who have not been able to adequately represent the common attitude of the community towards the consequences of tourism.

Community-centered approach makes a difference: By 2002, the African Dream Project already comprised 32 routes covering 11 623 km in 5 countries, involving 80 towns and 791 establishments that support 5 798 direct full-time jobs in season and 2 344 part-time jobs. Team Africa, the project driver, made a remarkable community change!

It is important to note that community stress resulting from lack of community involvement in the planning and development process may become much more evident when the developed product is related to “cultural tourism” or “heritage tourism” (Kunaeva 2012). In such cases locals have clearly expressed their attitudes towards tourism through a range of consequent syndromes such as the “zoo syndrome”, staged authenticity, exposure of past heritage that does not represent current community culture, and so on. Cultural Routes may represent an extreme case in this sense for several reasons:

- ▶ communities along the route may have differential attitudes towards cultural tourism and cultural and local cultural exposure in their locality;
- ▶ any given community along Cultural Routes may have differential views of what is an acceptable form of cultural tourism in their locality;
- ▶ tourists travelling to Cultural Routes do not tend to differentiate between the different levels of sensitivities and variety of attitudes among communities along the routes;
- ▶ for marketing purposes, planners and operators of Cultural Routes tend to try and differentiate their routes from others on the basis of cultural characteristics. This differentiation may cause a conflict between communities along the route who do not see eye to eye on issues such as the commercialisation of culture, preservation, access to heritage attractions, the question of whose heritage should be prioritised for exposure, and so on;
- ▶ planners and marketers of Cultural Routes tend to put emphasis on route characteristics which form the thematic and functional justification to “pack” a series of cultural tourism attractions into one box by framing it as a coherent tourism product. Communities along the route may interpret this as culturally imposing, intruding and transforming, or even offending.

Richard Engelhardt (UNESCO): “The fundamental purpose of the tourism industry needs to be realigned so that tourism becomes the agent for developing communities as cultural assets.” (Engelhardt, 2002)

The consequences of such possible community reactions along Cultural Routes may form obstacles to a route’s development and operation as a coherent, integrated and competitive tourism product.

Box 14: Guidelines for community participation in Cultural Routes

Strategic guidelines

- ▶ Local and regional communities should be regarded as leading stakeholders in the planning, development and operation of Cultural Routes. In Cultural Routes with variable political systems, where such a goal is not attainable, it is imperative at least to allow community members to economically benefit from cultural tourism as a form of community participation.
- ▶ Always assume that each community living along a Cultural Route has a unique and different socio-cultural carrying capacity and thus may represent a different set of limits of acceptable change (LAC).
- ▶ Communities are socio-culturally and economically stratified and hence all such strata need to be represented in community reflection on cultural and heritage tourism in their locality.

Management guidelines

- ▶ Treat community feasibility studies as an unconditional prerequisite to be conducted prior to planning, development and operation of Cultural Routes.
- ▶ Such studies should dynamically measure communities' socio-cultural carrying capacity and LAC vis-à-vis the socio-cultural implications of a given Cultural Route.
- ▶ In any form of community participation in the planning, development and operation of Cultural Routes ensure adequate representation of all leading components of the community.
- ▶ Set up some type of cross-route community network to allow communities living on a given route to co-operate and learn from each community's experience.

2.5.3. Setting specific community goals for sustainable Cultural Routes

Cultural Routes and communities located along them make use of overlapping functional spaces. As a tourism product and as a land-use "imposed" on host communities Cultural Routes are expected to maximise benefits for such communities while minimising the negative socio-cultural, economic, environmental and/or quality-of-life impacts. The question though is to what extent the expectations, needs and constraints of a given community should be integrated in the tourism product design, development and operation levels. This dilemma should generally be analysed from various stakeholder perspectives. However, the discussion here will focus on the community goals only. The most common community goals in Cultural Routes settings are listed below.

On the economic level:

- ▶ to improve the standard of living of communities along the routes;
- ▶ to spread the tourism wealth both functionally and spatially so a larger number of locals may enjoy the economic benefits of tourism;
- ▶ to take advantage of the economies of scale generated by a route rather than a stand-alone cultural or heritage attraction;
- ▶ to reach a "take-off" point in the early development stages to avoid a dependency syndrome;
- ▶ to attain higher multi-player effects that stem from both vertical and horizontal economic interrelations within a Cultural Route.

UNESCO's new policy on cultural tourism and host communities: The World Heritage Committee is introducing a paradigm shift putting local community development at the centre of the relationships between World Heritage properties and tourism. (UNESCO, 2012, WHC-12/36.COM/5E)

On the socio-cultural level:

- ▶ to use Cultural Routes to stimulate cultural preservation and continuity among the community (mainly the young generation);
- ▶ to use Cultural Routes as a tool to bring about higher appreciation of the past and hence better bonding, patriotism and understanding among the routes' stakeholders;
- ▶ to gain cultural influence on sustainable and less sustainable tourism development agendas and processes;
- ▶ to raise community awareness about the socio-cultural importance of cultural assets in all communities comprising Cultural Routes.

On the environmental level:

- ▶ to reduce negative environmental impacts generated by cultural tourism development to a minimal level;
- ▶ to attain a high level of environmental sustainability through an integrated environmental management policy on a network level during the operational phase;
- ▶ to allow communities some degree of freedom to be environmentally more conservative in their limits for acceptable environmental change;
- ▶ to utilise tourism development as a tool to restore environmental qualities for the community;
- ▶ to guarantee ongoing environmental sustainability using profits generated by tourist visits and stays along the route.

The Council of Europe's goals are: to foster community-based development projects, particularly focusing on enhanced cultural heritage management, and to promote employment and job opportunities through the creation of cultural, educational and tourist products and services, and the development of an SME network.

On the quality-of-life level:

- ▶ to reach service thresholds generated by Cultural Route tourists and which improve the accessibility of local communities to high-level services and cultural events that would never have taken place if tourists had not been attracted to Cultural Routes as a preferred tourism product;
- ▶ to achieve adequate transportation and movement solutions that ease communities' quality-of-life burdens generated by growing tourism demand and consequent congestion and pollution problems.

Two questions should be addressed at the outset in order to formulate the correct strategies and practical solutions for reaching the aforementioned community goals: first, what is the expected level of involvement of the community in the planning, development and operation of cultural tourism in a given locality along the route? Second, what is the expected level of centrality of the community in the product design, development and operation? Often, when Cultural Routes are planned and developed, such questions are not systematically raised.

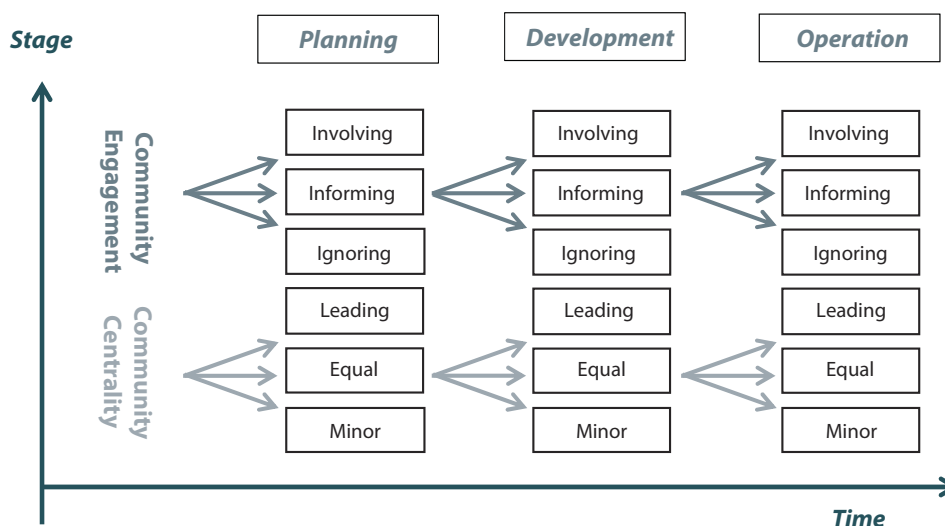
In practice, three levels of attitudes towards the community as a legitimate stakeholder may exist (see also Figure 9):

- ▶ ignoring or disassociating from the community while planning, developing or operating cultural tourism;
- ▶ informing the community but expecting it to stay passive and uninvolved while planning, development and operational activities related to cultural tourism take place;
- ▶ involving the community in the planning, development and operational levels of cultural tourism.

As for the level of centrality of the community vis-à-vis other stakeholders involved in planning, development and operation of tourism in Cultural Routes, three categories exist (see Figure 9):

- ▶ communities are minor stakeholders and their interests are not reflected in Cultural Routes' development goals;
- ▶ communities are regarded as equal stakeholders and hence their interests are presented in the goals set for Cultural Routes;
- ▶ communities are regarded as leading stakeholders and hence Cultural Routes' goals reflect this centrality in planning, development and operation.

Figure 9: Change of levels of community engagement and centrality in Cultural Routes planning, development and operation



Both the host community and other stakeholders of a Cultural Route may have a say on the required and expected level of engagement and centrality of the community. This attitude may change in the course of product development and as the consequences of tourism development on the community become more evident. This calls for several possible strategies and management considerations should we wish to obtain communities' support in tourism development and to gain through such product development evident benefits for such communities (Kunaeva 2012).

Box 15: Strategic and management guidelines for Cultural Routes managers

Strategic guidelines

- ▶ The level of centrality of a host community in localities comprising a Cultural Route should be defined and controlled from the planning phase.
- ▶ The level of engagement of a host community in localities comprising a Cultural Route should be defined and controlled from the planning phase.
- ▶ On a cross-route level such control must be flexible to allow communities the flexibility to choose and to change their level of centrality and engagement as the product development goes from planning to development and to the operational phase.

Management guidelines

- ▶ Set up a representative forum of Cultural Routes communities along routes and at the local level.
- ▶ Route and local community forums should be encouraged to set their own goals reflecting on all aspects of sustainability relevant to living in a Cultural Route environment.
- ▶ Conduct dynamic community assessment (in the form of group sessions or surveys) evaluating the current and changing community attitudes towards the consequences of planning, developing and operating tourism in the form of Cultural Routes.
- ▶ Introduce the results of the above assessment as policy recommendations or as a decision-support tool to gain the support of the community vis-à-vis the route and to improve the community's chances of attaining their goals and expectations with regards to such tourism products.
- ▶ In Cultural Routes where the community is part of the cultural tourism product, it is highly recommended to keep the level of community involvement high in all three stages of the product development process.

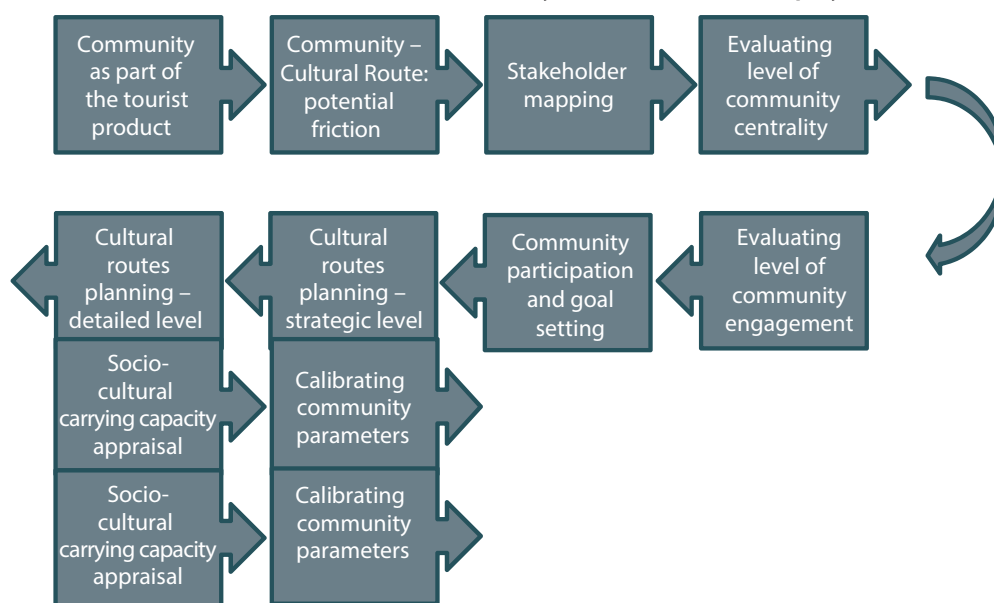
2.5.4. Towards sustainable community involvement in Cultural Routes settings: practicalities and tools

From the above discussion it becomes evident that the community dimension in Cultural Routes may be not only important but in some cases crucial to the success of this tourism product. Hence, it is the aim of this section to develop guidelines to help planners, developers and managers of such routes to refer to the community as a stakeholder in the most effective manner. Figure 10 provides a sequence of steps to be taken from the initial stages of the planning process up to the operational stage in order to achieve a sustainable solution for the Cultural Routes-community interplay. The following briefly explains each step:

- ▶ community as part of the tourist product: this initial step defines to what extent the community itself is part of the cultural characteristics of the locality and hence is going to be exposed and presented to tourists. The more a community is part of the tourism product, the more sensitive the planning process should be in terms of community willingness to be exposed and in what way. This evaluation should be done for every community participating in the Cultural Route in an individual way;
- ▶ community – Cultural Route/potential friction: detecting the overlapping areas of planned tourist activity and local community land uses to assess potential friction between community needs, “red lines” and goals, and those of the tourism product;
- ▶ stakeholder mapping: to assess the interrelationships, political settings and relations between “inner” and “outer” stakeholders. This stage will help define to what extent the community will be ignored, informed or involved in the three levels of Cultural Route product development;

- ▶ evaluating level of community centrality: this step is aimed at defining to what extent Cultural Route development should put at its centre the goal of improving the standard of living and quality of life of the host community;
- ▶ evaluating level of community engagement: this step is aimed at defining to what extent the community will be involved, informed or even ignored when the Cultural Route and its components are planned and developed;
- ▶ community participation and goal setting: once community centrality and community engagement levels are defined, the planning process should set concrete goals and interpret community needs and expectations based on a community participation process. This is the stage where planners' ideas about the community are confronted with community interpretations of its socio-cultural limits for acceptable change;
- ▶ Cultural Routes planning – strategic level: once all information about policies toward the community and what the community feels about tourism development in its locality and region are known, the plan for the Cultural Route can be formulated on a strategic level;
- ▶ Cultural Routes planning – detailed level: the final planning step goes into the fine details of the Cultural Route's functional, spatial, and thematic design, taking into account the constraints, limits and expectations of the community;
- ▶ in both the development and operation stages of a Cultural Route, two steps should be taken:
 - socio-cultural carrying capacity appraisal: which involves a survey or a group session with representatives of the community who are expected to share their impressions on the extent to which goals and limits for acceptable change are implemented and achieved in the development and operational stages;
 - calibrating community parameters: if any discrepancies between what was set by the community as goals or limits in the planning process are spotted, decision makers and/or those in charge of the Cultural Route project should calibrate their strategy and/or their practice. By doing so they adjust the development and operation of the Cultural Route to always reflect on the community's dynamic interpretation of what is acceptable, and thus may be regarded as a sustainable solution to their community requirements.

Figure 10: Planning and management steps needed to ensure sustainable community–Cultural Route interplay



Box 16

Strategic guidelines

- ▶ Examining communities' LAC in the wake of Cultural Routes development is a prerequisite when seeking sustainable operation of such tourism products.
- ▶ Every community along a Cultural Route should be dealt with as a stand-alone case since constraints, sensitivities, LACs and community aspirations will always be different

Management guidelines

- ▶ Never look for shortcuts in the sequence of steps evaluating communities' role and position in Cultural Routes even if the budget is limited. It will always be more expensive to pay the extra cost of ignoring the community dimension in Cultural Route development.
- ▶ Put extra effort into locating genuine representatives of the community that will represent the array of stakeholders and who are ready to take active part in community participation processes.
- ▶ Try to convince commissioners of Cultural Route projects to adopt a dynamic planning process that accompanies the development and operation levels allowing ongoing monitoring of the evolving tourism product and its impact on the host community
- ▶ Do not use information collected in one community participation process as a proxy for other communities in a given Cultural Route.
- ▶ Do not hesitate to conduct community reappraisal in existing Cultural Routes that were established without integrating community considerations in their planning process. This can often help Cultural Routes in decline because of evolving tensions between the community, the product operators and tourists.

2.5.5. Towards a sustainable community–Cultural Route nexus: the feasibility study as a tool

Background

This section focuses on a proposed integrated tool that allows, in a dynamic way, the measuring of communities' socio-cultural carrying capacity in cultural tourism development settings. This integrated tool is proposed as an optional type of feasibility study, evaluating to what extent communities living along Cultural Routes are willing to accept socio-cultural and quality-of-life changes.

The integrated tool makes use of the Normative Socio-Cultural Value Stretch Model (VS) – a conceptual socio-cultural model (Mansfeld et al. 2011) – and the Nominal Group Technique (NGT) methodology (Delbecq et al. 1975). When used in an integrated form, their results shed light on communities' attitudes towards cultural tourism; about its planning, development and management aspects; and on how it changes various aspects of communities' daily life. It also reveals communities' expected level of involvement in this sector and their expectations with regards to economic and social benefits.

Over the past two decades this integrated tool has been used in various instances of cultural tourism development. These cases represent a variable spatial scale from a stand-alone community to communities affected by regional tourism development and those located along thematic tourism routes.

The data produced by the integrated VS/NGT tool reflects on the concept of LAC, a current and widespread approach to the measurement of the socio-cultural carrying capacity of a given host community (see Figure 11).

The LAC depicts three possible situations with regard to community-cultural tourism relationships:

- ▶ A = cultural tourism operates in a given community without causing it any damage or stress;
- ▶ B = cultural tourism causes changes of differing magnitude that irritate the local community;
- ▶ C = cultural tourism is causing unacceptable changes in the local community and thus faces various manifestations of rejection.

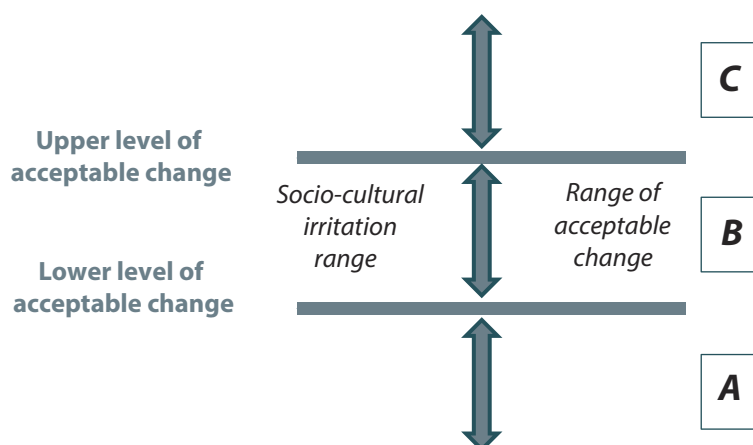
Most socio-cultural changes and impacts among communities in the wake of cultural tourism development are at the stage B level. It is within this level that all stakeholders of cultural tourism localities can trade off the negative with positive socio-cultural, economic and environmental impacts, and still support tourism.

The integrated VS/NGT model can thus draw a picture of the normative attitude of a given community towards cultural tourism in their locality and:

- ▶ if the tourism product is operating beyond the upper limit of acceptable change it can suggest ways to bring it below this threshold;
- ▶ if the tourist product is operating within the acceptable range, it can suggest ways to lower the negative impacts and bring them just above the lower threshold of the acceptable range;

- ▶ if the tourist product is operating below the threshold of acceptable change, it can monitor this optimal situation and take all measures to keep it this way.

Figure 11: The Limits of Acceptable Change (LAC) concept



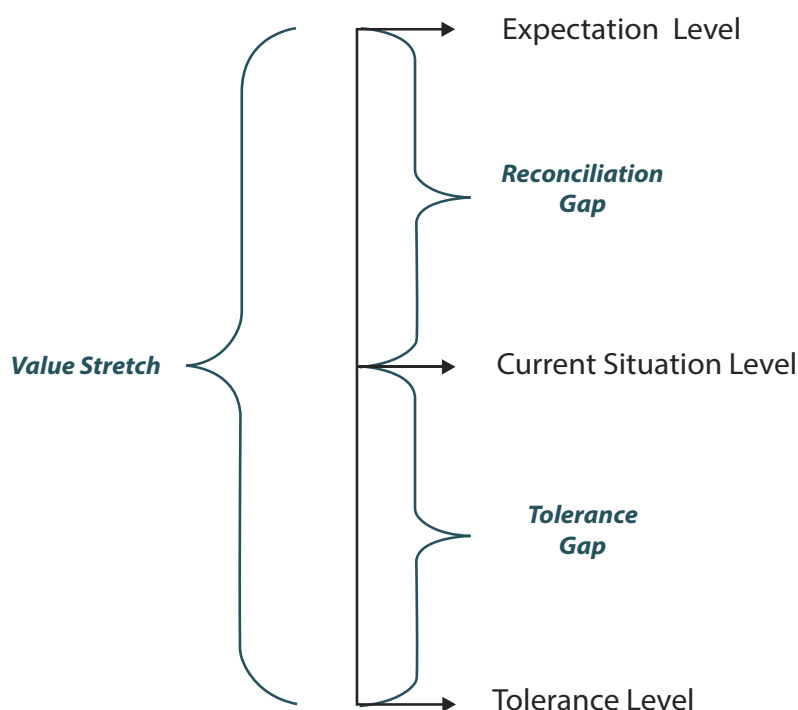
2.5.6. An integrated tool

The VS Model, used and developed for the first time by Della Fave and Klobus (1976), is based on a modified sociological concept arguing that when confronted by a situation that has both current and future dimensions, people adopt normative attitudes on three different levels: two of which represent people's minimal requirements and future expectations. In between those levels, each of us develops a normative assessment of the current situation vis-à-vis this situation or problem. Figure 12 provides a graphical representation of this concept.

As seen in Figure 12, the model's attitude levels generate three distinctive and measurable gaps:

- ▶ the Tolerance Gap, between the minimal requirements (tolerance level) and the current situation;
- ▶ the Reconciliation Gap between the current situation and the expectations level;
- ▶ the Value Stretch between the tolerance level and the expectations level.

Figure 12: The Value Stretch Model



When these gaps are measured, they can shed light on how the evaluated values stretch and hence call for some kind of planning intervention or decision making in order to improve the community situation.

Using this model in cultural tourism and community relationships may be advisable in the following circumstances:

- ▶ as a pre-feasibility study in a cultural tourism planning process for “untouched” communities along a Cultural Route;
- ▶ when assessing the impact of tourism development processes on local communities along a Cultural Route during the development and operational stages;
- ▶ when there is a need to improve poor cultural tourism performances affected by a hostile host community in a given locality along the Cultural Route;
- ▶ when there is a community call for help due to the operation of a cultural tourism system beyond the community’s LAC.

The NGT is a strategic planning and policy-making tool. It is based on focus group sessions and allows for rounds of guided and controlled discussion on planning and development issues. Its end product is a group normative definition of a community attitude towards a given planning, development and operational problem or issue. When applied in tourism planning and development processes, it defines the group’s development priorities on the one hand and its limits for acceptable change on the other. As such it is a highly useful tool for strategic plans and action plans for short-, medium- and long-term tourism projects. It has been widely used as a conflict management tool in planning situations where there are major and deep conflicts over the planning ideology and/or practice among the stakeholders involved. When modified to become a data collection tool using the VS model, it includes three rounds of discussions in accordance with the three normative levels of the VS model.

2.5.7. Step-by-step application of the VS/NGT tool

Defining the problem

In this initial step you define the context of the VS/NGT feasibility study and what type of problem it is supposed to address. For example, having passed the LAC, locals may be demonstrating a negative attitude towards tourists visiting a community which is part of a given Cultural Route. A quick intervention is needed to change this situation since the entire Cultural Route may be facing a major decline in tourist arrivals.

Selecting community representatives

A group of between 8 to 15 people should be selected to take part in the NGT group session. Each representative of the community (preferably aged 18 or above) should be capable of representing the interests and attitudes of the entire or a pre-defined subgroup within the community. Misrepresentation of parts of the community will lead to biased normative community attitudes. A detailed and in-depth mapping of all stakeholders comprising the community is imperative.

Setting up an appropriate NGT facility

Appropriate selection and preparation of the venue for an NGT session is crucial. Basic requirements for setting up a session are:

- ▶ a room with a round-table for up to 15 participants;
- ▶ a flipchart;
- ▶ stationery;
- ▶ round-shaped small coloured stickers in three different colours – 300 for each colour;
- ▶ refreshments on a side table.

Conducting the NGT session

The session itself is operated by a moderator – normally a consultant or planner who is familiar with the technique, and two assistants. One is writing on the flipchart and the other is taking minutes. Training your assistants is important in order to guarantee proper documentation of the community’s attitudes and expectations. The session opens with a request for the participants to fill in a short questionnaire collecting basic data on their background. When this process is finished, the rest of the NGT session is divided into three rounds of structured discussions. Each round corresponds to a specific level of the VS model. Let us assume the case of a community that is about to become a new destination on a Cultural Route. When exploring attitudes regarding their

tolerance level, participants will be asked a leading question as follows: as a member of this community, what are the minimal and unconditional requirements for your support towards the transformation of your community into a cultural tourism destination as part of a Cultural Route development? All participants are then given two to three minutes to write down the two most important prerequisites for them. When all participants have completed this task, they share their answers with the group, while the moderator defines and phrases them in a standardised form. Then, the assistant writes them down on the flipchart. Once this round is completed the group discusses the list of preconditions and minimal requirements and can add or rephrase the existing ones. When this is completed, each participant takes three coloured stickers and, according to predefined grading scale, grades each item on the flipchart. Each sticker represents either a high, medium or small number of points and is placed by participants next to the written requirement. The same procedure is followed for the second and the third rounds of the VS model. It is important to monitor the way participants are placing their stickers in order to guarantee that they evaluate all items and that they complete their tasks individually.

Processing the data

The lists of minimal requirements, the current characteristics of local tourism and its impacts on the community, and locals' expectations of a sustainable cultural tourism-community nexus in the future are uploaded to an MS Excel sheet. Next to each construct the aggregated score obtained from adding up all stickers according to their value (low, medium, high) is added. This list of constructs is then sorted in a descending order based on their aggregated value. Thus a data set comprised of three sheets of constructs corresponding to each level of the VS model is obtained. This data set will be used in the following step.

Interpreting the data

All constructs in each VS level are analysed in this step to reveal if a given community is operating below, within, or above its threshold of acceptable change. This is done by analysing which constructs have turned out to be the most and the least important, and which best characterise the problems and tensions between the community and the Cultural Route in their locality. These constructs in fact shed light on the factors that shape locals' perception of cultural tourism on the three levels of the VS model. Furthermore, by observing the appearance of certain constructs in more than one VS level, one can determine the three VS gaps (see Figure 12). Wide or narrow gaps indicate to what extent locals are willing to trade off the negative consequences of cultural tourism in their locality with the positive consequences (the tolerance gap). They also show to what extent locals are confident that future expectations with regard to the community-cultural tourism nexus are attainable (the reconciliation gap).

With the analysed information on the constructs and their collective value at each VS level, and the two VS gaps, planners, decision makers, consultants and community leaders can develop or readjust strategies, tactics and policies to better accommodate cultural tourism in host communities living along Cultural Routes.

It is important to note that since conducting such VS/NGT sessions is a low-cost procedure, and since tourism-community relationships are evolving, dynamic and subject to high levels of uncertainty, it is highly recommended to conduct such sessions on a dynamic basis. This will allow effective monitoring of changes in community attitudes to readjust plans, policies, levels of development and/or codes of conduct within the cultural tourism sector. Such a dynamic practice, if implemented separately with each community hosting Cultural Routes, will ensure long-term socio-cultural sustainability, satisfied tourists and happy investors.

Key questions

1. Why is the host community dimension in Cultural Routes planning, development and operation so critical to the success and sustainability of such routes?
2. What would be the appropriate strategic and management guidelines to be adopted by Cultural Routes managers in order to maximise host community support and participation in the successful operation of Cultural Routes as cultural tourism attractions?
3. What are the main steps to be taken in order to assure host communities that Cultural Routes will enhance their quality of life and standard of living?
4. Describe and analyse the concepts of "community engagement" and "community centrality" in shaping sustainable Cultural Routes.
5. What is the role of the integrated Value Stretch/Nominal Group Technique model and how can it unveil the unique attitude of each host community towards the existence and operation of Cultural Routes?

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2.6. COMMUNICATING A PATH: MARKETING AND BRANDING OF CULTURAL ROUTES

Nick Hall

2.6.1. Why a strong brand identity matters

This chapter on the marketing and branding of Cultural Routes provides a rounded look at the creation of a strong brand and the components making up a successful marketing strategy. The words “branding” and “marketing” are often misunderstood, overly simplified or construed to convey a single meaning or purpose, sometimes even by seasoned marketing professionals. In this chapter we will look at how a successful brand can resonate in the mind of the customer and be effective in communicating the core essence behind the brand. We will look beyond the direct message delivered through marketing actions and how brand building and marketing strategy must go hand in hand to complement each other.

As a brand or set of brands, Cultural Routes pose a unique challenge; they are neither tangible like consumer goods, nor can they be defined in a commercial sense like a service company. The concept of a Cultural Route as something marketable is relatively recent, despite the fact that the origins of many routes date back centuries. Before looking at what is behind the brand and what the brand should communicate, it is important to develop a clear understanding of what exactly a Cultural Route is from a branding perspective. What should the development of a brand do to strengthen and translate the notion of a Cultural Route and what has it to offer to the intended public?

Why is it so important to develop a strong brand and what makes brands like Coca-Cola, Nike and Virgin so successful? What can be taken from these brands and applied to Cultural Routes? Although globally successful brands owe much to their logo, successful brands are about much more than just that. A successful branding strategy comprises many different interconnecting components woven into every aspect of the business. There are four key pillars, summarised in the following points, which are important factors for any brand. Taking note of all four when designing a new branding strategy will help to ensure that every aspect of the brand has been considered carefully and designed to achieve the desired objectives.

Consistency and resilience

Successful brands are 100% consistent, not only through their visual identity but in every shape and form that the brand takes. Consistency is about delivering a coherent visual identity channelled through every outlet, internal and external and at every level. This must apply to each aspect, from the logo design to the colour palette, fonts and layouts. A brand must be consistent in what is known as its “tone of voice”, that is to say the style in which it communicates, right through to the working culture of its people.

Consistent brands are more resilient when it comes to risk and change, and in general tend to be far better positioned to “ride out” bad periods. When a brand is consistent it is also dependable, which tells the consumer they can always expect the same unique brand experience. Globally renowned brands have taken decades to impose their image in the minds of the world’s consumers. This is achieved through consistency, coherence and repetition. It is a process requiring strict adherence to brand guidelines, ensuring consistency through repeated reinforcement of the brand and its values, achieving a broad visibility and incrementally increasing awareness.

Authenticity and values

Authenticity is a word used widely in the tourism industry to describe the very genuine hospitable welcome that is so crucial for a destination brand, but it is also a word that can be used to describe the emotional attributes of any brand. Authenticity is of fundamental importance as it translates the origins and the people behind the brand, the “good” that the brand not only conveys, but should deliver, and the “human aspect” which makes it relate to more than just a product or service. Every brand is underpinned by a unique set of “brand values”, making up the true essence of the brand and the guiding principles behind it.

Brand values are essentially the strengths and qualities of the brand, the moral attributes which run widely through every shape and form of the brand and make up its unique selling points. Brand values are fundamental to any brand and if developed and communicated successfully span every aspect of the brand from the way in which business is conducted and the working culture amongst its staff to the style and form of its products, services and marketing efforts.

Brand values often stem back to those of their creator, such as Apple's Steve Jobs, with even the most globally dominant brands retaining their original values, and authenticity remaining at the core of their global brand strategy. In Apple's case, the company keeps its creators and its customers close to the brand, be it through the promotional videos of developers talking about their passion for perfection or customers sharing their passion for using great technology; these values are inherent to Apple's corporate culture and translated into their products and how they interact with customers.

Uniqueness and differentiation

Successful brands don't replicate, they innovate and create something new. Uniqueness is what sets a brand apart from its competitors and gives consumers a reason to develop an attachment and sense of loyalty. A brand in itself is an attempt to create a unique identity separate from that of its competitors, a differentiation which transcends every shape and form – from a unique visual identity, communications approach and product offering to the lifestyle associations of the brand promise.

The power of uniqueness in a brand cannot be underestimated. For example, carving a niche as a premium brand can justify a premium price tag for exactly the same product sold at half the price by a cheaper brand. The brand is designed to emphasise or exaggerate the differentiating factors which set it apart from its competitors. In branding, differentiation can be based on actual differences in a product or service offering but also may be based on a perception of difference.

Recognisable visual identity

It is often thought that some of the most renowned brands spend millions of dollars developing expensive logos and visual identities. This is in fact rarely the case: most well-known brands have evolved from small start-ups with limited cash investment and only a simple name and logo, which later became the symbol of something big. Nonetheless, drawing note to the importance of consistency, a strong and instantly recognisable visual identity is tremendously important in the long run. Brands should never stop at simply developing a logo; to ensure that a brand is known and memorable it must extend beyond the logo and encompass all forms of communication.

A successful brand will be instantly recognisable to consumers even without the logo. Other graphical elements should be so consistent, adhering to brand guidelines right down to the imagery used, visual layout, colours and fonts that they do not need the logo to render them recognisable. Although many logos are developed somewhat whimsically, the engineering of the brand that takes place over time is not. Every visual component in the brand is significant and should not be overlooked; the use of blue for example can signify conservatism, maturity, experience, competence and stability, whilst the use of pastel colours signifies something quite different.

2.6.2. Designing a new brand

As you can see, there are many different aspects to consider when designing a brand, all of which will have an impact on how it is perceived by others. Although entirely fabricated, the brand can define the exact meaning and significance of whatever it sets out to represent. This is the case even if the reality is not at all the same. Remembering this point will allow you to take a product with limited consumer appeal and reinvent it into something that people desire. A ramble through a field in northern Spain, for example, may not immediately appeal to visitors. However a slogan like "Journey of Self Discovery in the Footsteps of Santiago de Compostela" could immediately appeal to a much broader cross-section of society.

The following sections provide a few pointers to consider when working with a new brand.

Positioning

Positioning is about the foundation of the brand, what it actually is and how the brand positions itself relative to its competitors. For marketers, finding the right brand positioning is of fundamental importance when delivering a well-designed and appropriately targeted marketing message:

- ▶ differentiation: being different means standing out and in a world crowded with different choices and brands, it is important to offer something unique;
- ▶ focus: a brand that tries to be all things to all men risks losing focus on the core strengths of what it has to offer, thus failing to communicate a clear and compelling message;
- ▶ relevance: make sure the brand is relevant. There must be sufficient interest in what the brand has to offer. For the brand to be successful it must respond to a clear market demand for what it can offer.

Strapline

A brand strapline offers something beyond what the brand alone can deliver and is a powerful component in the complex engineering of the overall brand identity. Depending on the brand, its strapline can serve many different purposes:









- ▶ clarifying the brand by confirming its identity or removing room for doubt. Take an example such as “J. C. Jacob – the Intellectual Property Lawyers”. Taglines designed to clarify are rarely used when marketing cultural products or places as they are more often used to explain something which isn’t immediately obvious;
- ▶ conveying unique attributes which point to the brand’s key factors of differentiation. Coca-Cola’s “Open Happiness” is a good example of how a simple strapline can help to convey a brand culture, creating a powerful brand identity and setting it apart from competitors;
- ▶ affirming the uniqueness and positioning of the brand in a single phrase, communicating with confidence the authority and leadership it assumes in its field, for example, “Germany – the Travel Destination” reinforces Germany’s position as a leading destination, not just for tourism but also for other forms of travel such as business.

Graphic design

Every part of the visual presentation of the brand is significant and will impact how the brand is interpreted and understood by others. When designing a logo, it is important to think about what it will say about the brand and whether it conveys the right image. Everything should be considered.

Use of colour

Primary colours will set the brand apart as confident and self-assured whereas the use of pastel shades will convey modesty and trustworthiness. Likewise different colours bring different associations:

-  Black is associated with power, elegance, formality, death, evil and mystery.
-  White is associated with light, goodness, innocence, purity, virginity and perfection.
-  Purple is associated with power, nobility, luxury and ambition.
-  Blue is associated with depth, stability, trust, loyalty, wisdom, confidence and intelligence.
-  Green is associated with harmony, freshness, fertility and nature.
-  Yellow is associated with joy, happiness, intellect and energy.
-  Orange is associated with enthusiasm, happiness, creativity, determination and success.
-  Red is associated with energy, danger, power, determination, passion, desire and love.

Fonts

Every brand should decide on a font and use it consistently throughout all material. The chosen font can also change how people perceive the brand. Some brands even go as far as designing their own fonts, which creates an immediately recognisable differentiation for them in the marketplace.

Walt Disney’s own font for example is in the style of a handwritten children’s script, symbolic of its target market. The swirly strokes and large scribbled dots exude innocence, and the dreamlike, playful and carefree connotations representative of the Disney brand.

Shape

Lastly, the most important part is the logo itself. The shape of the logo should stand out and be bold. It needs to be eye-catching but also should not be overdone. The shape must work well on different media in different sizes, meaning it mustn’t be obscured when shrunk onto a business card yet it must be recognisable when blown up to billboard size. The shape is not only about line either, people need to be able to process and complete what they see, therefore, white space is also something that shouldn’t be overlooked.

2.6.3. Branding best practice

The most useful lesson in branding is to learn from brands that have done it right. The most successful brands have considered how the brand can touch every aspect of the communications mix and ensured that brand values are an intricate part of the core business. London 2012 and OPEN Copenhagen are two recent examples of how new brands have been developed.

London 2012

The London 2012 logo used for the Olympics and Paralympics is a recent branding success story. The London Organising Committee of the Olympic and Paralympic Games bucked the trend of previous hosts by coming up with a brand which was designed to be truly unforgettable. When launched, the brand generated considerable controversy and there were even calls to have it redesigned.

However, as the Olympics approached, the initial controversy was soon forgotten and the public got behind both the event and the London 2012 brand, which focused on the legacy of the Olympics. For the first time in history, the Olympics had people around the world talking about more than just the events, athletes, venues and medals. It had people talking about the impact that the Olympics were going to have on future generations, the way in which the Olympics had brought people together and the “Olympic spirit” that had engulfed the country.

The organisers had succeeded in creating a brand so recognisable that it couldn't be forgotten, so striking that it couldn't be mistaken and so unconventional that it set out to create a bold statement of confidence, non-conformism, inclusiveness and individualism. The brand transcended every individual aspect of the Olympics and was representative of what the Olympics and the city stood for.

The brand included two logos for the Olympic and Paralympic Games, a set of icons for each sport, a striking colour palette and even its own font, developed as part of the brand. To further add value to the brand, a set of character mascots were developed which created a great sense of togetherness and helped to really get people behind the brand.

Furthermore, the logo itself was specifically designed so that it could be adopted by the public and personalised to symbolise whatever it meant to the individual. The brand was crafted in a way that all the sponsors could get behind the design and incorporate it into their own material, helping secure widespread dissemination not only of the logo, but also the values behind the brand. Corporate sponsors also embraced being part of the legacy and helped to further enforce the brand identity of the Olympics.

A true sign of a successful brand is not only the brand's guardians wanting to use and promote it, but others wanting to use and promote it too. London 2012 was a perfect example of a brand that businesses and the public wanted to be associated with. Commercial partners fully incorporated the brand into product packaging, advertising and even their corporate culture because the brand itself was instantly recognisable, signified important values and gave a positive association.

Likewise, the dizzying array of heavily branded official merchandise that went on sale at dedicated London 2012 retail outlets throughout the country and through the London 2012 online shop was a sign of how much the public wanted to embrace the brand. The achievement of £1 billion sales revenue through merchandise speaks for itself.

London 2012 used the strapline “Inspire a Generation”, which succeeded in being highly evocative and symbolised everything that these Olympic Games stood for: legacy, future generations, togetherness, hope and achievement.

OPEN Copenhagen

The recent Copenhagen brand is another example of a successfully developed brand. The city recently undertook an extensive branding exercise which extended beyond just tourism and incorporated all industries and stakeholders.

The brand centres around a play on the word “OPEN”, central not only to the word Copenhagen but also to the brand values of Copenhagen. Following extensive research and consultation on what the city meant to people, the brand's designers concluded that there was a central theme running through every aspect of the city, which was its openness.

Both visitors to the city and business stakeholders from its different industries felt that Copenhagen was a city which welcomed visitors from across the world and from all walks of life. It is a city which stands for

tolerance and invites visitors to live or work in the city without letting go of their own identity or background. Copenhagen is also the business and transportation hub of Scandinavia and stakeholders felt it was important to show in the brand that it is a city which invites innovation, is “open for business”, and is easy to get set up and established in. Finally, they felt that Copenhagen should be known for being a creative city, one which is renowned for contemporary art, modern architecture and an eclectic and vibrant urban art scene.

With these factors taken into account, a rather ingenious brand was developed making “OPEN” central to everything. Not only did the term play a central part in the city’s visual brand identity, with a green “open” pin in the centre of the logo, symbolising individuality and fashion, but the term was central to the brand’s values. The brand communications strategy encouraged both individual visitors and business stakeholders to personalise and use the brand in a way that would add value to them.

Copenhagen went beyond just creating a logo, it created a fully encompassing brand which encouraged others to interact with it and adopt it, the most successful outcome that any brand can hope for. The designers went as far as creating an interactive site that anyone can access and use to create their own Copenhagen brand. The site allows users to upload graphics and patterns, customise colours and even change the strapline to read “Open For XX”

Part of the communications strategy meant getting across what the brand was about and how people could use it. Unlike London 2012, which restricted use to commercial partners with permission, Copenhagen actively encouraged all those interested to use and promote the brand as doing so would inevitably enhance the image of the city. To facilitate this, a brand website was created instead of a brand manual and a LinkedIn discussion group on the brand remains active.

2.6.4. Marketing and branding of places

Marketing and branding are not at all the same and are often confused. Branding relates to the long-term incremental creation of a recognisable and meaningful image and identity, whereas marketing is about putting targeted actions in place to realise specific goals. Depending on the product, service, lifespan and goals, some may choose to invest more heavily in one than the other. However, both are equally important.

In most cases, a brand is wholly owned and marketed by a single entity. In a commercial business, brand management and marketing strategy are co-ordinated centrally and delivered throughout the business, an approach which is likely to differ somewhat for Cultural Routes, which have many synergies with tourism.

Places, widely referred to by tourism marketers as “destinations”, are much more difficult to define and manage than commercial brands or products as they are neither owned nor created by a single person or business. Unlike commercial brands, a destination incorporates, by virtue of its sheer size and complexity, thousands of different products and brands spanning multiple industries. It is therefore hard to pin down a single owner of a destination brand. Cultural Routes face a similar challenge. Although a route is developed by route managers, they have little control over all the components which make the Cultural Route tangible.

The hexagon in Figure 13 illustrates a concept coined by the place-branding expert Simon Anholt known as “competitive identity”. Rather than referring to destinations as brands, Anholt considers that every place has a competitive identity which is made up of several factors, including quality of the tourism offer, the people (both well known and those one might meet in everyday encounters), the cultural exports, level of investment, governmental policy (which can affect its political image) and the brands that originate, settle and invest in the place.

Figure 13: Competitive identity of destinations

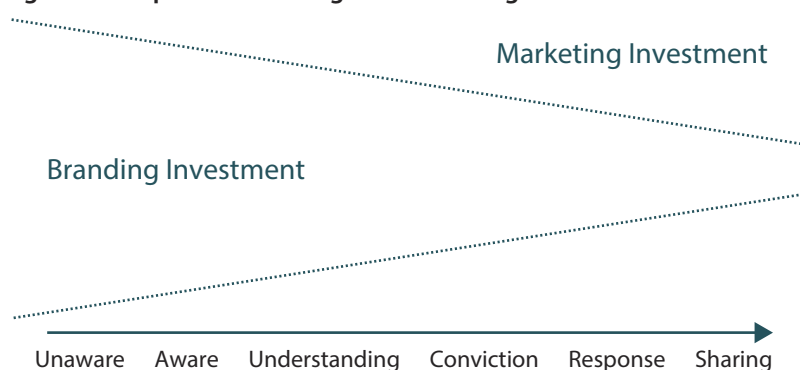


Destinations are influenced by factors that are largely out of the control of those entrusted with managing the destination brands. However, with a multi-sectoral joined-up working approach, Destination Marketing Organisations (DMO) can influence consumer perceptions of a place. The same principles may also be applied to creating a common identity for Cultural Routes, which rather than relating to a single product or service, relate to an intangible notion of common heritage and culture linking a chain of stakeholders and destinations across multiple countries.

The challenge of brand ownership and control means that the customer buying cycle looks different in tourism to that of other industries. Responsibility for marketing and branding a place is that of DMOs as well as many other industry stakeholders.

Figure 14 shows the customer journey along the X axis, whereby he or she starts out completely unaware of the place, gradually developing a better awareness which leads to a more complete understanding and eventually a decision to visit. As shown in the figure, this is where branding is most important, communicating the destination's brand values and unique selling points to create a compelling desire to visit.

Figure 14: Impact of branding and marketing investment on customers



The job of a marketer is to carry that desire and understanding through to a “conviction”. This is done through carefully targeted marketing actions which not only deliver fulfilment through supplementary information responding to the individual interests of each customer, but actions which trigger a response. A response can be anything from registering for a newsletter or liking a fan page right through to the ultimate goal of booking a trip.

Finally, one of the most important stages in the customer journey is the sharing stage. It is something which until the rise of social media was very difficult to influence. Sharing is a powerful and important branding component; the endorsement and recommendation of a destination amongst peers is significantly more powerful than a similar message carried by advertising. Peer recommendation carries conviction and trustworthiness in a way that advertising simply is not able to do. If the experience being shared is a good one, the outcome can be overwhelmingly positive for the destination. With consumers being connected anywhere and everywhere, marketers are busy trying to tap into this opportunity and incentivise their customers to share, share and share!

2.6.5. Marketing basics

As with branding, marketing is a minefield that is difficult to navigate and engineer effectively. When carried out strategically, marketing can be highly rewarding and help to achieve targets quickly. For a marketing strategy to be successful, it must first start out with a product that already appeals or has the potential to appeal to a specific interest group. It is important to have a clear understanding of the customer in order to respond to the customer's needs and interests with a compelling message that is likely to lead to a response. A strong product offering and good understanding of the customer is key to placing the right message in the right place and delivering a promotion which results in an action on the part of the customer.

The four Ps of marketing

The basic principles of marketing can be applied to the promotion of any product, whether it is a service designed to help businesses identify opportunities for growth, an item of clothing sold in a shop, or in the case of Cultural Routes, a five-day itinerary to discover a part of Europe's rich cultural heritage. A term marketers often refer to is the four “Ps” of marketing, that is, “Product”, “Price”, “Place” and “Promotion”. These four words are the foundation of any marketing strategy. Although a classical view on marketing, these basic principles are just as relevant today as they were 50 years ago.

Product

In any commercial business the product is straightforward to define, it is after all fundamental in securing revenue for the business. The same should of course be true for DMOs, or in this case, the marketing of a Cultural Route. However, since many of the routes' origins are by their very nature non-profit, this is not always the case.

Product development is therefore of crucial importance and in order for any route to attract interest and broaden its appeal beyond those who already have a direct interest in the route, it must consider how it can create a new product through which the route itself runs as a central theme. This might relate to:

- ▶ route itineraries, such as an "Eight-day Phoenician discovery of Italy and France";
- ▶ themed trips and visits, such as a "Hanseatic visit to Hamburg";
- ▶ themed experiences, such as "A meal with Mozart";
- ▶ loyalty rewards and packages, such as offers and deals.

Product development takes time and investment. For Cultural Routes, product development can only be achieved by bringing together stakeholders from across the network and working together with them to establish a clear set of products which will appeal to future customers. It is important not to follow a blind path but to always create a new culture and tourism product with the recipients in mind.

Routes should therefore start out by asking these simple questions:

- ▶ is it what customers want?
- ▶ how does it compare to what is already available?
- ▶ are its unique selling points sufficiently compelling?
- ▶ is it relevant for the needs of today's visitors?
- ▶ what is the likelihood of it becoming outdated?

As much as the people behind a Cultural Route may be passionate advocates of what they do, it is important to remember that most consumers probably aren't. It may be the case that the theme underlying the route has little consumer appeal in its rawest sense, therefore brand development and the creation of a new product which responds to consumer needs is of critical importance in order to create appeal out of something new.

Price

Price is always important in marketing as it relates to more than just the business aspect underpinning it. If a product is priced too high then it can immediately turn away customers, and depending on how it is presented, when priced too low it can tarnish a product as "cheap", which can be equally harmful. The term "price elasticity" refers to what the customer is willing to pay, rather than what the product should be priced at. This is always a judgement, however the more time spent in the market, the better equipped you can be to make the right judgement when it comes to price.

Price may seem of little relevance when it comes to marketing Cultural Routes; however it is just as relevant as in any business. Cultural Routes must offer something that responds to the customer's needs. Although the managers may not necessarily be in control of the final price, whether marketing an itinerary or an experience, they must ensure that the end product represents good value for money to the customer.

A person living in California, USA, for example, will consider several points when deciding to take a trip to, say, the Santiago de Compostela Pilgrim Routes:

- ▶ getting there: price of tickets, travel time, distance from home, currency;
- ▶ financials: cost of guides, transportation, accommodation and food, overall cost;
- ▶ experience: its uniqueness, authenticity, how memorable is it likely to be;
- ▶ relevance: personal interest in the theme, ability to provide fulfilling experience.

Their take on the price of a trip along the Santiago de Compostela Pilgrim Routes will depend on all of the factors above and whether it represents good value for money. For a Cultural Route to win on price, it must offer something exceptional, not necessarily cheap, but a unique and memorable experience that responds to the interests of the customer at a competitive price.

Place

Place is about where the customer buys the product. For consumer goods, finding the right shops, catalogues and websites would be the natural place to begin. However, Cultural Routes are more complex. The route itself is not sold, yet experiences relating to the route are.

When considering how to market Cultural Routes, it is important to think about where visitors are likely to decide on making the Cultural Route part of their travel experience and in what way. Somebody visiting a city along one of the routes may, for example, visit the tourist information office for suggestions, browse a magazine in their hotel, or search their phone for apps showing them things to do in the vicinity. Likewise, during the pre-holiday planning stage consumers are likely to research tourism websites and read blogs and other websites in search of ideas and inspiration.

There are a multitude of different channels and information sources, from “above the line” mass media outlets such as television, newspapers and radio down to niche and highly targeted “below the line” channels such as mobile phones, search engines, social media, etc. It is important, especially with a small budget, to be selective in choosing the channels which are most likely to reach the customer at a critical point in the decision-making process. A television broadcast may reach a mass audience, however, the same investment may prove to be far better spent online where every euro is targeted towards consumers that fit the demographic profile of the target group.

Promotion

Promotion is all about reaching the customer and providing them with enough information to make a decision, often supported with an incentive. In bringing together everything known about the customer, it is important to ensure that the promotion is designed to respond to their interests and offer a compelling argument which will lead to response or fulfilment.

Promotions can be anything from standard newspaper advertisements to social media campaigns, or even a mobile application. There are a few things to consider when designing promotions:

The target

- ▶ who is the intended recipient?
- ▶ does it respond to their interests?
- ▶ is the style and “tone of voice” appropriate?

Design

- ▶ does the design stand out as “attention grabbing”?
- ▶ does it reflect the brand guidelines?
- ▶ are key messages given appropriate presence?

Information

- ▶ does it convey all the information the recipient needs?
- ▶ is there a risk of too much information, thus diluting the message?
- ▶ how relevant is the information to the publication/channel/adjacent content?
- ▶ is there a risk of providing information that is overly complex?

Fulfilment and response

- ▶ does the promotion carry an incentive?
- ▶ is there a way for the reader to respond or register an interest?
- ▶ can reaction and engagement be measured and followed-up on?

Whilst branding success is measured on the overall reach of the brand and its ability to increase brand awareness, promotions are measured through engagement and response. In general, the success of digital promotions is much easier to measure than traditional media, as fulfilment can be direct and instant, such as a newsletter registration or click-through to a sale.

Website and campaign statistics are invaluable in measuring the success of promotional actions beyond the initial response and provide detailed information on how different users react to promotions. It is possible to design an e-mail campaign with two different messages sent to a small sample of recipients initially, learn which of the two messages generates a bigger response, before sending the more successful version to the full database.

Target markets

Identifying target markets is essential. Without knowing who the target market is, any money spent on promotion is likely to be, for the most part, a wasted investment. The more you know about your target markets, the better positioned you can be to deliver the right promotion through the most appropriate channels.

Identifying a target market is all about finding a gap in the market which is not already met by others and understanding which group of people are going to find it appealing. The target group must be big enough to be significant yet small enough to dominate. As an industry, tourism is an extremely crowded market with most DMOs competing for the same group of middle-class travellers with disposable income in search of relaxation, culture and unique, authentic experiences. However, things are beginning to change and there is growing recognition that traditional target markets are demanding more unique and authentic encounters, whilst new and emerging economies such as China and Brazil present new markets altogether.

This growing new demand from traditional markets offers a real opportunity for Cultural Routes to develop a product offering which responds to their needs and is distinctly different from what is currently available. Identifying the right target market is about:

- ▶ getting deeper insight into existing customers to target them better in the future;
- ▶ identifying market opportunities with new demand and responding with products that meet their needs better.

Identifying the right target market is also about profiling the visitor as specifically as possible:

- ▶ geographical dimension: where potential customers are concentrated most heavily;
- ▶ demographic dimension: background, age and income bracket of potential customers;
- ▶ vertical dimension: hobbies, interests, behavioural profile.

The more that is known about the target market the more effective you can be in crafting and delivering promotional action successfully. Most forms of online advertising will allow you to narrow your campaign reach down to specific targets based on all of the dimensions above, so knowing more about the customer can avoid wasting your promotional budget on consumers who are unlikely to be interested.

2.6.6. Digital marketing toolkit

The digital landscape presents an array of opportunities for brands to strengthen their visibility, engage with customers and carry out effective targeted promotions at any time and place. Having a good grasp of digital media is not only an important component of any marketing strategy, it is essential. Successful brands which invest time and knowledge in keeping ahead of trends and pioneering new technology reap the benefits in earning a reputation for being at the forefront of innovation, connecting with customers in new ways and creating “talking points” which differentiate them from their competitors.

To provide a snapshot of some of the opportunities offered by digital media, the following section offers a breakdown of some of the most important digital channels and trends in technology.

Search engines

Search engines remain among the most important marketing opportunities on the World Wide Web. The goal of any brand is to appear at the top of search results when relevant keywords or phrases are entered. Brands invest significant resources in achieving a top search ranking in order to appear ahead of their competitors.

Organic search engine optimisation (SEO) is the process of tweaking a website and its content to naturally improve its performance in search engines. SEO requires technical development, or the right technical approach and structure from the outset, combined with an investment in content, not only ensuring a regular stream of new content but making sure that content is relevant and contains the key phrases that users are searching for. A few tips on SEO are offered below.

Keywords

Make sure you select the right keywords to base your site on by looking beyond the obvious keywords such as “European Culture”, which generates 384 million results to more narrowed-down phrases such as “Cultural tourism in Europe”, with just under 5 million results – a lot, still, but you have a greatly improved chance of

achieving a high position. Once the most relevant keywords and phrases for the route have been decided on, the site content should be written and structured around the chosen keywords in order to increase the chances of higher search rankings.

Keyword targeting is important for several reasons:

- ▶ targeting a more suitable market which is actually interested in what the route has to offer;
- ▶ competing with fewer websites which are targeting the same keywords;
- ▶ optimising the site with keywords that users are actually entering into search engines.

There are many free tools that can help you to find and target the most relevant keywords and phrases in different markets. The most commonly used tool is Google Display Network Ad Planner service, which has a keyword research tool and extensive functionality for researching different markets, devices and demographic groups.

URL and title tag

Structuring either the entire URL or page URLs to reflect a relevant search term is a great way to improve a product's search ranking in Google. Routes should ensure that their domain name reflects a title or phrase that users commonly refer to. For example, "www.European-Cultural-Routes.com" (false address) is much more likely to be found by the general public looking for interesting travel ideas related to European cultural heritage than a site with the URL "www.EICR.com" (false address). Where it isn't possible to use a relevant domain name, the deeper pages should be renamed to offer the same result, for example "www.EICR.com/European-Cultural-Routes" (false address).

The page title should also be created with the same idea, to incorporate the most important key phrases which are going to ensure relevancy in search results and meaningfulness when page titles are displayed in the results.

H1 tags and keyword density

The H1 tag is set in HTML and is what sets a certain piece of text as a heading or title on the page. Generally speaking, Google's algorithm is such that it places greater importance on text in between H1 tags to normal paragraph text.

Keyword density refers to the number of keywords and phrases that are incorporated into the textual content on the website. Generally speaking a keyword density of around 7% of the text is recommended. When content is "written for the Web" it greatly improves the ranking of pages and appearances in search results.

Links

Developing a good linking strategy is one of the most challenging parts of SEO. The more websites linking back to your site the higher it is likely to appear in search results. Google ranks websites based on the number of sites linking to them and the ranking of those sites.

Some of the most successful new sites have made back-linking a core part of their strategy. TripAdvisor, for example, has created partnerships with the travel industry which involve providing free content to sit within a destination or booking site in return for links back to TripAdvisor. The receiving website includes it because they value the free content and TripAdvisor wins because the more sites linking back, the stronger its position in search results.

A simple place for Cultural Routes to start is by reaching out to all their partners and stakeholders and ensuring that they provide links back to the route website. Further down the line, a route might consider creating content that can be embedded in other sites offering information about the route in return for a link back.

Search Engine Marketing (SEM) is a way to guarantee one's website attains the top position in search results. SEM is outlined in fully in the section on advertising.

Web design

A stunning website is a must for any brand that intends to promote itself successfully. It is not only the first point of reference for potential customers seeking to find out more information about a route, but it is the first place new customers will land when searching for inspiration about a route. Investing in a good website will pay dividends in the quality of engagement with customers.

There are a plethora of choices when it comes to building a website. Free out-of-the-box solutions offer surprisingly powerful and engaging websites with rich functionality. Wordpress (www.wordpress.org) and

Joomla (www.joomla.org) are good examples of free site-building tools which are used widely by amateurs, professionals and large enterprises alike.

There are also paid solutions, which guide you through the development of a website using WYSIWYG (what you see is what you get) editors, templates and even hosting solutions straight out of the box. These often offer a good solution for SMEs looking for ease of use and a professional output.

At the top end of the scale there are thousands of companies and individuals providing web design services and depending on the scope of your needs, this can work out to either a few hundred to a thousand euros, up to hundreds of thousands of euros. The cost and scale of a web design project very much depend on the complexity and robustness of the solution needed and the needs of the intended users.

There are an infinite number of factors that should be considered when building a website from scratch so it would be impossible to cover them in this chapter. Here are just a few of the most important things to consider:

- ▶ be clear about who the end user is and make sure that everything is built with the user in mind;
- ▶ design information architecture which tells you how a user will find different pieces of information;
- ▶ ensure the “look and feel” of the site adheres to your brand;
- ▶ don’t forget the content: a great-looking site is nothing if it doesn’t have interesting and relevant content to offer;
- ▶ test different designs before settling on a final one, there are many tools to carry out “A/B” testing, which allows you to learn which designs work better with your users;
- ▶ define the “essential” and “nice to have” functionality before setting out. A Cultural Route for example is more than likely to have some sort of mapping requirement;
- ▶ adhere to web standards on accessibility and compliance. Websites should allow users to change the text size for the visually impaired, and they must be notified about cookies, whilst feeds must adhere to standards that allow other services to aggregate content. The World Wide Web Consortium is an excellent resource for tests and checkers for improving the quality of content and code.

One last note on web design: technology is always changing. Be ahead of the game by constantly developing and redeveloping your website and adapting to new technology, however it presents itself. Websites built in Flash Player, for example, are no longer relevant as users find them clunky and search engines can’t scan the content for keywords. On the other hand, HTML5 is now of growing importance for mobile devices and essential for ensuring rich media can be displayed across multiple platforms reliably.

E-mail marketing

E-mail marketing has been an essential tool for customer relationship management for many years and continues to serve as an important marketing tool. With a good-sized database and some customer intelligence it is possible to send e-mail newsletters that are tailored to fit the customer’s needs.

A Cultural Route, for example, might gather data on every visitor who passes along it, capturing additional information such as their interests, reason for visiting, age and country of origin. With a good database of names, a route can ensure that it not only remains prominent in the minds of its visitors, who might one day make a visit to another part of the route, but also targets visitors with information which is relevant to them. This might be achieved through a range of messages, from birthday greetings to an offer or promotion based on a topic the visitor may have indicated an interest in.

Here are a few tips on e-mail marketing:

- ▶ building a database takes time; start out small and use every opportunity to gain new subscribers;
- ▶ capture as much information about each customer as possible to target them with more relevant information in the future;
- ▶ ensure subscribers actually want to receive your newsletter by asking them to confirm their intent to subscribe and giving them clear options for unsubscribing. Users hitting the spam button will lead to newsletters never reaching inboxes;
- ▶ create an editorial line and delegate responsibility to stakeholders along the route to create interesting content for subscribers;
- ▶ always include an incentive in a newsletter as it will lead to a better open and click-through rate.

A newsletter can start out as a simple e-mail written on your computer. However, as soon as the database reaches a significant size, it is always going to be better to use a professional newsletter tool. Professional

newsletter tools work closely with internet service providers to “whitelist” themselves as trustworthy senders and have developed a number of tools which will allow you to test the quality and deliverability of your newsletter.

E-mail marketing doesn't have to be expensive, either. A database can start out with a simple subscription form on a website, or even traditional pen and paper sign-up. A great free newsletter tool is MailChimp, which offers a free service for under 2 000 names, with an extremely user-friendly creation and design process and excellent performance when it comes to delivery.

Social media

Social media sites have mushroomed in the last few years, however only a handful are used on a large enough scale to justify the time investment required to set up profiles. The significance of social media cannot be underestimated; many argue that social media sites such as Facebook have even gone so far as to replace the need for traditional websites.

As most users today spend a significant amount of their online time on social networks, it is essential to be active where they are. However, being active on social media is only the start – building a strong following and a fan base requires an investment of time and a clear understanding of the customer. Any company, destination or Cultural Route should consider designing a social media strategy in order to get the results it wants to achieve. When designing a social media strategy, you should consider:

- ▶ reach: be clear about who the customer is. Make use of readily available tools and services to research what people are talking about on social media, and where to tap into users with an interest in the themes and values relevant to the Cultural Route;
- ▶ channels: evaluate which channels are going to provide the best opportunity to engage with potential customers and only invest time and energy in a selected few. As tempting as it is to set up profiles on every network, it is better to concentrate on one or two to create a really memorable brand experience;
- ▶ content: prepare content specifically for social media. Pushing publicity material is going to turn away fans and followers. It is important to take a different approach. Consider fans and followers a close-knit community of friends whom you want to share exclusive stories and information with. Content should be bite-sized, instantly engaging and always mindful of what is most likely to be shared amongst friends;
- ▶ conversation: the conversation is the most important thing to get right on social media. It is important to interact with customers in a way which is informal and conversational, and which invites a response. Unlike traditional above-the-line marketing, social media marketing is two-way, it is about customers interacting and engaging with the brand.

Always remember you are not publishing news or information, you are talking to your fans. Think about what they would like to know about and reach out to them with the same informal approach that one of their friends would use.

It is crucial to use an integrated approach: consider all touchpoints with the customer in your social media strategy, from face-to-face contact at points of interest along the route to linkages with other marketing activities, such as brochures, leaflets, websites and mobile apps. Integration is not only about providing links to your social media profiles, it is also about giving reasons for the customer to want to join a community and stay connected. Integration is fundamental to the success of any social media strategy. Just as the brand should be instilled in every aspect of the route, using a communications approach that considers the visual identity, tone of voice and values the route exudes, so too should the social media strategy be imbued with the brand. Organisations which successfully embrace social media make this the responsibility of everyone, not just the marketing team.

Just as with any other form of marketing, measurement is essential. Thanks to the extensive depth of information that most social networks have about their users, measurement can provide very useful insights. By monitoring performance on social media a route can very quickly learn what type of content really works with users and what doesn't, and the strategy can be continually optimised accordingly.

When designing a social media campaign, consider using campaign-building tools such as Wildfire, which help brands build and deploy promotions quickly and easily. There are many inexpensive tools which help users to design stunning landing pages on Facebook and campaigns which entice users to interact. Likewise applications such as Tweetdeck allow users to manage multiple social media profiles and set up alerts for interactions and keywords, making social media management an altogether easier task.

Although the likes of Adobe offer enterprise-level solutions for monitoring and identifying customers in the social media landscape, there are many free tools which can help you to monitor performance, “conversation sentiment”, as well as the influence of a brand or identification of key influencers.

Smartphones and tablets

Smartphones and tablets are the future of digital marketing and are rapidly evolving to offer yet more opportunities to reach and interact with customers. Smartphones offer the full capabilities of the Web directly in someone’s pocket and without question represent the most important communications channel for engaging visitors in Cultural Routes. Smartphones present two clear opportunities:

- ▶ reaching and equipping potential visitors either before or during their visit, providing in-depth information to help plan and guide their trip. If a mobile app is designed well, it will be picked up and used by smartphone users with little marketing effort needed to promote it;
- ▶ persuading existing visitors to share when they are already discovering what the route has to offer. Many smartphone users are keen to share their everyday encounters with their friends and family through social media, therefore a little persuasion to snap, shoot and share can bring great results and brand allegiance on social media.

There are many ways to encourage users to interact with Cultural Routes through their smartphones. Near field communications (NFC) is the latest breakthrough in technology, allowing users to touch their phone on pads loaded with short-range radio frequencies in order to acquire additional information. Whilst exciting, NFC is still costly and not widely used, however there are alternatives which are free, such as QR codes. These have been popping up everywhere in recent years and the concept is very simple. When you see a square 2D barcode, known as a QR code, you can simply scan it with your phone’s camera and be directed online to obtain more information.

QR codes have the potential to bring a historical Cultural Route to life through written information, audio guides and even video material without installing fixed infrastructure. QR codes can also be used to offer discounts and coupons, or lead visitors to interact on social networks. It is quick and easy to create a QR code using many of the free Web resources available and you can set it up to display contact information, maps, websites – the possibilities are endless when it comes to Cultural Routes.

Tablets offer much the same value as smartphones, however their purpose is likely to be more a way of discovering the route through a rich and immersive tactile experience, than a practical tool to be used “on the go”. Tablets offer many of the same qualities of magazines; they are another form of media consumption and are used mostly to browse the Web, search for information and seek inspiration and entertainment. A well-designed tablet application can really help to bring a route to life, offering a mash-up of rich and engaging content alongside interactive exploration through maps.

Whilst the cost of development can be high, a cleverly designed app can achieve hundreds of thousands of downloads with little or no promotion, making it a worthwhile investment.

Advertising and digital publishers

Although there is a great deal that brands can do for free online, advertising remains a fast-track option to deliver promotions through any channel. Search engines, social networks and digital publishers all provide different forms of advertising and high levels of user targeting based on both the geographical and demographic profile of their users. The main forms of advertising are summarised below.

Search engine marketing (SEM)

Search engine marketing allows advertisers to create small text-based advertisements which appear at the top of search results as “sponsored ads”. Advertisers can choose which keywords and phrases they would like their advertisement to display and then bid against other advertisers for the prime position, setting a cap for each click and a budget for each word. SEM is considered excellent value for money as you only pay for visitors who actually click on the advert.

Display advertising

Display advertising is used more commonly to reinforce a brand image by displaying banners throughout various channels selected by the advertiser. Advertisers may design their own banners, some being more elaborate than others, and then decide which sites they would like the banner to be shown on. There are

a number of different cost models, however, the most commonly used is cost per mile (CPM), whereby the advertiser agrees to pay a fee per 1 000 impressions.

Integrated content campaigns

These are multi-point campaigns run across one or multiple sites and designed to create an altogether more complete campaign offer. Integrated content campaigns are often very popular for destinations and can consist of a series of content features which “take over” the travel section of a specific website, such as MSN Travel, supplemented with advertising to drive engagement. Integrated campaigns are almost always bespoke and the price comprises a mix of design work, content creation and media purchasing.

Social media marketing

Similar to SEM, social networking sites offer “self-service” advertising services which allow businesses to create their own adverts, define the target graphic and set a budget. The advantage that social media marketing has over SEM is that it allows advertisers the possibility of targeting based on extremely personal factors, such as the company potential customers work in, the school they studied at, the groups they have a registered interest in, and so on.

Digital advertising should always be planned strategically and with a clear goal in mind. For example, a social media campaign could be designed with a view to securing a fan base of like-minded travellers, whilst an SEM campaign may be designed to ensure that users searching for something specific don't miss it.

2.6.7. Devising the right strategy and promotional mix

Coming up with the right strategy and promotional mix is about bringing together everything covered in this chapter and applying it in a way which is appropriate to the individual Cultural Route. A strategy should consider the following inclusions:

The brand

- ▶ clear understanding of the core brand identity and values;
- ▶ brand manual with guidelines on its use;
- ▶ branding strategy for internal and external adoption;
- ▶ rich mix of graphical components outlining the significance of each.

Overview of the market

- ▶ quantitative analysis of buying behaviour, travel trends, economic data, etc.;
- ▶ qualitative analysis of consumer interests and buying behaviour;
- ▶ market analysis of major stakeholders, trade opportunities, key events and planning periods;
- ▶ competitor analysis to establish where there is a gap in the market or an opportunity to improve.

Product range

- ▶ breakdown of the different types of product offered by the route;
- ▶ detailed review of each product and their unique selling points;
- ▶ identification of opportunities to develop new products or improve existing products;
- ▶ snapshot of products offered by other tourism and cultural operators as well as other routes.

Identifying the customer

- ▶ detailed snapshot of different customer profiles;
- ▶ overview of market segments relevant to the route;
- ▶ demographic breakdown of target groups;
- ▶ geographical mapping of target groups;
- ▶ identification of media consumption habits of target groups.

Strategic goals

- ▶ highlighting of current weaknesses that need improvement;
- ▶ identification of new market opportunities;

- ▶ outline of key corporate objectives;
- ▶ establishment of branding priorities and goals;
- ▶ establishment of marketing priorities and goals.

Marketing plan

- ▶ overview of timeframe to achieve goals, objectives and milestones;
- ▶ detailed marketing planner (monthly, quarterly or annual);
- ▶ budget breakdown for different markets, strategic goals and channels.

Every Cultural Route should take time to develop a marketing strategy. The level of detail and depth of market research of course depends on its needs and budget. Strategies are crucially important as they serve as a guideline not only for promoting the route in the future but developing the route so that its overall visibility is improved over time.

Key questions

1. What are the four components of a strong brand?
2. What should be considered as having impact in the brand-building process?
3. What values of your Cultural Route should a brand be able to communicate?
4. Do you know of any successful experiences of cultural heritage branding?
5. What are the four Ps of marketing?
6. Compose a draft of a marketing mix for your Cultural Route.

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2.7. PROJECT APPLICATION, ASSESSMENT, EVALUATION AND CERTIFICATION

Eleonora Berti

The procedure for presenting the dossier for the new projects of Cultural Routes is quite multifaceted and involves all the partners of the network.

Along with increasingly comprehensive requirements, the preparation of dossiers has become a complex process which requires a good understanding of the various criteria and comprehensive requirements described in CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification. The rules for the authorisation of new projects of Cultural Routes are presented in the same resolution.

2.7.1. How and when the dossier must be presented

The documents which each new proposal has to submit to apply for the certification are:

- ▶ the presentation dossier, filled with the required data;
- ▶ legal statutes of the network proposed as a responsible structure for the route;
- ▶ ordinary general assembly reports;
- ▶ extraordinary general assembly reports;
- ▶ budget documents (running costs, provisional triennial budget plan, specific financing for the implementation of specific activities, that is, from LEADER, INTERREG, etc.);
- ▶ triennial action plan with the activities envisaged, involving all network members, in accordance with CM/Res(2013)67.

The presentation dossier is structured to include all the fields demanded by CM/Res(2013)67 for new projects. Documents concerning the everyday activities of the network must be sent regularly to the EICR, as well as statutory modifications and updates to the list of members. The presentation dossier for new projects of Cultural Routes have to be presented at the end of the month of September each year to the EICR.

The EICR, in close co-operation with the Secretariat of the EPA on Cultural Routes, analyses the files presented to verify the accordance of the documentation with the requirements of the Council of Europe. The dossier is accepted only if all the documents required are presented.

2.7.2. Evaluation phases

The first analysis of the dossier is conducted by the EICR and the Secretary of the EPA. The analysis consists of verifying that all the fields of the dossier have been filled in and all the required documents are attached to the dossier. If the dossier is complete in all its parts, it is ready to be submitted to an independent expert.

The independent expert is selected from the list of experts of the EPA on Cultural Routes. The choice of experts is made on the basis of their competence, independence and their specific knowledge on the subject of the routes which they have to evaluate.

An evaluation report is prepared by an independent expert on the basis of a grid of criteria, based on CM/Res(2013)67, which demonstrates whether the project is coherent and fulfils the criteria of the Council of Europe. The independent expert is also asked to provide advice and guidelines in order to improve the project and its plan of actions, on the basis of his/her experience.

2.7.3. Presentation before the Governing Board

The evaluation reports are sent by the EPA Secretary to the representatives of the new projects and to the members of the Governing Board of the EPA.

In case of positive advice, the representatives of the new proposals are invited to present their projects during the meeting of the Governing Board of the EPA, which takes place every year in early April. The members of the Governing Board ask questions to the projects’ representatives on the different parts of the dossier.

In case of negative advice from the independent experts, the representatives are invited to present their projects, focusing on the weaknesses identified in the evaluation report and answering questions asked by the members of the Governing Board.

The presentation of each new proposal must include an explanation of the theme, emphasising European scope and interest and the relation with modern-day Europe. During the presentation, the list of the members of the network as well as its legal structure should be shown and described.

2.7.4. The decision on certification

After the presentation of the project, the certification “Cultural Route of the Council of Europe” may be awarded by the Governing Board of the EPA. The Governing Board can, if necessary, seek advice from one or more expert consultants, the Steering Committee for Culture (CDCULT), the Steering Committee for Cultural Heritage and Landscape (CDPATEP) and, should it consider it necessary, other pertinent committees or bodies of the Council of Europe.

In case of a negative opinion by the CDCULT or the CDPATEP, the agreement of the Committee of Ministers will be required for the award of the certification.

In 2012, the CDCULT and CDPATEP were merged into a new committee, the Steering Committee for Culture, Heritage and Landscape (CDCPP). The CDCPP held its first meeting from 14 to 16 May 2012 in the Council of Europe. Delegations from the 50 signatory States Parties to the European Cultural Convention were invited, as well as observers and international organisations and associations: one of the points on the agenda was the Cultural Routes programme. Members were called on to decide on the evaluation of the Cultural Routes and approval of new Cultural Routes.⁷

2.7.5. The award ceremony

After the decision, if the certification is awarded and the network is approved, a ceremony is organised by the project co-ordinators and the Secretariat of the EPA on Cultural Routes.

The award ceremony is organised by each network at the same time as its annual ordinary meeting: this is an important moment for the network, because the certification includes also the authorisation of the network in charge of the route, which officially becomes the main interlocutor between the members of the route and the EPA and EICR.

During the award ceremony, the Secretary of the EPA on Cultural Routes confers the diploma on the representatives of the Cultural Route. Following the award of the certification, the entire phrase “Cultural Route of the Council of Europe” and the logo of the Council of Europe must be placed on all communication material, including press releases. Whenever possible, the certification accompanied by the Council of Europe logo must appear on road signs and boards indicating the Cultural Route.

Certified routes must submit every three years a report enabling the Governing Board of the EPA to evaluate their activities in order to ascertain whether they continue to satisfy the criteria of CM/Res(2013)67.

Ms. Penelope Denu, Executive Secretary, Council of Europe Enlarged Partial Agreement and Director, European Institute of Cultural Routes, conferring a diploma to the representative of the Casadean Sites route.



7. The agenda and the documents of the first meeting are available on the CDCPP page, available at www.coe.int/t/dg4/cultureheritage/CDCPP, accessed 14 November 2013.

2.8. CULTURAL ROUTES EVALUATION

Kseniya Khovanova-Rubicondo

2.8.1. Introduction

Cultural Routes evaluation is one of the basic requirements of the Council of Europe Cultural Routes programme, clearly stated by the Committee of Ministers Resolution revising the rules for the award of the “Council of Europe Cultural Routes” certification, CM/Res(2013)67. Individual evaluations of the Council of Europe Cultural Routes networks are conducted regularly – usually every three years, unless otherwise specified – with the purpose of estimating their overall results and achievements, relevance, efficiency, competence, and the added value of their activities in the context of the Council of Europe Cultural Routes programme and sustainable cultural heritage management.

This chapter offers an explanation of Council of Europe Cultural Routes evaluation tools, criteria, principles and processes, developed in line with CM/Res(2013)67, and the recommendations of the Council of Europe study on the impact of Cultural Routes on SMEs (Council of Europe 2011). It offers practical guidance on how these tools, criteria and principles could be used in the process of Council of Europe Cultural Routes (networks and activities) evaluation, helping the routes to address their existing challenges, collaborate more effectively transnationally, and realise their potential for sustainable cultural tourism development.

Recently the Council of Europe Cultural Routes have gained considerable attention from European and international policy makers. This interest stems not only from the routes’ abilities to revive and foster interest in common European heritage transnationally, but also from the potential the Council of Europe routes represent for stimulating cultural tourism – particularly in remote areas with less prosperous economies – and for the contribution they make to local communities in terms of:

- ▶ economic development and employment via the creation of tourism SMEs;
- ▶ implementation of a variety of innovative practices within such SMEs;
- ▶ advancing cultural understanding of the local population and Cultural Route visitors through the valorisation and preservation of the uniqueness of local heritage and traditions;
- ▶ increasing the overall attractiveness of their destinations;
- ▶ retaining local populations and improving their quality of life in general;
- ▶ raising awareness of a common cultural heritage via open cultural events and festivals, as well as by means of social media.

In this context, regular evaluation of the performance and impact of the Council of Europe’s Cultural Routes is increasingly important for continuous and more accurate tracking and estimations of their progress, capacity, needs and requirements. The ability to map social, economic and environmental impact is also essential for the sustainable development of Cultural Routes, quality management of their tangible and intangible heritage, and communication with citizens, taxpayers, political leaders, investors and other stakeholders.

2.8.2. What is evaluation and why is it important?

Evaluation is the process of systematic appraisal used to determine value. Evaluation represents an essential component of a larger concept of sustainable network (or project) management, as understanding the relationship between the activities the project carries out and the results it achieves is necessary for learning, improvement, accountability, quality management and future strategic planning. The concept of sustainable network management includes three other closely interlinked processes (other than performance evaluation): planning, budgeting and strategic management. This chapter focuses exclusively on the performance evaluation of the Council of Europe Cultural Routes as part of the sustainable management of their networks.

It is important to note that evaluation and socio-economic impact assessment have become increasingly important in recent years. The demand for “evidence-based policy” together with a tightening of public sector spending as a result of the global economic recession requires organisations and projects to demonstrate the social and economic impact of their activities as a way of:

- ▶ ensuring that resources are allocated and used efficiently;
- ▶ justifying activity financing and providing an argument for future funding;
- ▶ generating evidence for the development of future activities.

Successful short- and long-term development strategies for public and private initiatives also require systematic performance evaluation and management. Publicly funded projects in particular have long been expected to demonstrate their impact on society and local, regional and/or national economies through, for instance, skills development, employment growth, SME generation and improved community well-being. Heritage and culture have traditionally been seen as a means of improving the image of an area and contributing to the quality of life of its residents or community. In addition, over the last decades, there has been a growing recognition that heritage and culture also play an important role in stimulating local economic growth and innovation.

This is why CM/Res(2013)67 lists evaluation of Cultural Routes networks as a fundamental criterion for maintaining the Council of Europe Cultural Routes programme certification. According to the resolution, individual evaluations of Cultural Routes networks upholding Council of Europe certification are conducted every three years. The length of this period may be modified (shortened) in particular cases – for example, when a route fails to satisfy Council of Europe certification and/or evaluation criteria – by the Governing Board of the EPA.

The above-mentioned study on SMEs (Council of Europe 2011)⁸ identified the performance evaluation of Cultural Routes as one of four main strategic areas in which focused action is needed in order to assure sustainable development of the Council of Europe Cultural Routes programme in the future. The study offered specific recommendations regarding Cultural Routes networks' evaluation, highlighting the importance of:

- ▶ developing mechanisms for setting up Cultural Routes activities performance evaluation in the short and long term;
- ▶ carrying out concurrent evaluations of all Cultural Routes certified by the Council of Europe;
- ▶ designing sustainable cultural tourism development criteria along the Council of Europe Cultural Routes in close consultation with local stakeholders and taking into account specific geographical, environmental, political, social, cultural and economic characteristics of Cultural Route destinations.

The study also concluded that professionally elaborated evaluation tools and criteria need to be employed in order to help the Council of Europe Cultural Routes address existing challenges, collaborate more effectively transnationally, and realise their potential for cultural tourism development. This will allow the routes to preserve the uniqueness of their heritage sights while opening them to larger audiences of visitors. In particular, the study advised developing Cultural Routes evaluation tools closely in line with major Council of Europe principles and requirements and taking into account the text of CM/Res(2013)67.

It is within this framework that the Council of Europe Cultural Routes evaluation tools and criteria were developed and/or updated in the context of the 2011-2013 programme on the European Cultural Routes jointly funded by the European Commission and the Council of Europe. These criteria will be used in the process of Cultural Routes (activities and networks) performance assessment.

2.8.3. Evaluation as a part of a larger Cultural Routes network management process

As mentioned previously, evaluation is a fundamental component of the management process of Cultural Routes networks, since understanding the relationship between the activities the networks carry out and the results they achieve is necessary for future development of the networks, and their efficient resource and strategy planning. Network performance management is an ongoing, systematic approach to improving results through evidence-based decision making and continuous network learning, with a focus on accountability for performance. Traditional network management practices become performance-focused when they interdependently incorporate the following processes and mechanisms:

- ▶ a planning process that defines the network theme, goals and priorities that will drive network performance;
- ▶ a process for engaging main stakeholders at different levels (including local communities) and identifying their needs;
- ▶ a budget process that allocates resources according to priorities;
- ▶ a systematic evaluation process that estimates and supports the performance of the entire network;
- ▶ a communication and reporting mechanism (e.g. to main stakeholders and communities, the public);
- ▶ a mechanism for collecting, validating, organising and storing data;
- ▶ a process of analysing performance management data;
- ▶ a process of using performance information to drive improvement, strategic decision making and planning.

8. Chapter 5 is devoted to the Cultural Routes and SMEs' performance evaluation as a condition for further successful development. Relevant performance assessment measures and instruments are suggested for implementation and use.

One of the future goals of the programme is to assist Cultural Routes in integrating network performance management into all aspects of their networks, so that they have an instrument at hand to systematically and efficiently manage activities and achieve planned results, having comparable data.

2.8.4. Four main principles of the Cultural Routes evaluation

The Cultural Routes networks are real, vibrant, constantly evolving projects seeking improvement of their activities and performance management practices. The Cultural Routes' evaluation process is aimed to reflect these dynamics and thus relies on the following four principles:

- ▶ to develop appropriate objectives against which Cultural Routes networks' performance/results can be measured (using the instruments closely aligned with the Cultural Routes programme criteria, mission and objectives);
- ▶ to ensure the availability of data on the results of Cultural Routes networks activities;
- ▶ to ensure, whenever necessary, the availability of suitable independent expertise for conducting in-depth evaluation studies of Cultural Routes networks;
- ▶ to guarantee consistency and transparency in the reporting of Cultural Routes evaluation results.

Ensuring relevance of the evaluation objectives

The first evaluation principle is based on the logic that the objectives of Cultural Routes evaluation cycles are not meant to be static. They may evolve together with the scope and priorities of the Cultural Routes programme objectives and the characteristics of Cultural Routes' activities and environments. It is worth noting that any such evolution/change is possible only under the strict supervision of the Governing Board of the EPA. It is the Governing Board that is entitled to decide "on the practical modalities" of CM/Res(2013)67, of which the evaluation process is a part.

Ensuring data availability

Documents required for a Cultural Routes evaluation

The EICR monitors the second and third principles of the Cultural Routes evaluation process, carrying out the tasks of collecting preliminary data on the Cultural Routes (undergoing evaluation during a given evaluation cycle), choosing an independent evaluation expert (from a regularly updated pool of EICR experts through publishing a relevant call for interest) whenever necessary, and ensuring consistent and transparent communication/reporting of the results of a given evaluation cycle to the EPA Governing Board, and to entitled Cultural Routes programme stakeholders.

In general, the EICR requests the following set of documents from a Cultural Route undergoing regular evaluation:

- ▶ updated legal status of the network;
- ▶ list of current network members;
- ▶ long-term strategy and action plan of the network (for the next three years);
- ▶ report of network activities during the last three years;
- ▶ financial report (activity budget) for the last three years;
- ▶ short-term budget plan (for the next year);
- ▶ long-term provisionary budget (for the next three years).

This request is sent in a form of electronic communication to a Cultural Route network manager or co-ordinator, usually upto two months before the beginning of the evaluation. Once received, this set of documents is included in a separate folder to be retained in the EICR's database, subsequent to which it is presented to the independent expert chosen to work on the evaluation of a given Cultural Route in a given period of time.

An evaluation checklist for Cultural Routes

In order to assist Cultural Routes in their preparation for the evaluation process, an evaluation checklist is distributed to the routes undergoing assessment during a given evaluation cycle together with the request

for documents described above. This checklist is designed closely in line with CM/Res(2013)67, with particular focus on present-day objectives and priorities of the Cultural Routes programme:⁹

- ▶ to help the Cultural Routes to evolve into self-sustaining networks able to bring economic and social benefits to their communities and remote destinations in Europe;
- ▶ to increase the transnational connectivity of the Cultural Routes networks and help them realise their tourism potential;
- ▶ to contribute to the preservation of diverse heritage through sustainable cultural heritage management and the development of theme-based cultural tourism itineraries;
- ▶ to establish sound Cultural Route performance management and evaluation systems;
- ▶ to reinforce the Cultural Routes brand and usefully employ common and sound marketing strategies and tools;
- ▶ to improve public awareness about unique, diverse Cultural Routes and promote Europe as a tourism destination of unique quality.

The Cultural Routes' evaluation checklist includes four main sections: Cultural Route Theme, Field of Action, Cultural Route Network, and Certification, presented at the end of this document. This document aims to help Cultural Routes conduct a quick check on their network's current situation and obtain a score as a result of answering the proposed list of questions.

The highest score a route can obtain is 67, which indicates that it reports positively on all the checklist questions and that, by this preliminary self-evaluation, its network performance satisfies completely the requirements of the Cultural Routes programme.

The lowest score that can be obtained as a result of answering all the checklist questions is 0, which indicates that the Cultural Route was unable to provide a positive answer to any of the questions and that, by this preliminary self-evaluation, its network performance does not at all satisfy the requirements of the Cultural Routes programme.

If as a result of answering all the checklist questions, a Cultural Route obtains a score above 33, this indicates that half of the checklist questions were answered positively and that, by this preliminary self-evaluation, its network performance satisfies the requirements of the Cultural Routes programme by over 50%. In this case a more focused evaluation of this route's network will be sought, which may result in the application of more focused evaluation instruments and an extended evaluation time period.

If as a result of answering all the checklist questions, a Cultural Route obtains a score including and below 33, this indicates that only a part of the checklist questions were answered positively and that, by this preliminary self-evaluation, its network performance satisfies the requirements of the Cultural Routes programme by no more than 50%. In this case a particularly vigilant evaluation of this route's network will be required, which may result in the application of more focused evaluation instruments, an extended evaluation time period, and attention/intervention of the EPA Governing Board may be sought following the completion of such an evaluation.

Ensuring availability of suitable independent expertise

Following the submission of the required documents and a self-evaluation by the Cultural Route undergoing evaluation, a more detailed and deeper inquiry on a Cultural Route network's performance is conducted by an independent expert. Each Cultural Route undergoing evaluation is responsible for providing the content and the results (obtained scores) of its self-evaluation checklist to the EICR and, if requested, to the expert assigned for an in-depth evaluation study of the route before the beginning of such a study.

The checklist described above also serves as the starting point for the Cultural Route in-depth evaluation by an independent expert chosen by the EICR. In addition, every expert receives special instructions and attends (when necessary) an Evaluation Briefing prepared and conducted by the EICR. The assigned evaluation expert is entitled to request more detailed qualitative and quantitative information from a particular route during the period of its network evaluation in order to satisfy the Cultural Routes evaluation objectives and requirements.

Independent experts for Cultural Routes evaluation are chosen from a regularly updated pool of EICR experts through the publication of a relevant Call for Interest. The Call for Interest, with terms of reference for the

9. As stated in the Contribution Agreement N SI2.599778, "European Commission – Council of Europe Joint Program 2011-2012 on European Cultural Routes".

expert, is published when the request for documents for evaluation is sent to the Cultural Routes undergoing evaluation during a given evaluation cycle.

Usually, independent experts are required to submit a general evaluation plan and the methodology they plan to use to verify whether or not a given route continues to satisfy the criteria of the Cultural Routes programme. The experts' proposals must include clear objectives, means and a timeline for successfully implementing the evaluation. The experts are also invited to indicate their priorities regarding the routes to be evaluated, wherever applicable (e.g. the experts should indicate one to three routes they feel most comfortable evaluating, based on their knowledge and experience).

The EICR then collects and analyses experts' proposals and assigns evaluations. Experts are usually informed about their appointments within 10 working days of the deadline for proposal submissions. The evaluation period for a given Cultural Route network should last no longer than three months and the expert responsible for an evaluation is usually required to prepare a one-page executive summary and a 10-page analytical report, closely following the instructions received.

Reporting Cultural Routes evaluation results

The process of reporting and communicating Cultural Routes evaluation results takes place at different levels and includes a few separate stages, as described below. Table 7 offers a visual presentation of the process.

- ▶ the Cultural Routes undergoing evaluation during a given evaluation cycle submit a set of documents and the results of their self-evaluation checklist to the EICR;
- ▶ the assigned evaluation experts submit a one-page executive summary and a 10-page analytical report to the EICR;
- ▶ the EICR communicates the results of the evaluations conducted by independent experts to the Governing Board of the EPA;
- ▶ the Governing Board may or may not issue specific recommendations concerning the results of the evaluations to the Cultural Routes networks evaluated, the EICR or the Council of Europe's CDCPP;
- ▶ following the authorisation of the Governing Board, the results of the evaluation cycle may be communicated to Council of Europe Cultural Routes programme stakeholders, Council of Europe Cultural Routes networks, and the general public.

Table 7: Evaluation results reporting and communication process

N	Who	What	Whom
1	Cultural Routes	Documents specified by the EICR	EICR
2	Independent experts	Evaluation reports	EICR
3	EICR	Evaluation results	Governing Board of the EPA
4	Governing Board of the EPA	Recommendations on the results of an evaluation cycle	Evaluated Cultural Routes networks, the EICR, and the Council of Europe's CDCPP
5	Only following the authorisation of the EPA Governing Board, the EICR	Evaluation results	Cultural Routes programme stakeholders, Cultural Routes, and the general public

2.8.5. Conclusion

In addition to the fact that Cultural Routes evaluation is one of the basic requirements of the Council of Europe Cultural Routes programme, regular assessment of the performance and impact of Cultural Routes is increasingly important for continuous and more accurate tracking and estimation of their progress, capacity, needs and requirements. The ability to map the social, economic and environmental impact of Cultural Routes is essential for their sustainable development and the quality management of their tangible and intangible heritage.

Key questions

1. What is Cultural Routes evaluation and how often are Cultural Routes submitted to this process?
2. What are the steps of the evaluation process?
3. What are the main objectives of the evaluation?
4. Describe the key principles of Cultural Routes evaluation.
5. What is the role of the independent expert?

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Part III

Tools for the governance of Cultural Routes

3.1. COUNCIL OF EUROPE CULTURAL ROUTES NETWORKS GOVERNANCE AND SUSTAINABLE DEVELOPMENT

Kseniya Khovanova-Rubicondo

The need for improved Council of Europe Cultural Routes network governance was particularly felt following the Council of Europe study on the impact of Cultural Routes on SMEs (2011). Following the performance analysis of 29 itineraries within the Council of Europe Cultural Routes programme, the study called for better transnational connectivity, improved network governance and increased co-operation within and between Cultural Routes.

Based on the study's recommendations, a set of key principles for Cultural Routes programme network governance was developed in close consultation with the Cultural Routes managers and programme stakeholders. This chapter presents those most relevant to the Cultural Routes context. It additionally outlines the approaches and processes that contributed to the establishment of a new participatory model of governance for the Council of Europe Cultural Routes programme network. It explains that the establishment of such a model is a part of a larger strategy of sustainable Cultural Routes management, which contains four main dimensions: institutional (to which participatory model of network governance belongs), environmental, socio-cultural, and economic (financial). The chapter also offers some conclusions from the Network Survey of the Council of Europe Cultural Routes conducted in 2012, and provides some recommendations on the implementation of the four main principles of sustainable Cultural Routes management for individual itineraries as well as for the Council of Europe Cultural Routes programme in general.

3.1.1. Why networks are important

European cultural networks are currently playing a vital role in transnational co-operation across diverse sectors and in doing so, are furthering the EU's mission to support cultural co-operation in Europe. In fact, networks are increasingly and widely valued by intergovernmental institutions, foundations, and national and regional governments for their ability to work effectively across borders and deliver a substantial range of benefits and achievements:

European networks make a vital contribution to transnational co-operation across diverse sectors of arts and heritage fields. A contemporary phenomenon, they represent a flexible and dynamic way of working which brings together professionals across Europe who share common concerns.

(Staines 2003)

There are different types of networks, as they may serve different purposes. Transnational cultural networks are normally created to increase communication and mobility of people, ideas and experiences, thereby providing professional development, training and increased employment opportunities. They are also an effective means of representing a group or alliance at a national, transnational or international level.

3.1.2. Defining network governance

Network governance is often used to co-ordinate complex projects and develop multifaceted products and services in unpredictable and competitive environments. This is for the reason that its implicit, socially open-ended (and not legally) binding contracts allow for adaptation to environmental contingency and for co-ordination and preservation of exchanges in conditions of uncertainty. A large body of literature has been developed on the subject since the 1990s (Newman 2004; Jones et al. 1997). This literature defines network governance as a co-ordination of formal contractual relationships within organisations and among them by informal social systems, rather than by legally established structures.

As mentioned above, networks exist in many forms. They can be dominated by loose and informal contacts or take the form of tight and formalised structures. They can be intra- or inter-organisational, short-term or enduring, and focus on a specific segment of society, or society as a whole. Networks can expand on their own or be initiated, directed and co-ordinated (governed) by one or a group of individuals or organisations. Considering these characteristics and taking into account the existing literature on network governance, the author suggests a simplified definition of network governance for the purpose of this handbook – network governance is a group of individuals or institutions engaged in collaboration around a specific subject or issue. This group is not accountable to any government;¹ its participants interact in an open and trusting environment facilitating free flow of information, know-how and available resources within and/or among group members.

3.1.3. Advantages of network governance

Four main advantages of network governance have been recognised, broadly. These include (Hassall 2009):

- ▶ specialisation;
- ▶ innovation;
- ▶ flexibility and speed;
- ▶ improved outreach.

Specialisation

Networks are formed with regard to a particular subject or issue, which comes to the attention of a group of individuals, organisations or even governments, and requires a response action (e.g. a policy response in the case of government). Thus, networks are specialised in nature. Given their loose arrangements, networks allow for a certain degree of freedom in terms of deciding who will participate. This feature is of particular advantage in situations where specific or technical issues are to be addressed, and when certain expertise is needed.

For example, with regard to the Council of Europe's Cultural Routes network, the advantage of specialisation is especially visible in cases when specific expertise, for example in SME generation or sustainable tourism development, is lacking in a particular destination, location or even across the whole route. The diversity of expertise, thematic focus and capacities of the Council of Europe-certified Cultural Routes, along with the flexibility of their networks, mean that the experts required can be found within their structure in order to address the issue in question in a timely and appropriate manner.

Innovation

Networks offer much more viable environments for innovation than formally set-up systems (Khovanova-Rubicondo 2011). Networks innovate more, as they create communities of practice that bring together people and organisations who would not have met otherwise (Borg 2007). The number of networked individuals (or organisations) engaged in working on a certain subject or issue, contributing their vast range of expertise, backgrounds and approaches, is much larger in a network than in any formally established system. In addition, networks allow

1. Although a government can initiate the formation of a network and be involved in its monitoring.

individual actors to share knowledge, experiences, resources and information, and to co-ordinate their efforts to find solutions in a short period of time, in a way which cannot be always achieved by traditional hierarchical or formally restricted systems. The 2011 study on the impact on SMEs (Council of Europe) demonstrated how the established network governance model of the Council of Europe Cultural Routes programme has facilitated or will facilitate (within the routes to come) the creation of best-practice exchange, innovation implementation and adaptation.

Flexibility and speed

Additionally, networks offer the advantage of flexibility and speed as they can be formed quite quickly in response to a specific issue. Network members can be also replaced or removed in a very short period of time, which means that they can change rapidly in their size and composition, adapting to environmental changes or situations of uncertainty much more easily than formally established structures. A particular advantage of using network governance over traditional hierarchical arrangements is visible in the management of urgent or critical situations. The speed of response needed in such circumstances is invariably found in networks, and rarely within hierarchical structures.

As revealed by the 2012 network governance survey of the Council of Europe Cultural Routes conducted by the author of this chapter, the improved degree of communication between the Council of Europe Cultural Routes – resulting from the implementation of a network governance model in the Cultural Routes programme – contributes undeniably to the speed of information sharing among participating routes, helping them to address issues that arise in a timely and appropriate fashion.

Improved outreach

The use of public-private partnerships has been gaining momentum for a number of years, especially in areas which have required huge financial and human investment (Hassall 2009). Network governance has played an important role in the success of these ventures due to the fluid relationship between the public and private sector allowing the partnering organisations to distribute their responsibilities according to their capacities and competencies, and to reach higher productivity and impact levels. In this way, both sides benefited from greater accountability, a lower burden of bureaucracy, increased efficiency and effectiveness of partnerships.

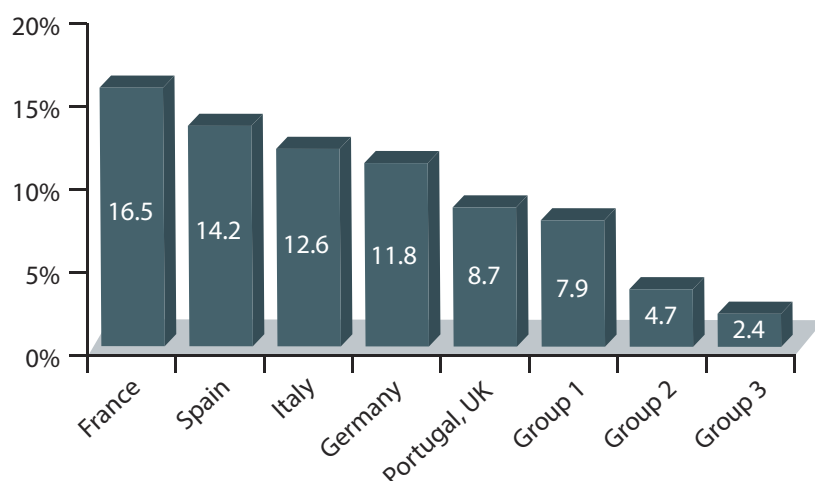
Examples of public-private partnerships within the Council of Europe Cultural Routes are numerous. As experience has shown, routes help organisations identify potential partners and establish collaborations with network participants (other routes or SMEs and non-governmental organisations involved) much faster and easier than with organisations outside their network. The success of such partnerships is also more certain, as the opportunities to find compatible partners in a comparatively short period of time are much higher within the network than outside of it.

3.1.4. Transnational cultural networks of the Council of Europe

It is noteworthy that the network governance model has proven successful for many other Council of Europe programmes. A number of transnational cultural networks have been established within the last decade. For example, the European Heritage Network (HEREIN), an initiative of the Council of Europe, is a permanent information system bringing together government departments responsible for cultural heritage under the umbrella of the Council of Europe. Since its establishment in 1999 the network has become a reference point for government bodies, professionals, research workers and non-governmental organisations active in this field.

The Council of Europe Cultural Routes programme has been successfully operating since 1987. It is aimed at preserving the diversity of European culture and heritage, and at promoting understanding of European history. Yet it was only in 2004 that the programme adopted the network governance model into its structure. Today the programme comprises 26 certified routes that link together 46 countries. Statistical analysis of the Council of Europe Cultural Routes crossings in these countries demonstrates visually not only the magnitude and diversity but also the density and outreach of the Council of Europe Cultural Routes network. Figure 15 shows the percentage share of the routes' crossings by country.

Figure 15: Council of Europe Cultural Routes crossings by country, 2012



Source: Council of Europe, 2011

France (16.4%) is a leader in Cultural Routes network accumulation followed by Spain (14.2%), Italy (12.6%), Germany (11.8%), Portugal and the UK (both have a share of approximately 8.7%). The rest of the countries accumulate less than 8% of Cultural Routes crossings and are grouped into three groups as follows:

- ▶ Group 1: 7.9% to 5.5% share – Belgium, Switzerland, Croatia, Greece, Norway, Poland, Sweden;
- ▶ Group 2: 5% to 2.5% share – Netherlands, Austria, Czech Republic, Denmark, Lithuania, Serbia, Slovenia, Estonia, Hungary, Malta, Romania, Turkey, Ukraine;
- ▶ Group 3: < 2.5% share – Bosnia and Herzegovina, Cyprus, Finland, Ireland, Latvia, Luxembourg, Russian Federation, Slovak Republic, Albania, Andorra, Iceland, Moldova, the former Yugoslav Republic of Macedonia, Armenia, Azerbaijan, Bulgaria, Georgia, Liechtenstein, Monaco, Montenegro, San Marino.

These three groups deserve particular attention, as they represent the underexploited potential for future Cultural Routes programme development in countries now not well represented.

Comparing this statistical summary with the previous analysis of Council of Europe Cultural Routes network crossings (density), which was conducted in 2011 within the aforementioned study on the impact on SMEs (Council of Europe 2011), reveals some interesting dynamics in programme development (Figure 16). For instance, in 2012 Spain and Germany moved a step higher in their accumulation of Cultural Routes crossings: Spain from third (2011) to second (2012) position, and Germany from fifth (2011) to fourth (2012). Portugal and Italy gave up their places to Germany and Spain, respectively. A number of countries, such as Ukraine, Turkey, Romania, Denmark, Lithuania, Serbia, Estonia and Malta moved from Group 3 (with a percentage of Cultural Routes crossings below 0.6% in 2011) to Group 2 in 2012, evening up their degree of Cultural Routes accumulation with the Netherlands, Austria and the Czech Republic (with 2.5% to 5% of the share of Cultural Routes).

These trends indicate that the network of the Council of Europe Cultural Routes programme is a dynamic system, which remains in a constant process of change or development. It either expands by approving and issuing certification to new programme members, particularly those from underrepresented regions and countries, or readjusts the “size” of its network by withdrawing certification from those members that do not conform with programme requirements (reducing the actual number of network participants).

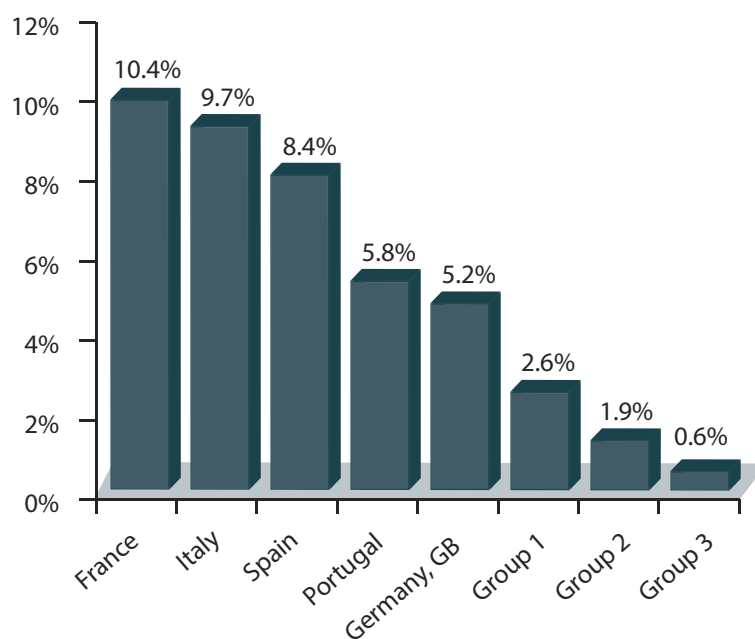
Once again, countries may be grouped into three categories:

- ▶ Group 1: Belgium, Czech Republic, Greece, Norway, Poland, Sweden, Switzerland;
- ▶ Group 2: Algeria, Austria, Croatia, Cyprus, Lebanon, Morocco, Netherlands, Slovenia, Tunisia;
- ▶ Group 3: Albania, Argentina, Armenia, Azerbaijan, Belarus, Bulgaria, Denmark, Estonia, Jordan, Lithuania, Malta, Romania, Russian Federation, Serbia, Slovakia, Syria, Turkey, Ukraine.

Given the characteristics of the Cultural Routes programme described above, it is not surprising that the concept of a network is at the core of the “Cultural Route” definition by the Council of Europe in CM/Res(2013)67:

Cultural Route: a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.

Figure 16: Council of Europe Cultural Routes crossings by country, 2011



Source: Council of Europe, 2011

The need for strengthening Cultural Routes network governance emerged strongly from the 2011 study on the impact on SMEs (Council of Europe).² Experts concluded that even though a number of Cultural Route partners are collaborating effectively and are producing remarkable results particularly at the local level, these collaborative practices could be enhanced by professionally applied network governance models and availability of funding for key skills development, capacity building, training, networking and cross-marketing activities. A lack of co-ordination at the European and programme level is one of the most keenly felt problems hampering transnational collaboration, the development of common cultural tourism initiatives, products and services. In particular, the study reported the lack of connectivity and adequate communication/collaboration tools to assess market opportunities for cultural tourism products, and to estimate funding options – at the European, national or regional levels – for further development of the routes.

Furthermore, a focused survey conducted with the Council of Europe Cultural Route managers in 2012 demonstrated the necessity to establish a more democratic, participatory form of network governance for the Cultural Routes programme as a whole, as well as to ensure that the same governing principles are respected within the individual Cultural Routes, as defined by CM/Res(2013)67.

3.1.5. What is governance in networks?

As a separate concept, governance in networks represents an established structure that defines the role of autonomous network partners in implementing a strategy and/or activities of the network. Such a structure is usually described and supported by a network agreement – a statute or a charter, for example – which ensures that the individual behaviour of network participants follows the rules of an established partnership. This established structure, together with performance evaluation and strategic short- and long-term planning, represents the cornerstone of sustainable network development and management.

Furthermore, governance in networks ensures permanent knowledge and information exchange, and the creation of relevant collaborative platforms that, in turn, allow participants to develop and launch common activities and strategies to drive their implementation and encourage best practice, innovation and information dissemination.

The Cultural Routes of the Council of Europe are a product of the interactions of their members, thus a clear, well-defined and governed network structure is a suitable arrangement for their successful development.

2. Contribution Agreement N SI2.599778 on "European Commission – Council of Europe Joint Program 2011-2012 on European Cultural Routes"

3.1.6. Sustainable Cultural Routes management

It is noteworthy that, while diverse in their cultural legacy, thematic focus, target groups and formal structures, the Council of Europe Cultural Routes – as a network – are united in their common goal to manage their cultural heritage professionally and sustainably, in order to ensure its continuous protection and preservation, and to draw obvious benefits from their cultural legacy for local communities along the routes' destinations.

Sustainable management of cultural heritage is likened to sustainable development, generally defined as a process that “meets the needs of the present without compromising the ability of future generations to meet their own needs” (Brundtland 1987). It is within this framework that sustainable development and management activities have been initiated within a group of Cultural Routes with particular focus on social well-being and economic development of the communities in their destinations; respect of socio-cultural authenticity and diversity of their cultural legacy and traditions; and environmental and natural resource protection. It is this focus along with the emphasis on mutually beneficial transnational collaboration on sustainable and responsible heritage management that makes the Council of Europe Cultural Routes programme different from similar international initiatives run by the European Commission, UNESCO, UNWTO, the Organization of Ibero-American States, and others.

Today, the Cultural Routes are working along the lines of four major principles of sustainable cultural heritage management, improving their models of cultural and natural heritage preservation and performance evaluation and applying these principles to their individual socio-economic, geographical, political and environmental contexts. These principles (or dimensions) of sustainable heritage management are:

- ▶ environmental (e.g. preservation of natural resources);
- ▶ socio-cultural (ensuring cultural exchange, diversity, social well-being and values);
- ▶ economic (financial and economic efficiency in cultural heritage and resources management);
- ▶ institutional (development of democratic models of governance, ensuring participatory approaches).

Direct inquiries put to Cultural Route managers revealed that 60% of the routes are working along one or more of these sustainability dimensions. Environmental and socio-cultural dimensions are the most popular among the routes, so almost half of the Council of Europe routes are currently carrying out environmentally sustainable practices, are ensuring cultural exchange and diversity representation, and enforce social values and well-being within their networks. Economic sustainability always represents one of the main operational goals for Cultural Routes, yet this goal is very often difficult to achieve, given the limited financial resources available for cultural projects, particularly in the aftermath of the economic crisis.

In fact, network governance embodies the implementation of the institutional dimension of sustainable Cultural Routes management across the whole cultural network. A new participatory model of the Cultural Routes network governance was established and is currently used as a part of this larger framework of sustainable Cultural Routes management.

Since quality network governance goes hand-in-hand with regular performance evaluation, the Cultural Routes undergo regular assessment of their performance against the programme's established objectives. Performance evaluation is becoming increasingly important for continuous and more accurate tracking and estimations of the progress of Cultural Routes, as well as their capacity, needs, requirements and potential.

The ability to map social, economic and environmental impact is also essential for sustainable development of the routes, quality management of their tangible and intangible heritage, and communication with citizens, taxpayers, political leaders, investors and other stakeholders. For this reason, a set of additional surveys is regularly conducted by the EICR and a number of its experts. In order to study the quality and practice of network governance within the Cultural Routes, the author of this chapter conducted a purposefully designed survey in 2012. In particular, this survey helped to reveal the Cultural Route managers' expectations of the implementation of the network governance model in the programme structure. It also demonstrated the Cultural Routes' potential for further and deeper integration of network governance principles in their functioning. Some of the findings and conclusions from the survey are presented below.

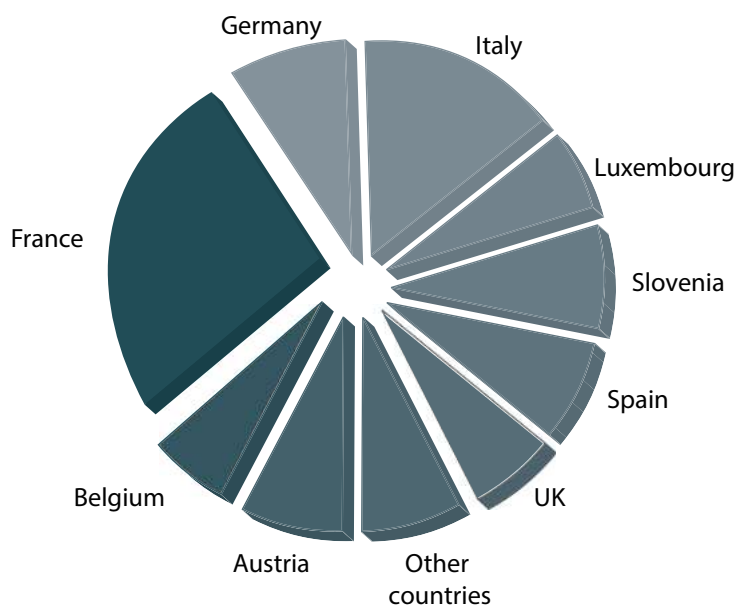
3.1.7. Network Survey of the Council of Europe's Cultural Routes

The main objectives of the 2012 Network Survey were to learn more about the status and existing governing structures within the Council of Europe Cultural Route networks, to better understand the value of these transnational networks for their members, and to estimate the degree of their transnational connectivity.

At the time of the survey, 24 routes that connected 47 different countries in one network were certified by the Council of Europe. Cultural Routes networks had been in operation from less than 3 years (27.8% of the

routes) to more than 10 years (more than 50% of the routes). Figure 17 lists the European countries where Cultural Routes' head offices are located, according to the survey.

Figure 17: Council of Europe Cultural Routes head offices by country, 2012



Source: Council of Europe, 2011

3.1.8. Conclusion

Cultural projects such as Council of Europe Cultural Routes are increasingly becoming a focal point for transnational collaboration and networking. These networks are capable of not only improving economic conditions of remote cultural destinations through income generation for local communities, innovation implementation and adaptation, but also of contributing directly to local communities' competitiveness, jobs creation and the social well-being of their citizens.

Efficient organisation and co-ordination of the Council of Europe Cultural Routes is crucial for the successful functioning of their networks. Hence the focus of this chapter on governance of the Cultural Routes programme network as a part of its sustainable management.

The chapter offered a review of the principles, approaches and processes leading to the establishment of a new participatory model of governance for the Cultural Routes programme network.

The need for improved Cultural Routes networks has evolved through the history and practice of the programme. It presented some valuable conclusions from the 2012 Network Survey of the Council of Europe Cultural Routes, which confirmed the need for improved network governance of the programme.

The recently established participatory model of network governance formalised the structure of the Council of Europe Cultural Routes programme network and further reinforced the commitment of its members – Cultural Routes – to actively participate in network activities and facilitate transnational connectivity through collaborative practices development, cross-border knowledge and information exchange, resource sharing, and stronger links among network stakeholders.

Key questions

1. Why are networks so important for the Council of Europe's Cultural Routes? Do you know other examples of European cultural networks?
2. Could you define "network governance"? What are the main principles?
3. What are the most important dimensions for sustainable management?
4. How is the governance of your network organised?
5. How do the relations between members work?

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3.2. NEW TOURISTS AND NEW TOURISM STRATEGIES FOR CULTURAL ROUTES

Wided Madjoub

” *I hear and I forget.
I see and I remember.
I do and I understand.*

Confucius

This chapter is a kind of toolkit; it is designed to be a practical resource, providing managers of Cultural Routes with information to craft new experiences for visitors. It answers three main questions:

- ▶ how to shift from products to experiences?
- ▶ what are the tools to assess experiences?
- ▶ how to develop new experiences?

3.2.1. Introduction

Cultural itineraries, nowadays, represent a new approach to the notion of both heritage conservation and cultural tourism. The increasing integration of culture as a basic element in tourism consumption is an innovation in itself. This represents for many authors the sign of a new kind of tourism, different both in quantity and quality, wherein tourists appear to be motivated by special interests rather than package tours, and are searching for experiences and new sensations.

In the last few decades the tourism industry has experienced increasing competition in markets, coupled with the enhancement of communications and interactive access to information. This process has empowered the tourist. The passive role of the tourist in market transactions has shifted towards a more active one: the focus is now on their interaction with organisations and the market environment and with their desire to live an experience.

Tourism experiences are no longer just provider-generated but co-produced, often via social events that occur in communities. Indeed, the transformation of tourists from a “passive audience” to “active players” is facilitated by the digital environment and information and communication technologies. Single exchange transactions are transforming into relationships in which value is created through the interaction process itself. Experiences, creativity and co-creation of value are increasingly important in tourism strategies for cultural itineraries. The purpose of this chapter is to explore this new context and propose strategies for Cultural Routes.

3.2.2. Is a new type of tourism arising?

For many scholars, a new era has arrived and a new kind of tourism is emerging: sustainable, and environmentally and socially responsible. A new type of tourist is driving it: more educated, experienced, independent and respectful of cultures.

Over 30 years ago, Read (1980) asserted that most tourism would be “REAL”: Rewarding/Enriching/Adventuresome/Learning Experience. Indeed, the tourism industry has undergone profound changes since the 1990s and Poon has categorised the following factors responsible for this: new consumers, new technologies, new forms of production, new management styles, and new prevailing circumstances.

Table 8: Old tourist v. new tourist

Old tourist		New tourist
Group	→	Individual
Search for the sun	→	Experience nature
Follow the masses	→	Affirm individuality
Just to show you had seen something	→	Just for the fun of it
Having	→	Being
Escape	→	Fulfilment

Source: Poon, A. (2003), “Competitive strategies for a new tourism”, Cooper C. (ed.), *Classic review in Tourism*, Channel View Publications, Clevedon, page 132.

Characterising the changes

By the 2000s there was a shift in emphasis from passive fun to active learning and the quality and genuineness of visitor experiences became crucial to future success in a competitive market. Changkai (2010) characterises these new trends of tourism consumption:

- ▶ the tourist's rational consumer demand shifted to the emotional;
- ▶ the standardisation of travel content in consumer demand shifted to the individual;
- ▶ the tourism value of the content of consumer demand shifted to experience;
- ▶ passive consumer demand became active;
- ▶ tourism consumption demand became greener in outlook;
- ▶ the material content of consumer demand turned to culture;
- ▶ travel consumer demand for entertainment became motivated by beauty.

"New" tourists are seen to be environmentally sensitive and respectful of the culture of local communities, and they are looking to experience sensations and learn. "New" tourists are first of all participants: they are no longer spectators.

From assumptions of experience

Managers of Cultural Routes are aware of the importance of customer value and emphasise an image of quality for their itineraries through customer service, but this is not enough: customer value today is more than quality products and superior customer service. According to the Experience Economy (Pine and Gilmore 1999) framework, today's customers want more than just high-quality goods and services. Value for today's customer comes equally from positive, engaging and memorable experiences. Value refers to the benefits the customer perceives he gets not only from the goods and services, but also from interactions with people and places, which help shape the experience.

Creating these positive, memorable experiences is where qualities of vision, innovation, opportunity recognition, and a passion for change come into play for the small business operator. These positive, engaging, memorable experiences (experiential value) result in differentiation from competitors, large and small (Pine and Gilmore 1999).

Figure 18: Pine and Gilmore's Progression of Value



Agriculture economy → Industrial economy → Service economy → Experience economy

Source: Pine, J. and Gilmore, J. H. (1999), *The experience economy. Work is theatre & every business a stage*, Harvard Business School Press, Boston.

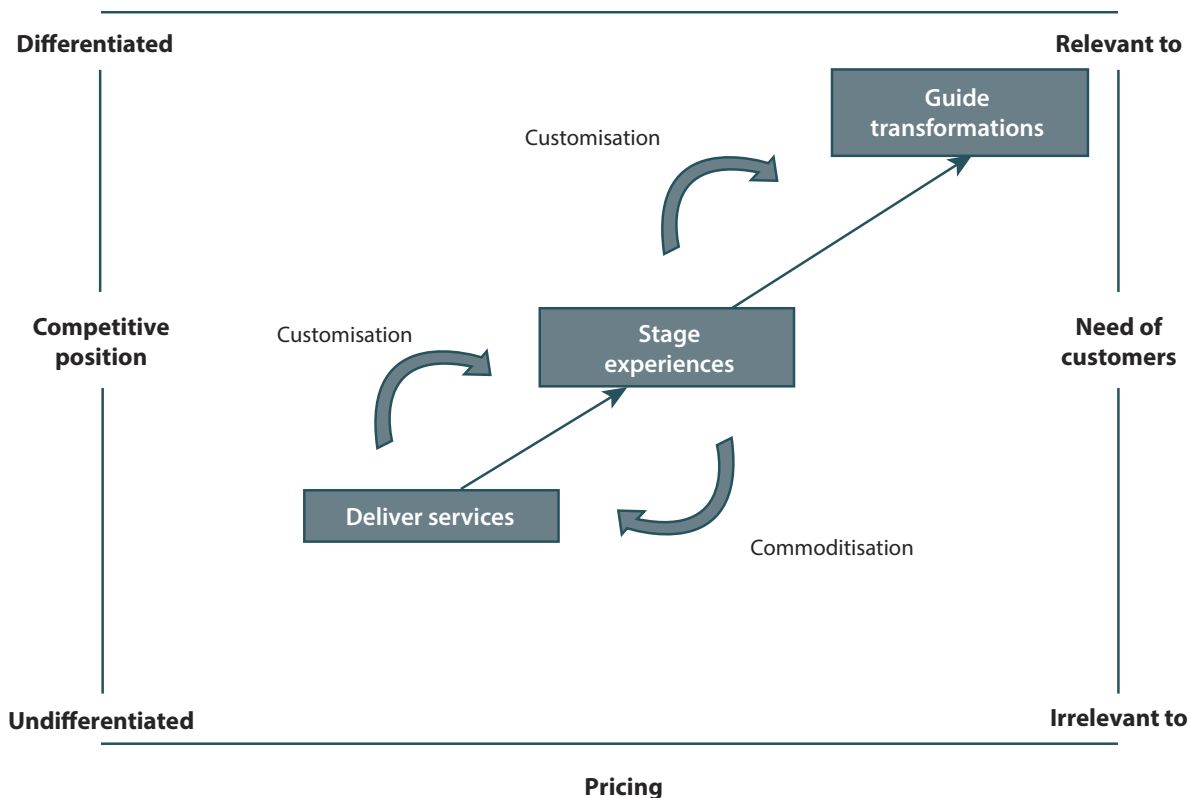
Pine and Gilmore (1999) define products and services as consisting of four components, each adding value to the product or service:

- ▶ the first component is "commodities" – these are things we extract from the ground and sell in the market;
- ▶ the second component comprises the goods needed to provide the service;
- ▶ the third component (services) is used to promote sales;
- ▶ experiences are the fourth component, incorporating commodities, goods and services and using these as elements in developing tourism offers that are designed to create lasting memories.

The Experience Economy reflects expansion of customer expectations to include positive experiences. In addition to quality goods and superior customer service, Cultural Routes must add value in new ways to differentiate themselves.

Figure 19: Progression of economic value from commodities to experience

The progression of agency value



Source: Pine and Gilmore 1999

Every level of value added to enhance visitors’ experiences sets Cultural Routes apart from their competitors. Adding value from positive, engaging, memorable experiences can offer a competitive advantage that:

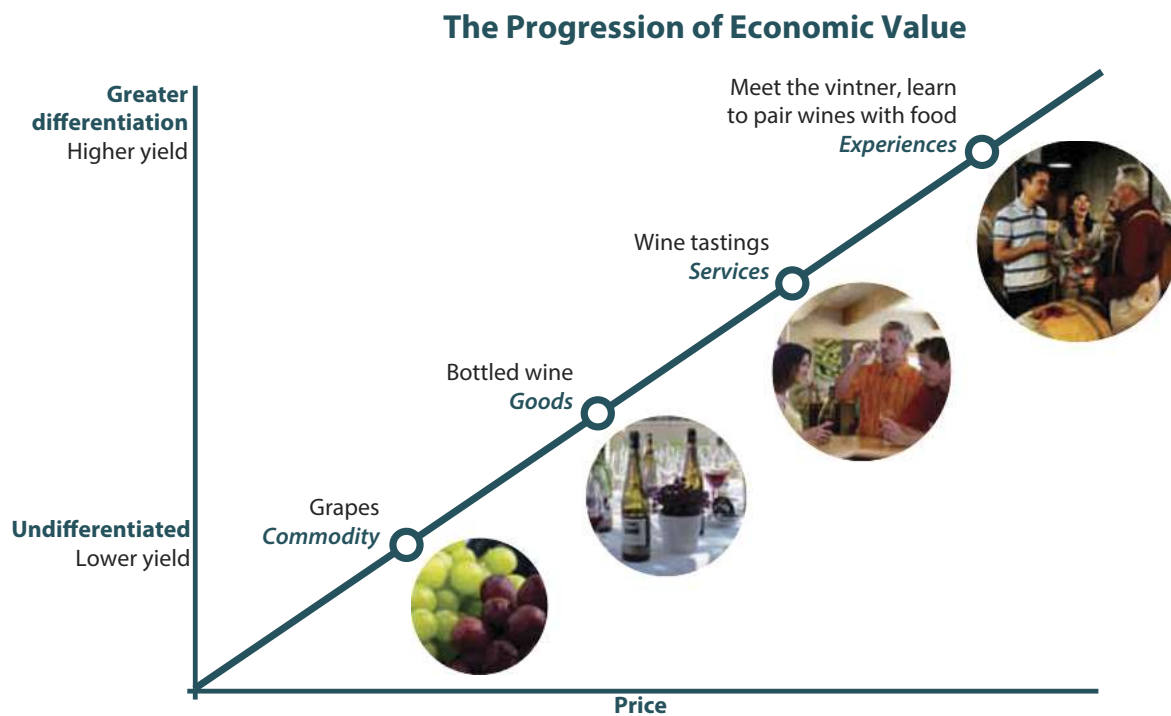
- ▶ fully satisfies customers;
- ▶ builds loyal customers;
- ▶ increases customers’ willingness to pay more;
- ▶ encourages positive word-of-mouth;
- ▶ recruits new customers;
- ▶ enhances the business image;
- ▶ differentiates the business from its competitors;
- ▶ makes it difficult for competitors to copy the business.

Let us present an example of progression of value using an example of agri-tourism, that of a wine supplier. This “experience” concept has direct linkages to the agri-food sector and tourism: Figure 20 provides a simple example of how the scale applies.

In this example, the value is dependent on consumers’ experiences with each of the individual operators within the tourism supply chain. The wine tourist’s experience consists of:

- ▶ restaurants;
- ▶ lodging (B&Bs, hotels);
- ▶ wineries;
- ▶ retail (antiques, boutiques, souvenirs);
- ▶ cultural attractions (museums, heritage houses);
- ▶ recreation (parks, rails-to-trails, boating);
- ▶ transportation (roadways);
- ▶ landscape (winescape).

Figure 20: Progression of value



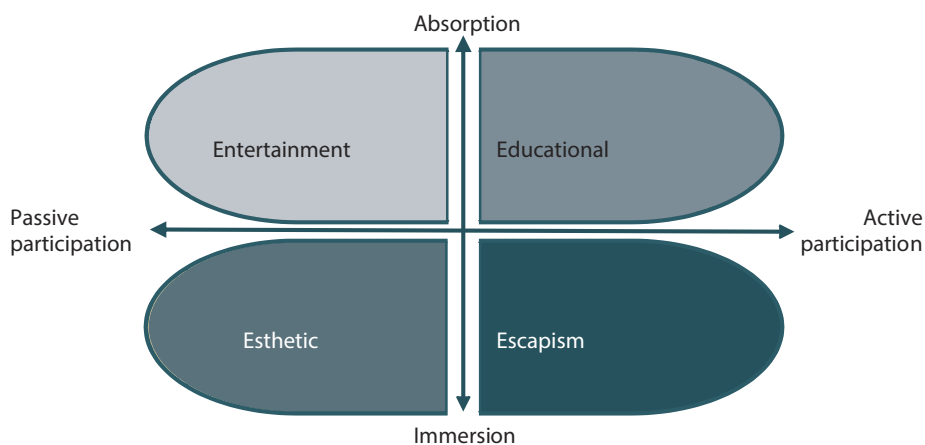
Source: Canadian Tourism Commission (2011), *Experiences – A toolkit for partners of the CTC*, 2nd edition, Canadian Tourism Commission, page 10.

In Figure 21, we present Pine and Gilmore’s (1999) Experience Economy strategies, which help a Cultural Route manager innovate by creating experiential value for the customer. The Experience Economy offers four realms of experiential value to add to a business. Pine and Gilmore (1999) termed these realms the 4Es:

- ▶ educational;
- ▶ esthetic;
- ▶ escapist;
- ▶ entertainment experiences for the business.

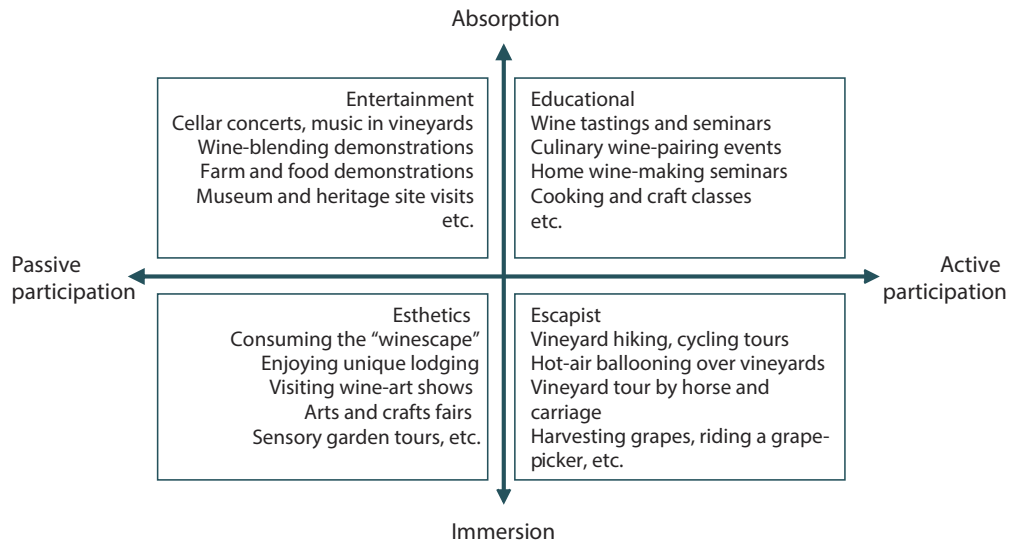
The four experiences vary, based on the customer’s active or passive participation and absorption or immersion in the experience. Active or passive participation entails the level of customer involvement in creation of the experience. For instance, the customer can actively participate in a product trial or passively watch a product demonstration performed by a staff member. Absorption is “occupying customers’ attention by bringing the experience into the mind” and immersion is “becoming physically or virtually a part of the experience itself” (Pine and Gilmore, 1999).

Figure 21: Four experiences based on level and form of customers’ involvement



Source: Pine and Gilmore 1999

Figure 22: The 4Es for the Iter Vitis Route



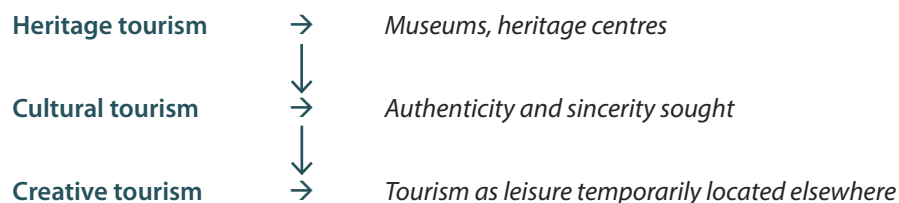
Source: inspired by Quadri-Felitti, D., & Fiore, A. M. (2012), "Experience economy constructs as a framework for understanding wine tourism", *Journal of Vacation Marketing*, 18(1), pp. 3-14.

The 4Es are differentiated by the form of customer involvement, as shown in Figure 21. The passive participation of the customer in an experience offered by business characterises the Entertainment and Esthetic dimensions, while active participation characterises Educational and Escapist experiences. The customer who passively participates in an experiential activity or setting does not directly affect or influence these experiential offerings, whereas an active participant will personally affect these activities and settings. The customer typically "absorbs" Entertainment and Educational experiences and "immerses" in Esthetic and Escapist experiences.

Through creative tourism

The increasing integration of culture as a basic element in tourism consumption is a change that represents, for many authors, the sign of a "new tourism", different in quality and quantity from "cultural tourism". Cultural Routes belong to this new type of tourism, known as "creative" as defined by Prentice and Andersen (2007). We must distinguish (Figure 23) the "patrimonial tourist" who visits a country to learn and to know about other cultures, but through, in the majority of cases, a passive process that is limited to visits to archaeological sites and monuments, museums, and participation in festivals. This form of tourism does not encourage tourists to express themselves, and they are thus simple consumers of sites, observers. This form of tourism, known as patrimonial, is based on consumption of a cultural product and through a passive experience. The cultural tourist engages in a more participatory experiment, with a more pronounced interest in the local culture, along with a desire to know and discover. The creative tourist, who represents a third stage in the evolution of this form of tourism, goes even further. This is based on the desire to learn, to live with and take part in a meaningful experience.

Figure 23: Conceptual expansion of creative cultural tourism



Source: Richards, G. (2001), "The experience industry and the creation of attractions", Richards G. (ed.), *Cultural attractions and European tourism*, CABI, Wallingford.

Creative tourism is becoming increasingly important not just to promote the culture of a place, but also to use tourism to support the identity of the destination and to stimulate the consumption of local culture and creativity (Richards and Wilson 2006). According to a report planning the 2008 International Conference on Creative Tourism (UNESCO/CCN 2006): "Creative Tourism is a voyage turned towards a committed experiment and authenticates, implying the participative training of arts, the heritage, or a specific aspect of the place. It provides a bond with the residents of the place and creates this culture."

The development of skills through consumption is also linked with a high level of involvement and absorption in the experience, which has resonance with the ideas of Holbrook and Hirschman (1982). “Creative tourism” requires high involvement on the part of tourists, a search for experiments and feelings. The creative tourist wants to dissociate himself, wants to see and discover, and especially wants “to be”. The creative tourist preaches comprehension, and appreciates cultural activities, physical and sporting. Consequently traditional cognitive designs are not suitable any more. Creative tourism is driven by factors emanating from the sphere of consumption and from the production side. These include the increasingly skilled nature of consumption, the growing importance of experiences and a greater role for intangible and everyday culture in tourism.

Co-creation of value

What the tourist is seeking in these local places is more contact with real people and engagement with the local culture and creative practices. Co-creation offers much more stimulating experiences and enables participants to develop themselves through these experiences (Pine and Gilmore 1999). Co-creation should not be seen as outsourcing or as the minimum adaptation of goods or products as if it were tailor-made. Consumers want much more. There is a need for the creation of meaningful and specific value for individual consumers through personal interaction with the company. For Prahalad and Ramaswamy (2004) the company and the consumer are increasingly creating value through personalised experiences that are unique to each individual consumer. The co-created experience becomes, then, the basis of value. They define co-creation as “[e]ngaging customers as active participants in the consumption experience, with the various points of interaction being the locus of co-creation of value” (2004: 16).

The “value” that the visitor obtains is inherent in the experience itself. Dimensions of the experience are produced in part by the visitors themselves through their personal thoughts, feelings, imaginations and the unique backgrounds that they bring with them to the leisure setting. By encouraging visitors to co-create their service experience, the aspects that they individually value are likely to be incorporated into the experience, making it unique and personal to each individual visitor. In our context, the experience of place seems to be the core of cultural itineraries. Cultural itineraries are a kind of new space for discovery, relations and feelings, and thus an innovative tool. They integrate both physical and immaterial heritage into the production of experience and emotion.

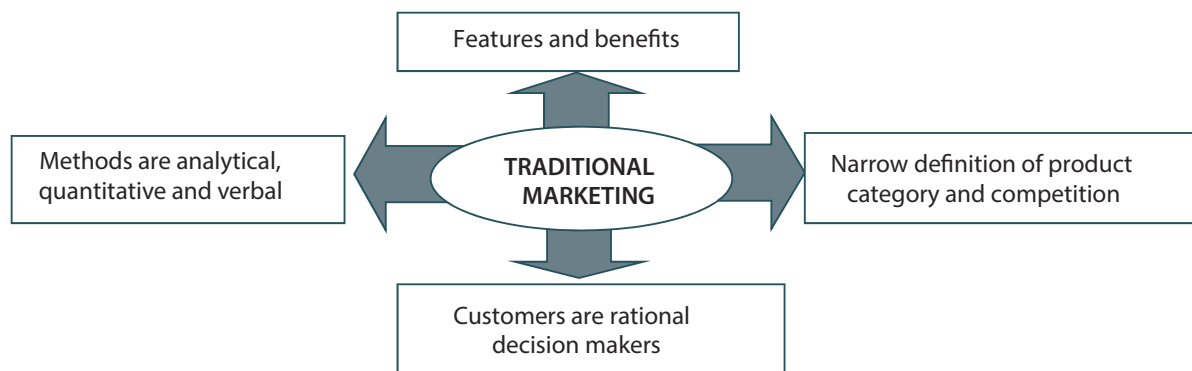
3.2.2. Strategies for Cultural Routes: reinventing tourism?

Managers of Cultural Routes are often not aware of the experiential potential of their itineraries, nor how they can develop experience. In order to improve the process of crafting a memorable visitor experience, we will first consider the main differences between traditional marketing and experiential marketing. Then we will focus on how to develop memorable experiences.

Brand image and marketing of Cultural Routes

First of all, a brand is a promise to a customer. It is a promise to provide a benefit that the customer values. Traditional marketing tries to “sell” the consumer the features and benefits of something, while experiential marketing allows the consumer to experience and test it for themselves. Traditional marketing has made important contributions in both strategic concepts (segmentation, targeting, positioning) and tactical concepts (the four Ps), but its focus is mainly on features and benefits.

Figure 24: Characteristics of traditional marketing



Source: Schmitt, B. H. (1999), *Experiential marketing: how to get customer to SENSE, FEEL, THINK, ACT and RELATE to your company and brands*, The Free Press, New York.

Schmitt (1999) coined a new term, “experiential marketing,” and provided a strategic framework for it. Traditional marketing views consumers as rational decision makers who care about functional features and benefits. In contrast, experiential marketers view consumers as rational and emotional human beings who are concerned with achieving meaningful experiences. That is to say, “Learn something by doing something with someone who lives here.”

This is a way of learning-by-doing, by creating ways for everyone to learn, to take part, to make, to cook, to create music, to produce art and crafts, to have conversations with each other, and to experience people, places, stories, ideas, and, in fact, to take part in unique things to do in the area. Cultural Routes strategies have to move from traditional “features-and-benefits” marketing towards creating experiences for their customers. Engaging all five senses is also important because the more sensory an experience is, the more memorable it will be. Cultural Routes have then an important role to play: combining these elements to best meet the expectations of tourists.

Tools to assess experience

How to shift from products to experiences? Keep in mind that “a product is what you buy; an experience is what you remember.” Then, developing single experiential programmes or experiential packages begins with asking different questions. Experiential packaging and programming begins with the following:³

- ▶ what makes our community special (e.g. people, places, stories, traditions, activities)?
- ▶ what memories do we want our visitors to leave with?
- ▶ what visitor interests are aligned with what we have to offer?
- ▶ whom do I need to collaborate with to craft a relevant, engaging visitor experience?
- ▶ which experiential programmes exist, or could be developed, to form the foundation of a package or elements of a package?
- ▶ how can the experience be personalised?
- ▶ what unique, authentic and local treasures can be celebrated, showcased or engaged in?

Experiential tourism is a way of realising and enhancing the value of heritage and culture, by offering origins and popular culture, by evoking curiosity, by signifying meanings to visitors, facilitating engagement and expression, and so on – the logic of experiential tourism is that it takes the tourist outside of conventional cultural offerings. It needs therefore to integrate attractions fully with their surroundings, to integrate attractions with interpretative strategies. What are the key ingredients in creating tourism experiences for visitors? Table 9 presents a checklist for experiential packaging.

Table 9: Checklist for the creation of memorable experiences

1	Choose a theme that will guide and harmonise the types of activities to be included in the Cultural Route
2	Determine the types of experiences that the manager of the Cultural Route wants to create for visitors
3	Find activities, attractions, places and local experts who could be part of the visit for each destination expected to be visited
4	Determine the ideal group size (minimum and maximum) depending on the experience that has been created and restrictions related to special places or transport
5	Determine travel providers who understand what you are trying to achieve for visitors and whose image of travel has a positive impact on the Cultural Route
6	Assess what is needed to set the scene, prepare the visitor and ensure that activities are consistent with the theme, and determine what information guides and experts will need
7	Evaluate and decide on the balance between planned activities and unstructured activities, as well as between participatory and passive activities
8	Make choices about the use of souvenir items and reorganise elements that will create and preserve memories, customer loyalty and encourage promotion by word-of-mouth
9	Use the experience to sell travel and create one unique selling proposition to differentiate yourself from competitors

3. Adapted from the Canadian Tourism Commission (2011).

Ideas on how to develop new experiences

It is important to understand that experiential tourism is about a long-term approach to sustainable tourism in which new experiences are added slowly and regularly, building capacity within the local community to offer these experiences, and pricing these experiences as a higher-yield product that is offered to “the right visitors” (niche markets that are looking for these experiences). With time, collaboration and a strategic understanding of the assets and attributes that make your community special, the products developed and experiences offered will lead to increased long-term economic benefits for the community and businesses, and leave lasting memories for visitors.

It could be useful for Cultural Routes’ managers to do a quick brainstorming of what kinds of products, people, places, experiences and stories might be available at the present time in their itinerary. By focusing on the iconic attractions, activities, hidden gems, and local particularities that best speak to visitors’ interests and passions, we aim to build a community experiences inventory.

Table 10: Community experiences inventory

Category	Who can be an experience provider in the community?	What is the authentic experience that can be provided?
Human heritage, history and culture		
Art and crafts		
Food, wine gastronomy		
Local commerce, industry, business and local administration		
Nature-based activity providers		

Managers can use these continuums as a tool to help them craft a memorable visitor experience by mixing essential ingredients into a cultural itinerary.

Table 11: Building memorable visitor experiences

1	Interesting	Enjoyable	Personally relevant
2	Planned activities	Built-in surprises	Unanticipated surprises/events
3	Less skilled, networked tour guides and resource people		Highly skilled, networked tour guides and resource people
4	Passive experiences	Active experiences	Engaging experiences
5	General tourist activities	Special access and opportunities	Exclusivity
6	Engaging two senses		Engaging all the senses
7	Socialising with the group only	Meeting local people	Visit homes and farms
8	Presenting information	Interactive technologies	Hands-on learning opportunities
9	Full itinerary	Assisted free time	Time to explore
10	Contrived experiences		Authentic experiences
11	No special cues or memorabilia		Use of cues and memorabilia

Source: Canadian Tourism Commission (2004), “Defining tomorrow’s tourism product: packaging experiences”, www.tc.gov.yk.ca/fr/pdf/TommorowsTourismProductPackagingTAMS.pdf

In synthesis, Figure 25 presents the main reflections based on a grid that could help the managers of Cultural Routes in building an experience. The main elements of that grid are:

- ▶ what is your target? For what kind of experiences?
- ▶ what is the experiential potential of the itinerary?
- ▶ how to implement the tourism experience in terms of brand, interface with the customer and innovation?

Figure 25: A toolkit for the managers of Cultural Routes

THE TARGET:

- who are my "best customers"?
- should effort focus on customers and the most cost-effective prospects, or that with the greatest potential for development?
- how to recognise the best customers and how to target the best prospects?
- how to touch and attract targeted customers?

EXPERIENTIAL POTENTIAL OF THE ITINERARY:

- what is the typical character of my territory?
- what specific activities would visitors like to see, discover and share?
- what unusual places, not frequented, could be visited by small groups?
- what aspects of local culture, crafts, food, etc. could be valued?
- what people are associated with the itinerary? (e.g. farmer, artist, storyteller, fisherman)

• The goal is to create consumer experiences with high added value, based on five main criteria: sense, feel, think, act, relate.

SET UP THE TOURISM EXPERIENCE

- how to choose experiences based on the themes of the different itineraries
- how to stage the experience, how to choose a story and share it
- planning the experience
- choosing partners and suppliers with care
- managing the experience in terms of product/price/promotion/places
- evaluation

The primary actors involved in the process of value creation through the organisation of visitors and cultural products/events can only be those who live there, contribute to the creation of the territorial network, and contribute to outlining innovative perspectives for the co-creation of territorial value. The local community contributes first because it is part of the territorial area, and secondly because it is involved.

Ultimately, Cultural Routes involve the development and co-ordination of various partners participating in and contributing to the definition of the territorial product, to which the effectiveness of the territorial competitive process is necessarily subordinated. To really contribute to the value co-creation process of a territory, the strategies must be based on the involvement of all the actors, including the local community.

Key questions

1. What kind of tourists are more "Cultural Routes-oriented"?
2. Why is customer value so crucial in the development of the activities along a Cultural Route?
3. Describe and analyse the 4Es theory.
4. How can "creative tourism" be defined and how can it be helpful in adding value to the experience of Cultural Routes?
5. What tools can the managers of Cultural Routes use to create and assess experiences along the routes?

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3.3. FUNDRAISING FOR THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE

Marianna Martinoni

3.3.1 Introduction

” Fundraising in the arts has become an art in itself.

Vera Boltho⁴

Fundraising has become an unavoidable part of the day-to-day work of many arts and culture organisations, given the general reduction in government spending on the culture sector consequent upon the serious economic crisis we are experiencing. Arts and heritage are facing growing competition from all the welfare sectors, since all governments are redefining their priorities. Even highly centralised countries with a strong tradition of public subsidy nowadays encourage cultural organisations to seek funds more broadly. In South and South-Eastern Europe the situation is even more delicate: here the states were once the sole contributors to the arts, but now they have been compelled to reduce considerably their cultural expenses due to the economic situation.

This critical situation compels cultural operators to attract money by involving new potential supporters of arts and culture such as businesses, grant-making foundations and patrons: the challenge for non-profit organisations operating in the cultural field is then the always-growing involvement of those supporters.

This applies also to organisations involved in managing and promoting the existing Cultural Routes: it is time to seek new funding and these funds have to be sought from as wide a range of funding partners as possible, in order for funding requirements not to impede the overall work and objectives of the networks. According to an analysis by the Council of Europe, there are two main funding streams needed at this stage of development of the Cultural Routes (Council of Europe 2011):

- ▶ one dedicated to each Cultural Route (including expenses for training, marketing, regular meetings, annual events, use of information and communication technologies);
- ▶ the other one dedicated to the overall umbrella activities organised by the EICR (that is, training for trainers, support for regional events to create awareness, support for cross-merchandising opportunities, payment for overhaul of information and communication technologies, branding of the Cultural Routes programme).

This chapter aims to provide useful information at the level of the day-to day activities of the different organisations involved in the Cultural Routes programme of the Council of Europe.

The author aims to demonstrate how choosing a suitable strategy for economic sustainability requires an important commitment for the organisation: a fund-spending as well as fundraising activity. This requires time, money and patience, in order to scrutinise the organisation and its environment; know its own stakeholders and its real and potential public targets; and write applications, research target companies and grant-making foundations, and prepare professional presentations.

Moreover the author aims to point out that choosing a suitable strategy for economic sustainability requires an important commitment to create a “culture of fundraising”.

3.3.2. Fundraising for cultural organisations: a new challenge

Up to 10 years ago, the subject of fundraising was of only moderate interest for non-profit organisations operating within the cultural field. Nowadays, research for alternatives to public funding is a highly topical issue due to the dramatic reduction in the predominant role of state support for culture and arts.

Public funding is still the primary source of income for most European cultural institutions. Given the fact that in the last five years the amount of public intervention has shrunk considerably, there is an urgent need to create new sustainability policies to reduce dependence on public funding. Indeed, the interest of the cultural field in fundraising is booming. We refer to fundraising as a set of strategies and actions undertaken by a non-profit organisation in order to engage its potential donors (both private and public) in the creation of a continuous

4. Former Head of the Cultural Policy and Action Department, Council of Europe.

inbound flow of financial, human and material resources, with the aim of supporting its institutional activities and guaranteeing its growth over time.

Unlike in the Anglo-Saxon context, fundraising in the cultural field in Europe is still not considered as a widespread activity. At present, it is run in a non-linear and not very professional manner and it is limited to a few distinct occasions (mostly temporary event sponsorships). Moreover, it is not yet perceived as a valuable strategic asset for organisations operating in the field.

At European level, some models of best practice can be found within both the non-profit and the cultural sector. Some examples of institutions adopting best practice are: art museums (especially contemporary art museums like the Tate Britain, V&A Museum, Solomon R. Guggenheim Foundation), science and new technology museums (Ars Electronica Center, Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci), organisations in the music or theatre field (London Symphony Orchestra), organisations working for the preservation of cultural assets (the British National Trust or the Fund for the Italian Environment), and organisations in the environmental field (botanical gardens). Normally, organisations are given the possibility of choosing the legal structure of a foundation or charity.

It has been a few years now since organisations such as those above began to adopt more structured fundraising plans and more innovative strategies of image and communication: in this sense they can also be regarded as the very first movers in Europe. They generally involve different kinds of private supporters such as:

- ▶ grant-making foundations;
- ▶ companies;
- ▶ citizens.

From an analysis of the available data on international trends, such categories of supporters are actors of greater potential and growing importance in the preservation of artistic and historical heritage and in the funding of cultural organisations. A comparison with more advanced organisations (mostly operating in the Anglo-Saxon area) that habitually apply fundraising strategies to the cultural field reveals that the consolidated inclusion of private donors seems to be the result of:

- ▶ development of specific knowledge and skills;
- ▶ strategic and political choices mainly based on the involvement and valorisation of relationships with the community.

Box 17: The “don’ts” of fundraising

You do not ask only for money but for attention and participation in a worthy cause; what you are looking for is involvement.

Fundraising is not merely research for sponsors. Research for sponsors is only one of the possible ways to involve business companies. However, it may not be the right choice for the fundraising project or organisation.

Fundraising is not an activity generating short-term results. To achieve results requires time, resources and a desire to be involved on the part of the organisation.

Fundraising is not the end or the goal of a non-profit organisation, but a means to reach its own institutional goals.

The main difference between the two approaches lies in asking private donors to support the organisation in order for it to survive, instead of offering them the opportunity to get involved in the activities and projects of the cultural organisation. In this way, donors do not only contribute to the improvement of the organisation’s economic situation, but more importantly, play a major role in bringing significant social and cultural improvements to the community as a whole, through the supported organisation’s programmes.

3.3.3. Before and beyond the road of fundraising in the cultural sphere: considerations and conditions

From an analysis of the methods used by active fundraising organisations to involve private supporters (grant-making foundations, companies, individuals), one can draw out interesting indications as to the main factors influencing good outcomes (Martinoni 2005).

The institutional reputation of the cultural organisation communicating with private donors is of primary importance for the strategy of fundraising. In the case of well-known organisations, brand value (the perception of

the cultural organisation's prestige and reputation at a local, national and international level) plays a decisive role in the strategy of fundraising.

In some cases, the marketing strategy adopted by the cultural institution strongly influences whether the decision to include private donors and companies in particular has a positive outcome. The ability to analyse and monitor the market and to spot the right potential donors; the breakdown of benefit policies; the creation of tailored services and retention strategies involving the donor in the realisation of projects or events; and monitoring the donor's level of satisfaction over time, all these are critical tools determining the success of the organisation and the search for new supporters.

Orientation towards the community and a strong relationship between the cultural organisation and its territory lies at the basis of the winning relationships established with local private enterprises, who are strongly interested in creating or maintaining a solid bond with the city or surrounding territory.

Some cultural organisations leverage high-quality projects and education orientation courses to involve certain categories of the public (especially school-age individuals) and enterprises that are close to the subjects the organisation deals with.

In this sense it is important to underline that there are many differences indeed between organisations working in the performing arts or in the visual arts sector and those working with museums or heritage conservation and promotion.⁵

For a cultural organisation working in the arts or the heritage sector, choosing to adopt fundraising strategies requires a willingness and openness to face challenging situations. It requires:

- ▶ understanding the identity and set of values underlying the organisation;
- ▶ choosing to channel financial and human resources into the organisation to implement the activities of fundraising, thus bringing potential changes at an internal organisational level;
- ▶ analysing the organisation itself as well as the context within which it operates;
- ▶ acknowledging its stakeholders as well as its actual and potential public of reference;
- ▶ improving communication and public involvement strategies;
- ▶ constant planning of activities;
- ▶ committing to regular and transparent communication of the way the organisation manages and makes use of donated resources, specifying the realised projects and initiatives, as well as the achieved results.

The most important thing is that the organisation needs to embrace a culture of fundraising, which should not be segregated from programme activities. It is fundamental that fundraising responsibility is shared among staff and integrated into their planning and implementation.

Box 18: Ten tips for creating a culture of fundraising

1. Send staff and board to fundraising trainings – not just once, but periodically as the need for greater skills arises.
2. Don't segregate fundraising from programme activities.
3. Set aside time once or twice a year at board or staff meetings to discuss some aspect of money and our society's attitudes about it.
4. Make sure you have representation of staff, board, volunteers and members for each fundraising activity.
5. Develop specific ways for people to get involved.
6. Create an annual pledge form on which board members indicate what they are willing to do that year in the area of fundraising (and giving).
7. Leadership from the executive director and the chair of the board are critical. They both need to support the notion that fundraising is a shared responsibility among all members of the organisation.

5. McLroy (2001) states that "lead-in times may be different, building and capital costs are usually much larger in the heritage world, conservation of course can offer fewer opportunities for promotion while the performing arts are less permanent and have smaller audiences, and most of all the time scales for the heritage world are much longer than for the other sectors".

8. Celebrate your fundraising successes.
9. Use an organising model to get people involved.
10. Make a commitment to create a culture of fundraising, knowing that it may take some time. Keep in mind that changing an organisation's culture can sometimes take years. Don't give up too fast.

Source: Roth (2011)

3.3.4. The fundraising cycle in five steps

The fundraising cycle might be seen as the path non-profit organisations should follow to develop a fundraising plan and enter into a relationship with its own donors.⁶

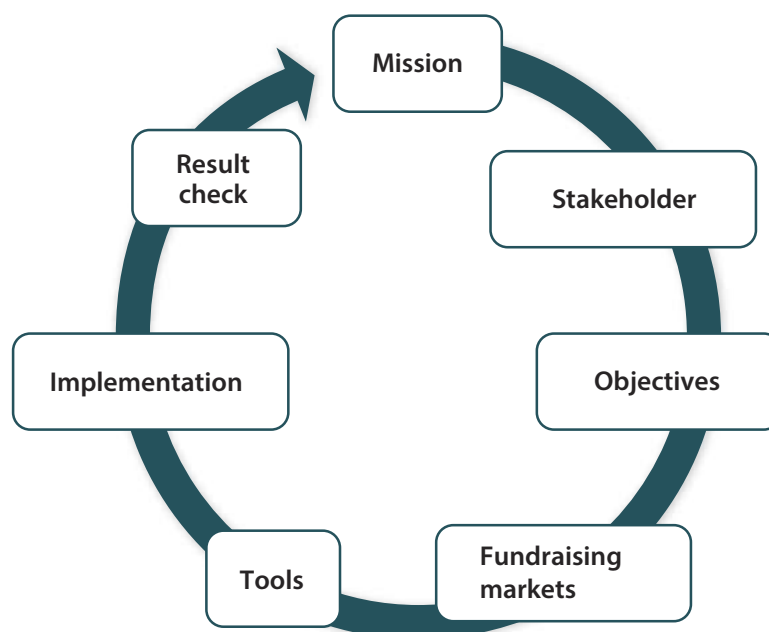
Step 1: articulating a mission statement

In its restrictive meaning, fundraising refers to a series of techniques and tools aimed at standardising the collection of donations by a non-profit organisation. A donation is intended as a contribution of money, goods, services and/or time made by a natural or legal person towards the non-profit organisation. Generally, a donation is based upon the "principle of reciprocity". However, donors cannot expect economic profits, although they may benefit from a nonquantifiable "meta-economic return" related to the more or less direct involvement with the non-profit organisation's mission.

This is the reason why fundraising involves people so profoundly as well as valorising the organisation's mission in an innovative way. This leads to an increased number and value of projects, relations (both internal and external to the organisation) and finally, results.

At the basis of fundraising lies the need to elaborate a precise mission and especially a creative and articulated strategy, based on the beneficiary's identity and on the material and immaterial value it may bring about. It is for this reason that cultural non-profit organisations undertaking fundraising activities should interrogate themselves as to the sense and dimension of belonging their identity and values should be grounded on.

Figure 26: The fundraising cycle



6. <http://suite101.com/article/creating-a-development-plan-for-nonprofit-donors-a134309>, accessed 16 November 2013.

This path becomes particularly important in the cultural field, as it can provide external interlocutors with projects that capture and interpret contemporary contexts (such as recovery or preservation projects) as well as “having them speaking” through diversified and original forms of expression and communication (Martinoni and Sacco 2004).

Box 19: Mission statements of non-profit organisations – some examples

MISSION

Set of values and goals that a non-profit organisation declares as the basis of its choices and methods of work for the production of its goods and/or the delivery of its services. It is a true statement of values and beliefs explaining the reason and underlying purpose of its existence. The “mission” is a fundamental tool for planning, finding supporters and partners, collecting funds and communicating with the public. The effort in defining the “mission” is preparatory to the designation of the organisation’s strategy.⁷

Some examples:

The National Trust, UK

“We’re a charity that works to preserve and protect historic places and spaces – for ever, for everyone.”⁸

The Solomon R. Guggenheim Foundation, USA

“The mission of the Solomon R. Guggenheim Foundation is to promote the understanding and appreciation of art, architecture, and other manifestations of visual culture, primarily of the modern and contemporary periods, and to collect, conserve, and study the art of our time. The Foundation realises this mission through exceptional exhibitions, education programs, research initiatives, and publications, and strives to engage and educate an increasingly diverse international audience through its unique network of museums and cultural partnerships.”⁹

Sage Gateshead, UK

“Sage Gateshead is an international home for music and musical discovery, bringing about a widespread and long-term enrichment of the musical life of the North East of England.

Our inclusive approach enables all our performance, learning and participation programmes to be constantly inspired and supported by each other.”¹⁰

Children’s Theatre Company, USA

“Children’s Theatre Company creates extraordinary theatre experiences that educate, challenge and inspire young people and their communities.”¹¹

Chickenshed Theatre, UK

“We are an inclusive theatre company based in London that brings people of all ages, backgrounds and abilities together to create ground-breaking and exciting new theatre. Our mission is to produce original and creative theatre of the highest quality which entertains and challenges audiences, and which demonstrates that the performing arts belong to everyone.”¹²

The New York Botanical Garden, USA

“The New York Botanical Garden is an advocate for the plant kingdom. The Garden pursues its mission through its role as a museum of living plant collections arranged in gardens and landscapes across its National Historic Landmark site; through its comprehensive education programs in horticulture and plant science; and through the wide-ranging research programs of the International Plant Science Center.”¹³

7. Martinoni and Comunian (2012).

8. National Trust website, www.nationaltrust.org.uk, accessed 16 November 2013.

9. The Solomon R. Guggenheim Foundation website, www.guggenheim.org, accessed 16 November 2013.

10. Sage Gateshead website, www.sagegateshead.com, accessed 16 November 2013.

11. Children’s Theatre Company website, www.childrenstheatre.org, accessed 16 November 2013.

12. Chickenshed Theatre website, www.chickenshed.org.uk, accessed 16 November 2013.

13. The New York Botanical Garden, www.nybg.org, accessed 16 November 2013.

Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci, Italy

“Founded in 1953, we are now the largest science and technology museum in Italy.

The Museum is housed in an early 16th-century Olivetan monastery and is named after Leonardo da Vinci, the extraordinary Renaissance intellect who mastered art, science and technology. Through the years we have collected and exhibited objects, machinery and evidence that retrace the key phases of our country’s scientific and technological evolution. The educational activities developed in our collections and interactive labs (i.labs) engage visitors in exciting experiences that lead to the discovery and exploration of science. Our aim is to help people develop an interest in technology, share a passion for science and discover the fascinating nature of the past. We are a centre for debate and research, a lively meeting place and an active laboratory where innovative cultural projects and management methodologies are constantly investigated.”¹⁴

Step 2: Stakeholder management

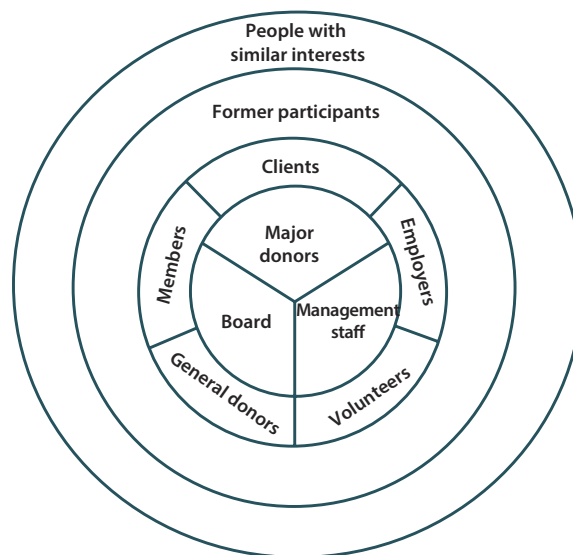
Fundraising is also considered the “efficient and effective management of the relationship between an organisation and the individuals and categories of individuals operating within the same context”. Essentially, it can be defined as “relationship fundraising” (Burnett 2002). Therefore, fundraising needs to acknowledge all the stakeholders of the organisation, namely all the individuals or categories of individuals owning an interest in the company and whose behaviour may affect the organisation’s activities.

Stakeholder

“To hold a stake” literally means to own an interest, a right. More generally, the term includes all institutional players (e.g. public companies), non-institutional players (voluntary associations, other local institutions, etc.), individuals and corporate bodies owning direct or specific interests in the company. Direct interests are regulated by legal relations. Specific interests become general interests concerned with an organisation operating within the company’s expectations, demands and values.

Every non-profit organisation should be able to draw an “organisation’s stakeholders map”. As illustrated by Figure 27, it’s usually possible to represent those relationships through a set of concentric circles. The centre represents the heart of the organisation, its mission and values, whereas the circles closest to the centre correspond to the groups and individuals closer to the organisation, as well as its supporters and volunteers. Wider circles represent more generic or marginal stakeholders (e.g. media, schools, city representatives).

Figure 27: Stakeholder map



14. Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci website, www.museoscienza.org, accessed 16 November 2013.

Step 3: Strategic planning

The first step for a charity which wants to build a fundraising strategy is to take it seriously: fundraising is the process of planning, creation and development followed by a specific non-profit organisation or single initiative. This is not work one can do in half an hour at the end of the day: it is a strategic decision, involving the company's top executives, staff, partners and volunteers. To realise a fundraising project you need specific planning, a strong and motivated group of workers and a flexible non-profit organisation open to cultural changes.

At the basis of a successful strategy of involvement of private supporters (citizens, companies or foundations) lies the following:

- ▶ good quality of projects realised by the cultural organisation;
- ▶ the cultural organisation's ability to perform long-term planning;
- ▶ the ability to constantly develop means of interaction among all the stakeholders belonging to the community.

Objectives

Once a long-term plan and a clear sense of direction have been set and the objectives of the organisation have been clarified, it becomes easier to define the fundraising goals, which should always be linked to tangible projects.

Markets

After having defined the objectives of fundraising, the target markets can be chosen. As previously highlighted, there are four major categories within which the sources of non-profits organisation's funding can be channelled:

- ▶ public bodies (EU and all levels of local governments);
- ▶ individuals;
- ▶ companies;
- ▶ grant-making foundations.

Tools

Once the objectives and target markets have been chosen, it is possible to define the most appropriate fundraising methods and tools. According to the amount of funds that needs to be collected to support an organisation's projects, one can select annual or capital campaigns, major gifts or planned donation programmes.

Later in the chapter we will examine some of the most common fundraising tools, chosen according to the organisation's target (private citizens, companies or grant-making foundations).

Step 4: Implementation

Creating the right team that will be working on fundraising strategy implementation is the fourth step of the cycle of fundraising. It is of primary importance for a non-profit organisation to develop an efficient configuration of both team and management. The best fundraising performance comes from organisations that are well structured in terms of communication and fundraising strategies and that can count on dedicated and skilled human resources (or even entire fundraising departments that may be called a "development office"). Within the fundraising strategy, it is critical to have a professional workforce which can define, together with the board, the right path to follow, as well as develop long-term plans and contribute to the implementation of the strategy. Remember that there is no fundraising without an internally cohesive, collective effort.

Step 5: Checking results

At the end of the fundraising cycle, there are a few rules that need to be followed to report and evaluate the performance of the organisation's completed fundraising activities.

When so intended, fundraising can become a process of growth and awareness for cultural organisations as well as leading them in the medium to long term to:

- ▶ organisational sustainability;
- ▶ feasibility of initiatives;

- ▶ social growth;
- ▶ increased prestige and “brand awareness”;
- ▶ increased credibility;
- ▶ increased access to media;
- ▶ more chances of networking and establishing partnerships with other non-profit organisations;
- ▶ increased awareness of the public;
- ▶ increased number of volunteers.

In sum, in order to successfully perform fundraising activities, a cultural organisation needs to:

- ▶ learn the specific characteristics of the “fundraising markets”;
- ▶ appropriately identify and manage its stakeholders;
- ▶ gain in-depth knowledge about its operating context;
- ▶ clearly communicate its identity and set of underlying values;
- ▶ communicate both its planned and completed projects and initiatives;
- ▶ communicate how received donations are managed and utilised in accordance with transparency and accountability principles.

3.3.5. Public funds for organisations managing Cultural Routes: the role of European funds and local governments

Local, regional and national authorities are still the most important sources for the promotion of culture in Europe. In general, cultural funding is disbursed at different levels as follows (Klamer, Petrova and Mignosa 2006):

- ▶ local level: most often responsible for libraries and archives in the first place, museums as well as amateur arts and culture in the second place, sports and cultural centres in the third place;
- ▶ regional level: largest responsibility for the financing of libraries and archives in the first place, museums in the second place, but theatres, orchestras and operas plus cultural heritage and monuments in the third place;
- ▶ national or state level: responsibility for financing of cultural heritage and monuments, art education, theatres, orchestras, operas and museums in the first place as well as libraries, archives and professional artists in the second place;
- ▶ third sector: responsibility especially for amateur arts and culture as well as sports – the private sector is responsible for funding cultural industries, art galleries and sports. The importance of international financing is particularly indicated for the field of cultural heritage and monuments.

As far as Cultural Routes are concerned, at this stage it is difficult to have a precise picture of the role of European funds and local governments in funding their activities.

We quote the following general remarks reported in the Council of Europe study on the impact of Cultural Routes on SMEs (2011):

Local funding:

The Cultural Routes are no doubt accustomed to begging, borrowing, and developing funding avenues with local and regional authorities. As their impact is best felt at the local level, that is where the main funding streams have until now come into play. This of course has its limitations as regional funding is usually restricted to the region in which the respective partner operates and likewise local funding is usually restricted to the town in which the respective partner operates. Support may also be in kind¹⁵ rather than financial.

National funding:

National funding is often scarce for cultural projects and even when it is available, it tends to be for projects corresponding to the national territory and not for transnational cooperation or activities. National funding is usually restricted to the country in which the respective partner operates. There might be more funding available for tourism than culture but even that is tending to disappear.

¹⁵ In-kind contributions are donations consisting of equipment or other goods. Non-profit organisations may benefit from in-kind contributions meeting their needs. The time donated by companies of goods and services to non-profit organisations, through the delivery of their professional services, is now also considered an in-kind contribution (Martinoni and Comunian, *Glossary of fundraising*, www.culturalab.org, accessed 16 November 2013).

European Commission:

There is an enormous range of possible contact points and funding sources inside the European institutions, depending on the nature of the project. In general, funding will be available either under the cultural funding instrument known as Culture 2000, or under one of a number of funding streams which are open to culture, although not-specifically directed to arts organisations (such as rural development, environment, social affairs or employment etc.).

3.3.6. Individuals: how to involve European citizens in supporting cultural European heritage

” *Love for the arts is not a universal feeling: for a few people it is inborn, other people do not have it, for most of them it is simply acquired. It depends on the society milieu and on the effectiveness of cultural policies. Love for the arts and cultural heritage, which leads one to sacrifice one's own free time or to donate monetary resources, is even more dependent on social norms, shared ethic values and incentivising, accessible institutional procedures.*

Walter Santagata, 2009

Donations from private citizens are mainly directed to scientific research, social assistance, international co-operation and aid to populations affected by major emergencies. Those organisations seeking funds for cultural projects need to cope with the fact that there is a greater propensity to donate to the above-mentioned causes, rather than cultural ones. Within the European context, where support to arts and culture has been provided by single states for centuries, typical potential donors perceive cultural causes to be “elitist”. Hence, causes should be supported from a central level, or eventually, by a restricted group of upper-class people.

From the investigations on donation trends carried out by several research institutes from various European countries, it appears that private citizens are very little inclined towards donations for the maintenance and valorisation of cultural heritage. There is even less inclination towards donations to all those organisations that are concerned with contemporary art or artistic production in the performing arts field, or to supporting talent, new “creative classes”, innovation or territorial reversion.

However, it is necessary to highlight that the preferred fields of support chosen by standard donors include non-profit organisations that are very well structured in terms of communication and fundraising, with real peaks of excellence, that can rely on internal human resources dedicated to fundraising and that invest widely in the implementation of fundraising activities. Moreover, it has now been many years since these companies began to “create awareness” within several markets of fundraising. In this way, they started to involve citizens very early, as well as bringing to their attention all the supported causes through vast campaigns, so communicating in an unequivocal manner the necessity and importance of a tangible intervention by every single donor. Furthermore, these organisations have the most suitable legal structures to receive donations from different private citizens. In fact, in several cases, one of the major obstacles to the participation of citizens in the support of cultural organisations is the lack of a tangible possibility for the individual citizen to contribute through fund donations. Nonetheless, within the Anglo-Saxon context, donations by private citizens (either gifts or memberships) represent the major quota of contributions for many cultural organisations. In the UK, the consolidated participation of private donors in the support of culture is the result of both the development of specific skills and strategic and political choices, especially based on the involvement and valorisation of the relationship with the community.

It may also be interesting to highlight how the effort to build policies for the involvement of private citizens can lead to opportunities of interaction and direct contact with little-known organisations, with positive incentives in terms of participation and cultural consumption.

How to do it: practical fundraising tools for individuals

Many international cases demonstrate the utility of particular tools to strongly involve private citizens in the support of cultural organisations. We have only reported the most popular and easily applicable ones employed by non-profit organisations involved in different Cultural Routes.

- ▶ membership programmes;
- ▶ major gifts;
- ▶ fundraising events;
- ▶ member-get-member campaign;
- ▶ payroll giving;

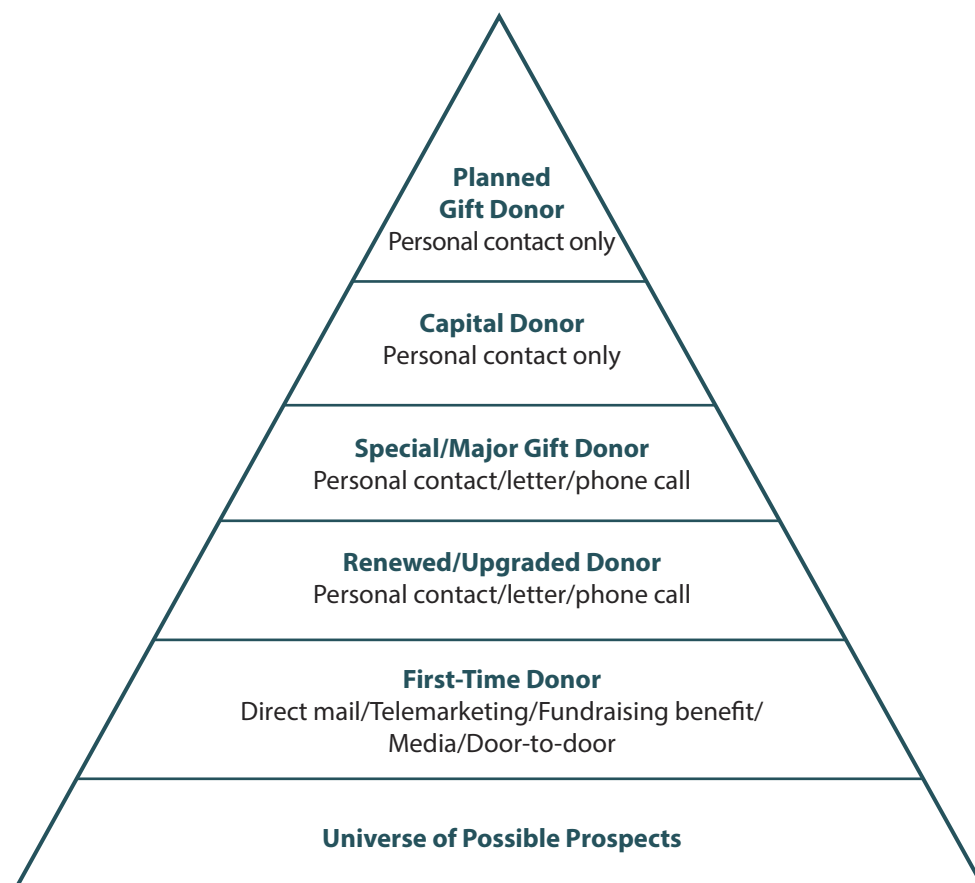
- ▶ legacy campaign;
- ▶ crowdfunding.

Membership programmes

A very common tool to involve private citizens in supporting cultural organisations is offering a membership programme to volunteers, supporters and sympathisers: those who sign up become members.

These serve to bring lower-level donors further into the organisation. However, this kind of involvement is not just a way to raise funds, but also an opportunity to create a base of contributions and volunteering for the organisation.

Figure 28: The donor pyramid



Membership programmes generally offer donors the choice of a different range of contributions (e.g. Standard, Family, Student or Young people, Contributing Member, Friends, Supporters, Golden Members), each of which is accompanied by its own package of corresponding benefits. Benefits are a set of advantages and opportunities that an organisation offers to its members in exchange for a subscription, usually a yearly one: for example free or discounted admission or fast-track entry and special viewing opportunities for the cultural organisation's activities, as well as previews, discounts on merchandising, access to lectures, newsletters or other publications, priority booking, access to the exclusive members box for performances, discounts on hospitality packages, and advertising space within programmes and promotional materials (Martinoni and Comunian 2012).

It is important to point out that creating a membership programme can offer the organisation different assets:

- ▶ tangible assets (increase of members and of income);
- ▶ intangible assets (advocacy, improvement in audience and public relations, possibility of partnerships).

After the signing of a membership, the organisation usually releases a member card, a T-shirt, or some other object to identify members and supporters.

Case study: Tate Members and Patrons

Over 62% of Tate's general income is self-generated, the result of charitable donations, memberships, patron groups and commercial acumen. The remaining 38% of government grant-in-aid remains the base that underpins Tate's ability to support its fundraising and commercial activities, and present innovative programmes to the UK public.¹⁶

Tate's Members and Patrons – who make important contributions to Tate's collection, exhibitions, conservation work and learning programmes – have continued to grow to the highest numbers yet. Every year, Tate Members contribute a remarkable £5 million to Tate through subscription income. This means that Tate can purchase more artworks and fund special exhibitions for everyone to enjoy (Tate Annual Report 2011).

What does Tate actually offer to Tate Members? Tate Members have unlimited free entry to all exhibitions at all four Tate galleries for £60 a year (or £90 if you want to bring guests). This card also provides access to the Members Room at the Tate Modern and the Tate Britain, which are great places to relax with friends over coffee in a calm space.

There's also *Tate Etc.* magazine and those paying extra get invited to special viewings and exclusive events. Queue jumping has got to be one of the greatest Members' benefits: Tate Members can visit all Tate exhibitions for free. There's no need to arrange tickets in advance, simply show one's membership card at the exhibition entrance for free entry.

Table 12: Tate membership levels

Membership levels	Tate Members benefits
Member – ideal if you're an art lover who drops in regularly	Unlimited free entry to all Tate exhibitions
Plus guest – Perfect if you'd like to bring someone along	Access to Members' Rooms at Tate Britain and Tate Modern, with <i>Tate Etc.</i> magazine and bi-monthly guides sent direct
Plus extra card – This one's the "biggie" (great for families)	Fast-track entry and special viewing opportunities Plus extras such as access to private views

Source: www.tate.org.uk, accessed 16 November 2013

Tate Patrons

Patrons help Tate acquire works of art for the collection, and stage a diverse and ambitious programme of exhibitions, while ensuring access for all through innovative learning programmes.

Table 13: Tate Patron levels

Silver Patron	£1 250 per annum (or £100 a month by direct debit)	<ul style="list-style-type: none"> ▶ enjoy out-of-hours tours of Tate exhibitions; ▶ attend receptions for major Tate exhibition openings; ▶ visit private art collections, artists' studios and historical houses; ▶ take special trips to Tate Liverpool, Tate St Ives and other UK galleries; ▶ get unlimited entry to all exhibitions for membership owner and a family member; ▶ hire spaces at Tate Britain and Tate Modern for private entertaining; ▶ acknowledgement in the annual Tate Report and major exhibition catalogues.
Gold Patron	£5 000 per annum (or £416 a month by direct debit)	<p>All the benefits of being a Silver Patron, plus:</p> <ul style="list-style-type: none"> ▶ receive an invitation to a dinner or lunch with directors and trustees; ▶ enjoy focused talks with artists and Tate's art specialists; ▶ tour London's contemporary art galleries with Tate curators; ▶ visit must-see exhibitions across London's major galleries.
Platinum Patron	£10 000 per annum (or £833 a month by direct debit)	<p>All the benefits of being a Gold Patron, plus:</p> <ul style="list-style-type: none"> ▶ receive invitations to Tate dinners with directors, artists and trustees, held both in Tate galleries and in artists' studios; ▶ enjoy an exclusive annual international trip accompanied by Tate experts. Recent destinations include São Paulo, Dubai, Dublin, New York and Los Angeles.

16. www.tate.org.uk, accessed 16 November 2013.

<p>Young Patron</p>	<p>£1 000 per annum (or £83 a month by direct debit)</p>	<p>Young Patrons (aged 18-40) provide crucial funding to enhance and sustain Tate's programme of exhibitions, learning projects and research activities, as well as helping Tate develop and care for the national collection. They enjoy an exclusive events programme with something for everyone:</p> <ul style="list-style-type: none"> ▶ visit private art collections, artists' studios and galleries; ▶ attend receptions for major Tate exhibition openings; ▶ enjoy out-of-hours tours of Tate; ▶ celebrate at the annual Young Patrons anniversary event; ▶ unlimited entry to all Tate exhibitions for themselves and a family member; ▶ the opportunity to hire spaces at Tate Britain and Tate Modern for private entertaining; ▶ acknowledgment in annual Tate Report, as well as major exhibition catalogues.
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Source: www.tate.org.uk, accessed 16 November 2013

Major gifts

Major gifts are significant donations representing a central income for non-profit organisations, usually made by wealthy donors (also through bequests) or by prominent political and business figures. These donors are amongst the most desirable sources of support for arts and cultural organisations.

The definition of a "major giver" or "major donor" may vary from one organisation to another: it depends on past giving and future goals.

Major donors tend to be a reliable source of funding, making financial commitments that frequently extend over a number of years. The most interesting thing to point out is that they can give as much as they wish, with few or no bureaucratic strings attached. Moreover, unlike companies and foundations, major donors are not regulated by time frames, restrictive giving policies or committee judgements.

As major donors will have extensive contacts in business, political or social circles, they can themselves be vital sources of new prospects, and can be the most valuable of ambassadors.

Very often, a non-profit organisation facing extraordinary expenses or supporting particularly challenging projects may want to launch a campaign for major donations among its wealthier supporters.

It is extremely important to remember that major donors are usually interested in:

- ▶ the possibility of leaving one's mark in the long term, of immortalising oneself or one's relatives (through naming opportunities, for example);
- ▶ the possibility of being involved in the heart of cultural production or within the organisation's choices.

In both cases major donors look for public appreciation and deep involvement in the organisation's life. The process of identifying, involving and requesting donations from a major donor may require a long period of time, even several years.

Fundraising events

Special events are initiatives of a different nature, directed to different target groups, with the aim of raising funds for initiatives with public utility. A special event is an extraordinary operation within the fundraising strategy which is put into action in a specific time and place.

A special fundraising event allows the organisation to reach the following goals:

- ▶ sensitise public awareness to an issue or a project;
- ▶ raise funds;
- ▶ expand the donor's net;
- ▶ boost the organisation's public recognition;
- ▶ attract new volunteers;
- ▶ celebrate an anniversary;
- ▶ launch a new initiative;
- ▶ gain credit with institutions.

It is possible to choose among a very large number of different events:

- ▶ plays, concerts, exhibitions, movie previews;
- ▶ auctions, on and off-line;

- ▶ sporting events (treks and challenges);
- ▶ gala dinners, lunches, cocktails, coffee, “cake and chatter”, cheese-and-wine parties or family picnics;
- ▶ pub quizzes;
- ▶ street collections;
- ▶ TV marathons;
- ▶ conferences;
- ▶ gala balls;
- ▶ lotteries and raffles;
- ▶ fashion shows;
- ▶ open days;
- ▶ clothes swaps, garage sales;
- ▶ fundraising on special days (Easter egg hunt, Valentine’s ball, Christmas fair, carnival fancy dress party).

To ensure your event is a success you need to promote it the best you can: the more publicity you can get for your fundraising event the better, the more people you tell (family, friends, neighbours and colleagues), the better the turnout you will have. You can promote your event with advertising in the local press or radio, with posters in your local community, or promote it through social networks such as Facebook and Twitter.

Case studies: a British theatre and an Italian opera house

Skydiving to fundraise for Chickenshed Theatre, UK

Chickenshed Theatre has a spectacular all year-round programme of events and challenges that anyone can take part in. From monthly music events to an annual calendar of fundraising activities and challenges, there are endless opportunities to support and be involved with Chickenshed.

In June 2011, Chickenshed organised the first ever Chickenshed Skydive Challenge: 15 brave volunteers jumped from 10 000 feet for the theatre and raised over £3 500. Following the fantastic success of this event, the theatre is now looking for adventurous volunteers who can raise at least £395 each to take part in a skydive for Chickenshed in 2012.

Wine auction to support music: the experience of an Italian opera house

Every year the MaggiodiVino Committee organises an auction of rare wines and scenery furnishings to support Florence’s most important annual musical festival, Maggio Musicale Fiorentino. In 2005 over 55 000 euros were collected during the auction which was held in Florence: names like Frescobaldi, Antinori, Castello Banfi, Biondi Santi, Arnaldo Caprai, Umani Ronchi, Ca del Bosco, Planeta, Incisa Della Rocchetta and Donnafugata are only a few of the dozens of wine producers which have participated in the auction. For the opening of the 2011 festival, MaggiodiVino Committee organised a fundraising ball in honour of Zubin Mehta, honorary lifetime Director of the orchestra of the Maggio Musicale Fiorentino. The event, held to celebrate Mehta’s birthday, was hosted in the splendid setting of the 17th-century Villa Le Corti, home of Prince Corsini. Proceeds from the evening went to the Teatro del Maggio Musicale Fiorentino.¹⁷

“Member-get-member” campaign

This is a method of promotion and fundraising involving already-active members of the organisation in the recruitment of other members (often through incentives). Active members act as testimonials providing support during fundraising campaigns, encouraging the involvement of new individuals. The method is adopted in order to increase the organisation’s volunteer base.

Payroll giving or “give as you earn”

The practice of payroll giving – known also as “give as you earn” – is a distinctive way to support charitable initiatives. Donations to the chosen non-profit organisation are deducted by the employer from the salary of the employee (who decides which cause or institution to support) and are paid directly to the non-profit organisation. This kind of donation scheme has been particularly supported across the UK through tax

¹⁷ www.operadifirenze.it, accessed 25 September 2014.

incentives and administrative support to companies promoting the scheme to their own workers. On the side of non-profit organisations, this system has been proved very advantageous in bringing long-term, sustainable support as well as enabling organisations to make the most of the received donations due to tax relief.

Legacies

Legacies and gifts are a vital source of income to enable cultural organisations to continue their work in the medium to long term. Legacies, however big or small, can be either a bequest of a specific work of art, a bequest of a collection of works or a financial donation – all are important modes of support.

We talk about a “legacy campaign” when an organisation launches a campaign directed to inform and promote donations by means of legacies. Legacy campaigns give prospects all the useful information they need to donate to a cultural organisation in one’s will.

Crowdfunding: how giving a little can make a big difference¹⁸

Another exciting development for fundraising in recent years has been that of crowdfunding (Martinoni 2011). Crowdfunding provides a possibility to raise financial contributions from a crowd, that is, a large number of individuals who network and pool their resources, usually via the Internet, to support efforts initiated by other people, individuals, groups or even entire communities. Crowdfunding has to do with getting small contributions from a large number of people, building community around projects presented on the platform. As supporters get some kind of reward in exchange for their support, they truly become part of the project. Projects presented can be for-profit or non-profit initiatives or enterprises and they can be tiny or significant in size.

The first crowdfunding platform, Kickstarter, now leading the sector, was founded in the US in April 2009: since its launch, more than 28 000 creative projects have been successfully funded by people from around the world and US\$328 million has been pledged to projects. In addition to kickstarter.com, among the most popular funding sites we can mention wefund.com, sponsume.com, Indiegogo.com, and eppela.com. Crowdfunding relies on digital technologies to “sell” a cultural project or initiative.

Part of the beauty of crowdfunding is that creators can influence the progress of their project by interacting with supporters and promoting the idea online: crowdfunding requires marketing the project directly to the crowds, and that means using social media (Facebook, Twitter, Google+ are useful for networking and campaigning, as well as fundraising), newsletters and traditional marketing. As we have already underlined, your website is crucial to fundraising, not just in terms of its content, but in the opportunities it offers people to give: that’s why it is essential to drive people to the organisation’s site.

It is too early to tell if crowdfunding will continue to have such success or will lose momentum: for sure it has developed “from a digital quirk to a powerful tool” (Hussey 2012) and more and more crowdfunding sites appear every year (Redelius 2012), but it is clear that this is still a new venture and has a great deal of potential.

3.3.7. How to involve business beyond sponsorship: corporate fundraising tips

” Dialogue between cultural operators and investors
is a bit like a wedding between a carp and a rabbit,
it involves people who are not used to working together.

*Frédéric Bouilleux*¹⁹

According to the Council of Europe, corporate fundraising is an area which should be most explored by non-profit organisations involved in planning and managing the 29 Cultural Routes existing today. It is necessary to point out that finding funds through the creation of partnerships with business is a different concept from that of subsidising or grant-giving. The methods employed for engaging corporate funding have become more defined, due to the dramatic change many companies have been experiencing in

18. Noonan (2012).

19. Frédéric Bouilleux, from the Organisation Internationale de la Francophonie (OIF), during a UNESCO symposium on the issue of funding culture in developing countries.

the last couple of years as a consequence of the economic crisis. Businesses are nowadays interested in long-term cultural investment rather than in one-off sponsorship in order to carefully structure building and positioning, showing their commitment to the community, increasing their profile, or looking after their clients or employees. Businesses look for cultural institutions able to create and expand partnerships, foster creativity and achieve goals. In the worst cases companies are eliminating programmes for corporate social responsibility and giving, including arts and culture funding.²⁰

Generally speaking, commercial companies may support cultural organisations and projects by giving corporate gifts, services or grants. We talk about corporate donations, corporate sponsorship or corporate membership.

Corporate donations come from a charity's budget, which confers tax benefits on the company. Such donations tend not to be large sums, since there is no direct commercial gain for the company other than a minor reduction in its annual tax liability. It follows that any help offered in this way is likely to be one-off, limited and not structured into any multi-annual agreement.

Corporate sponsorship is the most common form of corporate support. It is normally financed from a company's marketing and advertising budget and is negotiated as a mutually beneficial partnership for both the sponsor and the recipient. Sponsorship is a commercial tool for promoting the name, product or services of the sponsor. It is a mutually beneficial process for both the sponsor and the sponsored organisation. The company will expect to gain some quantifiable advantage – for example, in corporate image, publicity, credibility or public approval, entertainment, employee and/or community relations. Companies now take their "social responsibility" seriously, with local development, the environment and good employer practice as factors.

Corporate membership is an enrolment process enabling a company to become a formal supporter of a non-profit organisation upon payment of an annual fee. Since the membership is an actual subscription and not a simple one-time donation, the company is entitled to a number of benefits ranging from the naming or presence of its logo on the non-profit company's advertising material, up to free tickets, invitations, participation in company board meetings and more. Very often, non-profit organisations seek to create different levels of membership, so that benefits can be matched proportionally to different level members.

Box 20: Intrapresae Collezione Guggenheim, the first Italian corporate membership programme²²

Thanks to the support of corporations, institutions and individuals, the Peggy Guggenheim Collection has successfully realised the vision of its celebrated founder, offering an enriching museum experience to an ever-increasing international audience. Corporate partnerships at the Peggy Guggenheim Collection offer companies the opportunity to play a vital role in the dialogue between art and business, by ensuring the growth of the museum and its public programmes for present and future generations. There are different programmes specially designed for companies: besides programmes for institutional Patrons and Sponsors, the Peggy Guggenheim Collection has been running since 1992 the first and most widely known project for corporate membership in an Italian museum, the Intrapresae Collezione Guggenheim. This comprises a group of companies that support the Peggy Guggenheim Collection's programming and share the same belief in the constantly growing relationship between business and culture. Companies participate in programmes promoted by the museum that foster opportunities for synergy and exchange amongst its members.

There are a few things one needs to remember about corporate fundraising:

- ▶ corporate sponsors like numbers: as the Council of Europe has underlined, it is important therefore that Cultural Routes know their own numbers, creating mechanisms to monitor visitor numbers and the profile of their visitors;²²

20. <http://evpa.eu.com>, accessed 16 November 2013.

21. Peggy Guggenheim Collection website, www.guggenheim-intrapresae.it, accessed 16 November 2013.

22. "Cultural Routes often attract highly educated people with relatively good incomes who are attractive to certain sponsors. The aim is to find a sponsor that would be engaged with the type of audience that the Cultural Route will attract; for example, Timberland on a walking route, Mozart chocolates on the Mozart Route, etc." (Council of Europe 2011).

- ▶ corporate sponsors prefer clearly recognised brands and are more willing to support organisations if they already know they have a good reputation: in the case of well-known organisations, brand value (the perception of the cultural organisation’s prestige and reputation at a local, national and international level) plays a decisive role. In this sense the Council of Europe label is an important element that will reassure corporate sponsors;
- ▶ corporate sponsors look for visibility: this is why it is necessary to offer good visibility opportunities, thinking in advance about the insertion of company’s name and logo into advertising material;
- ▶ corporate sponsors expect a professional approach: it is important to be professional and well prepared from the first meeting, spending enough time to research the company you are targeting and preparing a professional presentation of your organisation and of the project;
- ▶ Remember that nothing happens quickly: do not give up too fast and keep testing.

Table 14: The London Symphony Orchestra corporate partnership scheme

Corporate scheme	Benefits	Corporate partners
<p>Principal Partnership</p> <p>Major sponsorship encapsulating key areas of LSO activities, offering a breadth of truly unique opportunities. High-profile, long-term commitment offering benefits on a local, national and international level – from world-class Barbican concerts to international touring, as well as work in the community and music education.</p>	<ul style="list-style-type: none"> ▶ the highest possible brand alignment with the LSO in London and internationally, as well as sector exclusivity; ▶ exceptional hospitality opportunities for client and employee events in London and internationally with access to LSO musicians, guest artists and conductors; ▶ high-profile branding on LSO marketing collateral. 	<p>BMW</p> <p>UBS</p>
<p>Corporate and Global Tour Sponsors</p> <p>Exclusive sponsorship of world-class LSO concerts in London and internationally, support of major education, community and digital media projects.</p>	<ul style="list-style-type: none"> ▶ world-class LSO concerts featuring internationally renowned soloists in London and worldwide; ▶ European tour sponsorship featuring all major European cities; ▶ award-winning LSO education projects; ▶ family concerts; ▶ digital sponsorship opportunities. 	<p>Baker & McKenzie LLP</p> <p>British American Tobacco</p> <p>Canon Europe</p> <p>Linklaters LLP</p> <p>Shell Pacific Enterprises Ltd. (Korea Branch)</p> <p>Takeda</p> <p>Toshiba</p>
<p>LSO Premier</p> <p>Membership of a unique London and international network of companies, with major focus on client entertainment and hospitality.</p>	<p>With over 60 international concerts annually, residencies in New York, Paris and Aix-en-Provence, and regular concerts in Tokyo and Europe, LSO Premier provides unparalleled hospitality and networking opportunities in London and around the world. Members also have the opportunity to host an annual event around one of the LSO’s internationally renowned concerts with benefits including a reception for up to 50 clients and guests at the Barbican. This forum is offered to a limited number of companies to ensure an exclusive experience for members and clients.</p>	<p>AXA PPP Healthcare</p> <p>Baker & McKenzie LLP</p> <p>Bank of America Merrill Lynch</p> <p>Canon Europe</p> <p>Mizuho International plc</p> <p>Moore Group</p> <p>Oliver Wyman</p> <p>PwC</p>

Corporate scheme	Benefits	Corporate partners
<p>LSO Debut</p> <p>Support for key aspects of the LSO's yearly programme of activities at the Barbican and LSO St Luke's</p>	<ul style="list-style-type: none"> ▶ networking opportunities: members are able to take advantage of the private Members' Bar at every concert, with complimentary drinks and canapés served pre-concert and during the interval; ▶ other benefits include invitations to special events, such as gala concerts, season openings and business networking events, 20% discount for all staff on full-price tickets for LSO concerts at the Barbican and an office performance by a LSO String Experience student. In recognition of your support your company name will be listed as a LSO Debut Member in all LSO Barbican concert programmes, on the LSO website and in the Members' Bar. 	<p>ANA - All Nippon Airways</p> <p>Associated Foreign Exchange Ltd (AFEX)</p> <p>Baker & McKenzie LLP</p> <p>Balreed</p> <p>BritishAmerican Business</p> <p>GH Cityprint</p> <p>Finch Insurance</p> <p>Mitsubishi Corporation (Europe) plc</p> <p>Nomura International plc</p> <p>Simmons & Simmons LLP</p> <p>Toshiba</p> <p>Veale Wasbrough Vizards</p>
<p>Employee Engagement</p> <p>Wide range of bespoke hospitality experiences and employee involvement opportunities</p>	<ul style="list-style-type: none"> ▶ workshops and masterclasses for City firm choirs and orchestras, office recitals by LSO musicians exploring a particular theme or concept; ▶ corporate teambuilding workshops on the Balinese gamelan at LSO St Luke's; ▶ orchestral workshops drawing parallels between orchestral and business leadership and communication, offering the exclusive experience of sitting within LSO. 	

Source: <http://lso.co.uk/support-us>, accessed 16 November 2013

It may be useful to know that in many European countries national associations have been established that advocate best practice in sponsorship and work to improve the climate for both sponsors and the cultural sector (arts, culture and heritage). Amongst the best known, we can mention the French ADMICAL, the British Arts & Business, the Spanish Asociación Española para el Desarrollo del Mecenazgo Empresarial (AEDME), the Belgian European Committee for Business, Arts and Culture (CEREC), and the French Fondation pour la promotion des arts et du patrimoine (PROMÉTHÉA).²³ They assist the sponsorship-building process by providing advice, training and information for both sides, without giving direct support, since they exist largely for the benefit of the corporate sector, and were not created to "find" sponsors for "applicants". However, they are sometimes assisted by governments that wish to encourage an expansion in funding sources for culture. Many of these sites offer plenty of guidance on sponsorship processes in Europe and beyond, and do offer useful services (e.g. recommending board members with business skills, mentoring, training seminars, advice on dealing with private companies).

3.3.8. Grant-making foundations: what to know and how to approach them

According to the definition given by the European Foundation Centre, foundations are "autonomous, non-profit organisations with their own resources that work locally, regionally and internationally to improve the lives of citizens, by running and funding activities in a myriad of areas".²⁴ From country to country the meaning of the word "foundation" can vary, since foundations across Europe, depending on the laws of the country in which they are registered, differ widely in their focus, their aims, their procedures and legal structures.

23. To find a complete list of these kind of associations see www.labforculture.org/en/funding/contents/sponsorship, accessed 16 November 2013.

24. The European Foundation Centre, www.efc.be, accessed 16 November 2013.

When planning to approach foundations, it is important to understand how they function. In this sense we can distinguish between operating foundations and grant-making foundations.

Operating foundations develop their own programmes and seek matching funds for their institutional activities, managing them internally. Compared to grant-making foundations, the direct management of activities may result in higher fixed costs, but also in greater control over the use of resources.

Nevertheless if you are planning a fundraising strategy, you should seek only grant-making foundations: these pursue their statutory objectives by providing financial resources (grants) to third parties, that is, individuals, organisations or projects. Some grant-making foundations fund primarily cultural and arts organisations, and others have broadly defined policies in diverse areas such as education and research.

As resources are always limited, grant-making activity is complex. Moreover, due to the economic crisis, philanthropic foundations are seeing continuing drops in asset values on a scale not seen for decades, with expected reductions in grant pay-outs, concerns about the sustainability of current programmes and commitments, and a growing emphasis on asset protection. In order to avoid wasting already limited resources, these foundations are forced to carefully select individuals, organisations and the most deserving projects.

Another important distinction we need to draw is that between “community” and “corporate” foundations. Community foundations are non-profit, autonomous, philanthropic institutions composed primarily of permanent funds established by many separate donors for the long-term benefit of the residents of a defined geographic area, typically no larger than a state. Therefore they manage funds donated by individuals and organisations towards strengthening local communities, creating opportunities and tackling issues of disadvantage and exclusion. The main feature of community foundations is that they have very deep connections within their local communities and strong contacts with local people and organisations: this should ensure that donations are accurately targeted to achieve the greatest impact. According to the Council on Foundations,²⁵ community foundations are a global phenomenon with 1 400 existing around the world.

Commercial companies also sometimes establish their own foundations, as do wealthy individuals who have made (or inherited) a fortune in trade, industry or finance (e.g. Carnegie, Bertelsmann, Gulbenkian, Ford, Mellon, Soros): these are called corporate foundations. A corporate foundation is the expression of the will of a commercial enterprise to allocate an organised set of assets for public service purposes. In order to achieve their objectives, corporate foundations generally make use of their financial assets (an essential aspect of all foundations) as well as of their knowledge, technology, and professional and human resources. Also, in the case of corporate foundations, there is a distinction between operating and grant-making foundations.

There are a few things you need to remember about grant-making foundations:

- ▶ grant-making foundations typically do not own significant infrastructure and fixed investments, so they are much more flexible than operating foundations. For this reason, they can respond more quickly to changing needs and they are bound by fewer constraints when undertaking innovative projects (McIlroy 2001);
- ▶ the type of programmes supported may vary from year to year, but generally speaking it is the same sectors that benefit. You should know if the sector your organisation works in is a concern of the foundation you are going to make your proposal to. This is not difficult since they are typically obliged to publish clear objectives, rules and criteria: websites, annual reports or other kinds of social reporting can be useful to understand how a foundation works and which sectors benefit;
- ▶ grant-making foundations exist to disburse grants and support schemes so they may not require the same level of benefits and service as business sponsors. Nevertheless, many grant-making foundations appreciate some recognition themselves: several of the suggestions that are relevant for the business world can therefore be applied to foundations;
- ▶ always keep a professional approach: remember that foundations are very interested in knowing how the project is going, if it is achieving its objectives and how many people are affected by or involved in it. For this reason it is important you keep foundation staff well informed of the progress of the project, asking if necessary for advice and eventually producing a careful evaluation of the impact of the project.

“Associations of funders” have been established in many European countries, playing the role of knowledge-sharing bridges between grant-givers and grant-seekers. They:

²⁵ The Council on Foundations is a membership organisation that supports grant-makers in various aspects of foundation management, www.cof.org, accessed 16 November 2013.

- ▶ provide information about philanthropy and the grant-giving policies of various types of funders within a specific region, country or field;
- ▶ collaborate to support initiatives of shared interest and form coalitions in order to advance policy reform and the development of effective grant-giving strategies and tools.

3.3.9. Conclusions

A general reduction in government spending in the culture sector is taking place in almost all European countries, consequent upon the serious economic crisis we are experiencing. Even non-profit organisations managing the 29 existing Cultural Routes of the Council of Europe need to redefine their own strategies for economic sustainability.

To do this, as the author has tried to demonstrate in this chapter, cultural and arts organisations need to develop a fundraising strategy, after a careful scrutiny of their own functioning and projects and of the environment in which they operate. Moreover, they need to take into account the complexity of tools and ways of collecting funds through the private markets. Individuals, businesses and grant-making foundations have different expectations and requirements compared to public institutional funders. Organisations have to understand that fundraising should not be regarded only as a “collection”, a temporary and non-planned request where the only return for the donor is gratitude and insertion of his name and logo into advertising material. Arts and culture organisations that decide to adopt a fundraising strategy are expected to share goals and results with their stakeholders, and most of all, to allow private citizens, grant-making foundations and business companies to experience rich and stimulating arts and culture contexts.

In facing the matter in concrete terms, it is important not to forget that fundraising strategy adoption implies a willingness – which is not always obvious – to deal with deep and profound change as far as internal settlements, communication strategies and public involvement are concerned. To develop the skills and the relationships required, cultural organisations need to be ready to face infrastructural and economic challenges which can vary in different countries, as well as psychological barriers that are related to the issue of “asking for money”.

Naturally, there may be many gaps in this chapter. Nevertheless the author hopes that the information will be useful and motivating and provides some guidance to those Cultural Routes managers who are trying to raise funds and are confronting the complex, and often frustrating, reality of modern finance in arts, culture and cultural heritage valorisation. Last of all, the author would like to emphasise that it is necessary to be persistent, since changing an organisation’s culture can take time, sometimes years.

Key questions

1. What kind of activities or services would you need to fund with a new fundraising strategy within your organisation?
2. Do you think your organisation is ready to do fundraising? What kind of organisation is it?
3. Who have been, up to now, your main supporters?
4. Do you have a membership programme? If yes, what kind of members do you have?
5. Fundraising is a process which involves the whole organisation: within your organisation, who has been involved in fundraising up to this point? Who could be involved in the future?
6. Try to describe the added value your organisation creates in the territories you work in. Do you think your organisation’s stakeholders know and understand the added value produced by your organisation?
7. Do you think there are critical internal or external situations that restrict your fundraising activities?
8. What would be different if tomorrow your organisation did not exist anymore?
9. Having considered this, do you think your organisation is ready to do fundraising from now on?

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3.4. GUIDELINES FOR CULTURAL ROUTES MANAGEMENT PLANS

Eleonora Berti, Alessia Mariotti

3.4.1. Regional policies on Cultural Routes

Eleonora Berti

Cultural Routes of the Council of Europe are not required to create a management or master plan for developing activities in the territories they cover. However, in the creation of each new project and on the occasion of the regular evaluations every three years, Cultural Routes networks are asked to provide action and budget plans for the network.

Cultural Routes are territorial projects, which have their roots in local communities' heritage and cultures and in the endogenous potential of the territories involved. Thus it is important to engage local communities and authorities, in close co-operation with the networks in charge of the routes, in planning territorial policies centred on the routes. The creation and implementation of master plans by local authorities along the routes give the routes the opportunity to become deeply rooted in the territories, and become to a development vector for communities.

The regional level has a key role in European territorial development and Cultural Routes aim to increase and facilitate regional co-operation between regions throughout Europe, across boundaries, underlining the uniqueness and cultural proximities of European landscapes and territories.

This role of Cultural Routes in regional development and the increasing interest evinced by regional authorities in creating policies dedicated to Cultural Routes were behind the EICR's proposal to create a taskforce focused on Cultural Routes, especially those of the Council of Europe, within the framework of the Network of European Regions for a Sustainable and Competitive Tourism (NECStouR, of which it is an associate member). The taskforce has been co-ordinated since the beginning both by the EICR and the Basque Country Region (Spain).

The EICR elaborated a working framework for taskforce activity. The first activity proposed to the regions participating in the taskforce was a questionnaire addressed to their representatives aiming to collect information about the involvement of the regions in the Cultural Routes' founding and day-to-day activities. This questionnaire was a tool to check the awareness of the regional authorities regarding Cultural Routes, in particular direct knowledge of the routes in their regional territories, and to stimulate discovery and co-operation with the network in charge of the routes existing in the regions.

Another important aspect was the creation of connections between regional authorities and Cultural Routes' networks, often not very well known to regions. This mutual "recognition" is fundamental as the basis of proactive cultural co-operation between territories developing the same route. Co-operation between Cultural Routes and regions can help the routes in becoming more rooted in the regions and can give viability to the routes in the long term, offering also examples and suggestions to develop a model of integrated governance and connecting the different responsibility levels of Cultural Routes, from local to European level.

3.4.2. Existing master plans and territorial policies along Cultural Routes

Before analysing master plans for Cultural Routes, it is important to define what a master plan is.

A master plan is a management plan with a long-term perspective, a model extensively employed by urban and spatial planners. It describes a process to determine community objectives and ambitions, in particular in terms of the spatial planning of a community. The results of a master plan are public policies concerning different aspects of territorial life, such as infrastructure, culture, land use and housing.

In the case of a master plan for Cultural Routes, it is essential to consider the following elements:

- ▶ taking into account trans-boundaries and supranational dimensions;
- ▶ defining the area covered by the plan according to the characteristics and spatial typologies of Cultural Routes;
- ▶ creating a participatory and shared framework;
- ▶ recognising the relations between a Cultural Route and its context;
- ▶ finding answers and strategies for the medium- and long-term period.

In the preparation of this tool it is also important to evoke the Resolution CM/Res(2013)67, in particular the part indicating that Cultural Routes “must take account and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration and protection, landscape and spatial planning”. A master plan has to contain the elements necessary to satisfy, as far as possible, this request.

Each certified Cultural Route has a different way of functioning, a different method by which its chosen theme is narrated along its territories, and a particular way to allow the comprehension of its heritage in a European sense. The diversity of certified Cultural Routes, which constitutes the richness and uniqueness of this cultural programme, allows the finding of different ways to manage these complex cultural goods.

The following examples of territorial policies adopted to maintain and improve the action of cultural itinerary networks aim to provide ideas for routes to develop their own coherent and tailor-made master plans.

A master plan for St. James paths in the Basque Country Region (2009)²⁶

The Santiago coastal path in Euskadi runs 214 km along the coasts of Gipuzkoa and Biscay. Another path, the “Inland Road” or “Camino Vasco”, crosses the region along almost 250 km. Both the routes are recognised as a “Cultural Good”, in the category Monumental Ensemble, Camino de Santiago, by Regional Law 14/2000. The master plan for the area constitutes an implementation tool for the *Plan de Competitividad del Turismo Vasco 2006-2009*.

Basquetour, the tourist agency of the Basque Country Region, has as one of its priority objectives the exploitation of Cultural Routes in its strategy. The richness and multidisciplinary nature of Santiago de Compostela Pilgrim Routes in Euskadi has led to strong co-operation between the Cultural Heritage Direction and Deputy-Ministry of Tourism of the Basque Government.

The master plan proposes five main phases of work:

- ▶ first phase: planning, introduction, structure of work and schedule, meetings for briefings and awareness;
- ▶ second phase: analysis and diagnosis of the Santiago De Compostela Pilgrim Routes in Euskadi and the general tourist scenario in which it is framed;
- ▶ third phase: strategic planning to outline the mission, vision, objectives, model of development, and strategic guidelines and proposals for action;
- ▶ fourth phase: co-ordinating agencies and tourism management, through analysis of different figures of co-ordination and management, elaborating the vision and mission of these figures, external experiences and recommendations;
- ▶ fifth phase: operational planning of objectives and goals, specific actions distributed across a timeline, setting of deadlines, responsible/stakeholders, budgets and rationale.

Master plans for the Via Francigena

The following case studies present two projects elaborated by two neighbouring regions on the same Cultural Route, the Via Francigena. It is possible to find convergences and differences, demonstrating the multiple possibilities regional authorities have in the creation of this kind of tool.

Master plan for the Regione Lazio (2006)²⁷

In 2006 Regione Lazio approved the “Parroncini Law” to take forward the cultural, tourist and environmental regeneration of the Via Francigena.

Regeneration and marketing of historical-religious routes (including Via Francigena) were approved by Regione Lazio as priority policies for the management of European funds for the years 2007 to 2013. In December 2006, an interdisciplinary team, formed of different regional areas (culture, environment, tourism, finance), was assigned the task of implementing research on the Via Francigena. Its objectives were:

- ▶ to identify the route on the regional maps on a scale of one to ten thousand (1:10 000);
- ▶ to study pedestrian, bicycle, horse and vehicular routes;
- ▶ to study historical, artistic, archaeological and environmental monuments to be regenerated along the route;
- ▶ to implement actions aimed at promoting cultural tourism and improving facilities along the route.

26. www.industria.ejgv.euskadi.net, accessed 20 November 2013.

27. This box on the Master Plan of Lazio Region are based on the article by Simone Quilici, SIIV Roma MMXII- 5th International Congress.

Figure 29: Analysing stakeholders along the Santiago de Compostela Pilgrim Routes in the Basque Country Region



AMBITOS DE ACTUACION Y / O COMPETENCIAS		Delimitación y Protección	Señalización	Mantenimiento	Recursos Naturales	Patrimonio	Seguridad y Salud	Atención al visitante/turista/peregrino	Información	Promoción	Investigación/estudios/documentación	Alojamiento	Manutención	Comercialización	Otros (desarrollo, planificación, etc.)
		AGENTES IMPLICADOS													
SECTOR PÚBLICO	Gobierno Vasco														
	Dpto. Turismo		*						*	*					*
	Dpto. Cultura	*	*		*					*	*	*			*
	Dpto. Medioambiente			*											*
	Dpto. Agricultura														*
	Dpto. Sanidad						*								
	Dpto. Interior						*								
	Diputaciones: Dptos. de Turismo, Cultura y Promoción Econ., Agricultura y Medioambinete		*	*	*	*	*			*	*				*
	Ayuntamientos	*	*	*		*				*	*	*			*
Entidades comarcales: Cuadrillas, Mancomunidades y A.D.R.									*					*	
SECTOR PRIVADO	Sector privado														
	Alojamientos						*				*	*	*		
	Cámaras de Comercio						*				*	*			
	Empresas de Bicicletas						*							*	
	Agencias de receptivo								*					*	
	Otras asociaciones empresariales, empresas de restauración, otros servicios turísticos, etc.								*				*	*	
ENTIDADES	Albergues										*				
	Asociaciones de Amigos del Camino de Araba, Bizkaia y Gipuzkoa	*	*				*		*	*	*				
	Obispos de Vitoria, Bilbao y Donostia				*				*		*				
	Oficinas de Turismo						*		*						

The Via Francigena was identified, taking care of historical evidence, but considering also the present situation, where the original path has been transformed in very dangerous motorways like regional street n. 2 Cassia. The main aim of the regional team was to find an easy and safe pedestrian route, along smaller roads and trails. The total distance in the Lazio Region is approximately 170 km, from Proceno to Rome. The number of people walking along the route every year is around 4 000. In the next five years this number is expected to increase to up to 30 000.

The activity of the team ended with a formal act in October 2007, which established the official route of Via Francigena in Lazio Region.

Figure 30: Analysis with map of the Via Francigena in Lazio Region

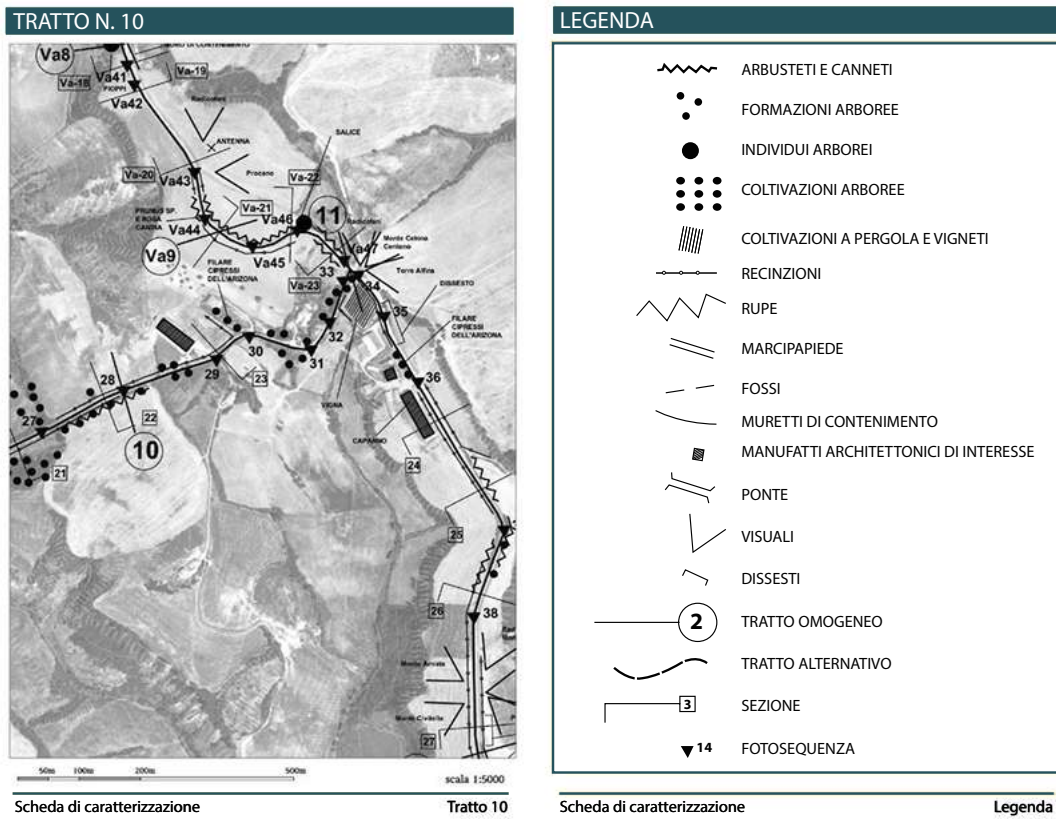


Figure 31: Proposals for the Via Francigena in Lazio Region

Tipo ET1a - Strada extraurbana di transito
SUGGERIMENTI



Stato di fatto



Ipotesi di realizzazione di un nuovo itinerario ciclo-pedonale in affiancamento all'infrastruttura esistente

Tipo EA3c - Percorso su suolo naturale in contesti acclivi
SUGGERIMENTI



Stato di fatto



Apertura di un nuovo sentiero - Opere di sostegno della sede realizzate mediante tecniche di ingegneria naturalistica.

In autumn 2008 the company *Sviluppo Lazio* delivered to local municipalities a document commissioned by the *Area Valorizzazione del Territorio e del Patrimonio Culturale* of the Lazio Region. The document, *Regole Quadro*, contains:

- ▶ a detailed analysis of the pilgrimage route and adjacent areas;
- ▶ guidelines for activities aiming at making the route safe and regenerating it;
- ▶ recommendations leading actions in the charge of the municipalities.

The *Regole Quadro* are sub-divided into a book and three appendixes. The book is made up of two parts:

- ▶ an analysis, divided in 324 files that describe every single part of the route;
- ▶ guidelines and recommendations for municipal activities, sub-divided in 15 typical cases.

A “correlation scheme” identifies the relationship between the single parts of the path and the typical cases.

Manual and master plan for Via Francigena in the Regione Toscana (2009)²⁸

Manual

In the framework of the Italian interregional project, involving Val d’Aosta, Piemonte, Lombardia, Emilia Romagna, Liguria, Toscana and Lazio Regions, a manual was prepared with the aim to give guidelines and indications for the project and realisation of signposting, communication tools and management of a complex tourist product, focused on the needs and expectations of the travellers/tourists/pilgrims along the Via Francigena.

The drafting of the manual was realised thanks to the collection of good practices from the Italian regions involved in the route. The objectives were the following:

- ▶ creation of a tourist product which transforms the traveller/tourist/pilgrim into a “citizen-guest”, having rights and duties;
- ▶ improvement of the best practices already tested and replicable;
- ▶ stimulating the synergy among different actors involved (local, national and international authorities, associations);
- ▶ planning of activities aiming to integrate services such as communication, information, assistance, booking, territorial control;
- ▶ encouraging subsidiarity among all the governance levels (interregional, regional, provincial and local);
- ▶ providing an indication about the orientation of the financial tools able to support and guarantee basic welcome services.

Tuscany Region presented its Via Francigena master plan in December 2009, as a regional tool for the governance of the Via Francigena. Along the 400 km of the Via Francigena in Tuscany (from the Cisa Pass to Radicofani), the plan concretely identifies the eco-friendly infrastructures that must be realised in order to enhance the ancient pilgrimage route.

To carry out the implementation project, which was planned in co-operation with Tuscany Region, the five provinces and the thirty-eight municipalities situated along the official route, the regional authority allocated economic resources coming from infrastructural funds of tourism and culture and granted them to municipalities.

These economic resources will be used to produce and homogenise signposting, street furniture, restoration works, safety implementation plans for critical points along the route, facilities for rest areas and information points. The master plan also identifies a special route for cars, which runs parallel to and sometimes crosses the pedestrian route, especially mapped out for the safety of pilgrims on foot. This route for cars is addressed to all those people who want to cover a small stretch of the Via Francigena or are willing to complete stretches on foot, horseback and bicycle by leaving their vehicle on the way.

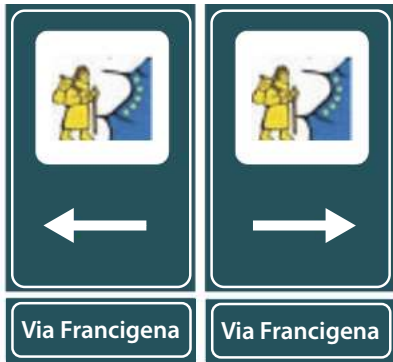
The master plan also identifies other more expensive infrastructure works, which will be co-financed by the municipalities by means of ordinary instruments. The master plan marks with a red label some facilities, such as hostels for pilgrims, cycle touring routes, tourist information offices and restoration of monuments, because they are considered as necessary and functional to the improvement of the Via Francigena.

28. www.regione.toscana.it, accessed 20 November 2013.

Figure 32: Signposting along the Via Francigena

Esempi di cartelli

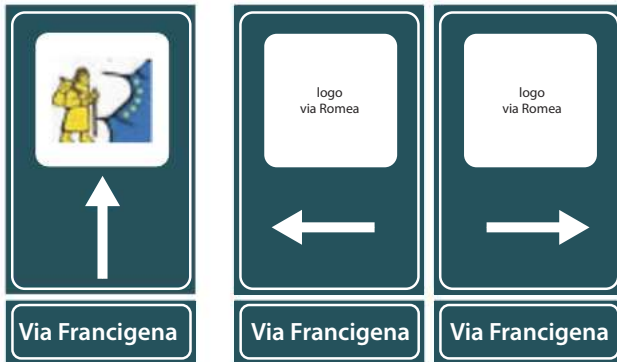
1) CARTELLO DIREZIONALE



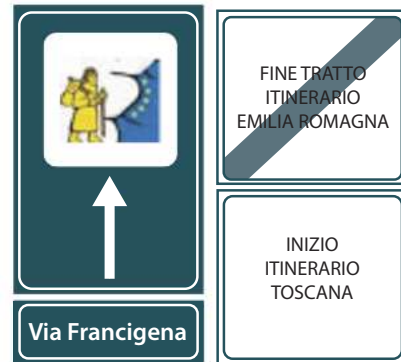
2) CARTELLO DIREZIONALE AREE MONUMENTALI



3) CARTELLO DIREZIONALE INTERSEZIONE CON ALTRI PERCORSI



4) CARTELLO DIREZIONALE TERRITORIALE



Master plan

Figure 33: Example of a project form for the realisation of a parking and rest area along the Via Francigena

COMUNE DI PONTREMOLI Master Plan Francigena

ID INTERVENTO 55 (parcheggio e area di sosta)
 Ingresso toscano Francigena, Parcheggio con area di sosta Loc. Borrella

Vicino al Passo della Cisa, in località Borrella (in prossimità del "Ristorante La Borrella", area sulla sinistra della "SS. 62 della Cisa" andando verso Roma), si prevede la realizzazione di un'area di sosta e di segnalazione dell'ingresso sulla tratta toscana della Via Francigena. I lavori consistono nella pavimentazione di un parcheggio (per n. 10 posti auto) e due moduli di area di sosta (tavolo e panchine), per un costo stimato di €13.000,00.

Planimetria di progetto

ID	COMUNE	TITOLO INTERVENTO	FASCIA 1	FASCIA 2	FASCIA 3	TIPOLOGIA INTERVENTO
55	Pontremoli	Ingresso toscano Francigena, Parcheggio con area di sosta Loc. Borrella	13.000			PARCHEGGIO E AREA DI SOSTA
533	Pontremoli	Accesso al percorso pedonale, Parcheggio con area di sosta Passo del Righetto	9.000			PARCHEGGIO E AREA DI SOSTA
	Pontremoli	Totale	22.000	0		


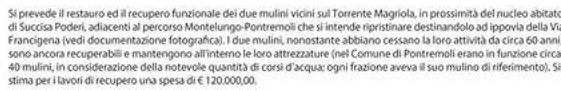


The following initiatives have been carried out:

- ▶ new signposting all along the car route;
- ▶ increase of signs all along the hiking itinerary;
- ▶ interventions aimed to implement the safety of the path (mainly separation of the path from the car route);
- ▶ services for hikers and pilgrims (mainly low-cost hospitality, standpipes, information points, restorations, etc.).

Steps of the master plan include:

- ▶ opening six stages of the itinerary in 2012;
- ▶ opening five stages in 2013;
- ▶ end of infrastructural work by Easter 2014.

Figure 34: Example of project form for restoration of built heritage and creation of infrastructure along the Via Francigena

COMUNE DI PONTREMOLI		Master Plan Francigena	
<p>ID intervent o 56 (recupero edilizio) Recupero dell'ex scuola elementare in località Groppoli</p> <p>L'intervento prevede di recuperare l'immobile esistente, (già utilizzato come scuola elementare ed anche dalla Comunità Montana come sede del Posto Tappa n. 5 del "Trekking di Lunigiana"), situato lungo il percorso a piedi della Via Francigena, in prossimità del nucleo abitato di Groppoli di Cavezana D'Antena, per creare un punto di ospitalità per i pellegrini (per n. 10 posti letto, vedi planimetria e documentazione fotografica allegate). L'immobile risulta in cattivo stato di conservazione, sono necessari lavori di consolidamento strutturale, di rifacimento della copertura, nonché la collocazione dell'arredamento funzionale al suo utilizzo. Per le opere e le attrezzature si stima un costo complessivo di € 50.000,00.</p>		<p>ID intervent o 557 (restauro) Restauro di due mulini sul torrente Magriola</p> <p>Si prevede il restauro ed il recupero funzionale dei due mulini vicini sul Torrente Magriola, in prossimità del nucleo abitato di Succisa Poderi, adiacenti al percorso Montelungo-Pontremoli che si intende ripristinare destinandolo ad ippovia della Via Francigena (vedi documentazione fotografica). I due mulini, nonostante abbiano cessato la loro attività da circa 60 anni, sono ancora recuperabili e mantengono le loro attrezzature (nel Comune di Pontremoli erano in funzione circa 40 mulini, in considerazione della notevole quantità di corsi d'acqua: ogni frazione aveva il suo mulino di riferimento). Si stima per i lavori di recupero una spesa di € 120.000,00.</p>	
<p>ID intervent o 560 (passerella) Passerella guado torrente Civasola, in prossimità Groppoli</p>		<p>ID intervent o 556 (ippovia) Ippovia da Montelungo a Pontremoli</p> <p>L'ipotizzato percorso a cavallo della Via Francigena si sviluppa, per circa m. 10.160, lungo un'antica via (un percorso breve e diretto con pendenze costanti e di modesta entità, che costituiva sicuramente un'alternativa ed una variante a quello dagli studiosi ritenuto "classico" inglobato dalla SS. 62 della Cisa; percorso presente nel Catasto Leopoldino), per buona parte pavimentata in pietrame di arenaria e di dimensioni che la rendevano cavabile (m. 2.000/2.500), che attraversa un territorio di particolare bellezza paesaggistica e ambientale, caratterizzato dalla presenza di vecchi centri e nuclei abitati (Montelungo, citato nel percorso di Sigerico Arcivescovo di Canterbury nel 990 per il suo xenodochio a servizio dei pellegrini, La Pollina di Succisa e La Colla, dove la tradizione vuole sia nata S. Zita coapatrona di Pontremoli insieme a S. Gemignano, I Poderi con i due mulini sul torrente Magriola) e da opere (terrazzamenti diffusi, muri di pietrame a secco, ponti, fontanili, lavatoi, maestà) che testimoniano il lavoro dell'uomo e la sua millenaria presenza sul territorio. L'ippovia prevista partirebbe sopra Montelungo Sup., in località "La Ghiacciaia", dove è già previsto un parcheggio pubblico, e seguendo il tracciato indicato nella cartografia, giungerebbe in località "S. Terenziano", in prossimità del Sobborgo di Misegnolo (è già esistente uno spazio pubblico attrezzato). In prossimità del nucleo di Montelungo Inf., in località "Il Palazzo", esiste un antico fabbricato ridotto a rudere (oggetto di studio), che la tradizione popolare identifica come lo "Xenodochio di Montelungo", e che l'attuale proprietà intenderebbe recuperare per dare ospitalità e servizi ai cavalli e ai cavalieri. I lavori da realizzarsi per il ripristino dell'antico percorso possono essere sintetizzati in una ripulitura della sede stradale, togliendo il materiale organico accumulatosi, (anche con modesti movimenti di terra), con ripulitura ed eventuale ricostituzione di cunette, eventuali decespugliamenti, nonché ricostruzioni di tratti di murature di pietrame a secco, il tutto per un costo complessivo stimato in € 50.000,00.</p>	

Tourism plan of the Basque Country Region, Euskadi (2012)²⁹

The Basque Country Region co-ordinates with the EICR the Cultural Routes taskforce in the framework of NECSTour. The region was the first country region to be tested with the questionnaire "Governance of Cultural Routes" elaborated by the EICR. The work on this questionnaire led to remarkable results at the regional level.

As a first step in filling in the questionnaire, Basque Country representatives contacted the European Affairs Department of the region to explain the importance of identifying existing Cultural Routes and improving governance. A meeting between both political and technical representatives of European affairs, culture and tourism in the region took place. Basque Country representatives decided to travel to Brussels to organise a meeting with the European Commission and the European Parliament, aimed at explaining the project of developing integrated policies. As the main outcome of the questionnaire, the Basque Country Region decided to develop a joint master plan on tourism and culture, realising the necessity to integrate policies which take into account Cultural Routes crossing the region as a structural and strategic element.

29. www.basquetour.net, accessed 20 November 2013.

The Cultural Tourism Master Plan of the Basque Country Region was presented at the beginning of December 2012. Spanish media covered the plan, which aims to develop 150 actions based on urban tourism and events. The plan also indicates priority “niches” to ensure development and consolidation of the plan. Among the 21 niches evaluated, highlighted themes to be developed include cultural routes and itineraries, as well as architectural tourism, creative tourism, archaeological tourism and roots tourism.

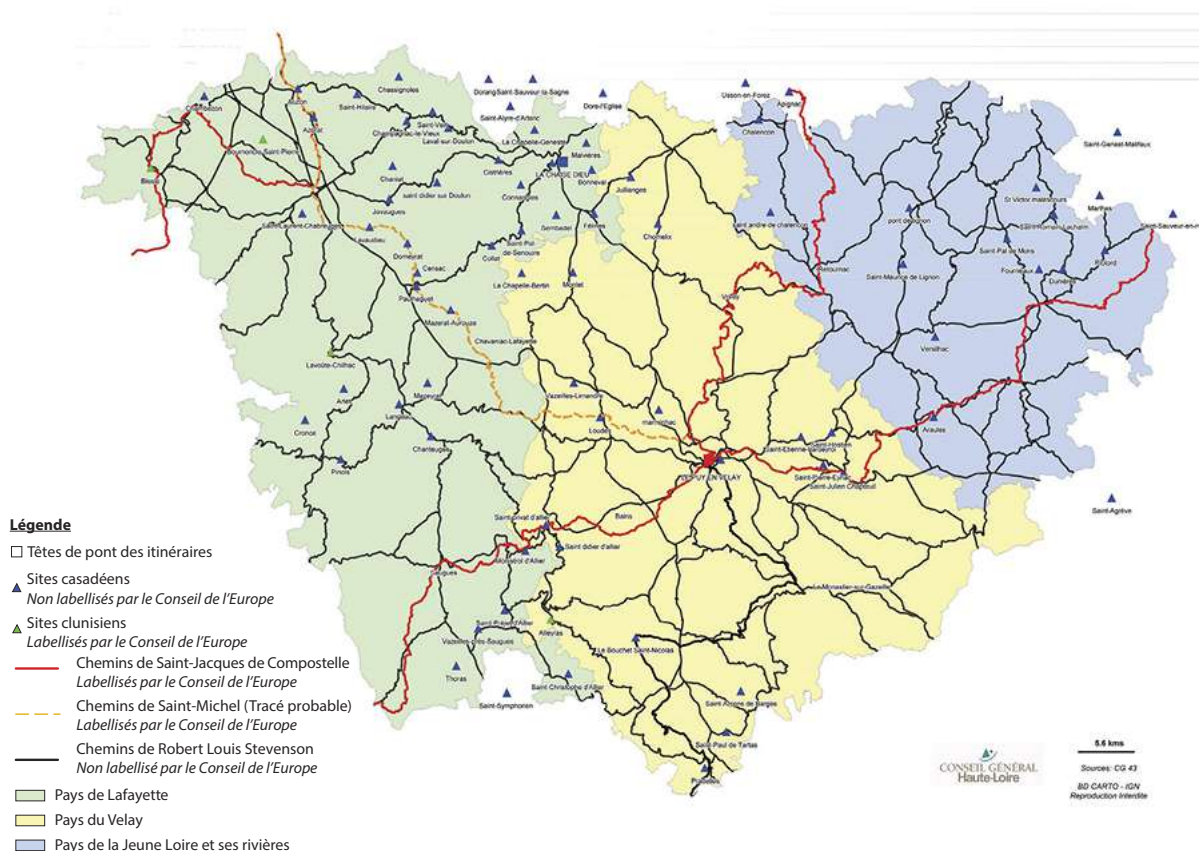
Crossroads of Cultural Routes in Haute-Loire department: a plan to create common visibility.

Haute-Loire department is located in the centre of France. Since 2011 the department has been studying a way to create cultural and tourist visibility founded on the statement that the territory is crossed by three certified Cultural Routes (Santiago De Compostela Pilgrim Routes, Cluniac Sites in Europe, Casadean Sites), one route which is working to re-receive its certification (Saint-Michael paths), and one new proposed route (“in the footsteps of R.L. Stevenson”). The initiative was launched in 2011 by the General Council of Haute-Loire and GAL³⁰ Pays du Velay, at the occasion of its completion of a study on the intersection of Cultural Routes of the Council of Europe in Haute-Loire territory.

Having created a map of the routes at the departmental level, the Haute-Loire department is working with Europe Direct Information Center on developing projects of interest for these routes and sharing their experiences.

The local government aims in fact to provide inhabitants and visitors with a complete interpretation of its territorial heritage by following the narrative keys proposed by Cultural Routes. The project also aims to increase networking between Cultural Routes and to increase value of Cultural Routes as narrative tools for territories, providing mutual knowledge by involving guides and cultural mediators able to explain to the public the interactions and interdependency among themes across time and space.

Figure 35: Mapping Cultural Routes of the Council of Europe in Haute Loire department



30. Groupe d'Action Locale.

3.4.3. What is a management plan for cultural heritage?

Alessia Mariotti

Management plans for cultural heritage have become increasingly relevant in the last 10 to 20 years, in particular for sensitive areas such as historical city centres, cultural tourism attractions and heavily visited landmarks or for systems of homogeneous cultural elements in trans-border regions. UNESCO and the World Heritage Centre first raised the issue and strongly supported the State Parties to the World Heritage Convention in the elaboration of such plans for their properties. In this section we will briefly introduce the main methodology for the elaboration of management plans for cultural heritage properties, giving a few examples of different types of sites and plans, also suitable for Cultural Routes. In particular we will try to show if and when management plans are useful for Cultural Routes managers, underlining the feedback and follow-up function of the plans and their role in the monitoring and evaluation phase of the project.

In the last decade, in evaluating the dossiers of sites which are candidates for inscription in the World Heritage List, the World Heritage Committee has attached ever-increasing importance to the section dedicated to management plans.

This instrument should provide the World Heritage Centre with a linear and up-to-date picture of the activities of promotion and enhancement involving the sites inscribed on the List, allowing an evaluation of the protection and conservation efforts made by individual member states of the 1972 World Heritage Convention.

To date, UNESCO has not provided a strict definition of the model of management plan to be adopted, and has therefore given each member state freedom in the process of formulating and specifying the configuration of this instrument. The objective has been to allow a format which was as far as possible consistent with the needs of all the local realities, both in terms of regulations and in terms of running the local area and integrating the site with it.

Notwithstanding the fact that an extremely wide range of experience has been acquired in this field, some features undoubtedly recur, referring to a methodological format which first and foremost allows the cultural values of the site to be identified, overlaid with a series of objectives to be pursued simultaneously: its protection, promotion and enhancement on a national and international scale. The legal, technical, administrative and financial instruments for achieving these objectives depend clearly on management structures and on the level of advancement of studies on the subject of the management of cultural heritage, which single states may refer to.

In this context the Italian Government created in 2004 a special interdisciplinary committee³¹ to work on the definition of a methodology for Italian properties, while the United Kingdom has for example used a wider approach typical of management studies.

It is worth noting here that the Italian experience has had the merit of developing themes such as the economic and social aspects related to the integration of a cultural asset into territorial development. The management plan, in other words, can constitute an additional development opportunity which allows all historical, cultural and environmental resources to be involved in the processes of the urban and economic planning of the concerned areas.

The goal of a world heritage property management plan is therefore to identify knowledge, promotion and enhancement strategies for the site, allowing both the maintenance of the integrity of the values for which it has been inscribed in the List and to marry this conservation force with the opportunities for integrated development of the area, namely the direct and expected result of the inscription.

Given these assumptions, the activation of the process of managing the site must then have solid foundations in the consensus of all parties responsible for protection, promotion and enhancement, sanctioned by formal agreements and conventions, for constructing common guidelines and a governing framework for the actions contained in the plan. To this end, the plan must also provide a series of instruments for monitoring and periodically checking actions, with the aim of identifying the obtained results and comparing them with the expected ones. The plan must therefore allow periodic evaluations, adjustments and corrections during the whole implementation period, allowing new projects and implementation processes.

Very often, however, the legal framework of cultural and monumental sites (not just in Italy) does not foresee any specific form of management; their protection and conservation is often delegated to different areas of the public administration, which can in some cases be obliged to manage mutually conflicting situations.

31. For full details see: www.unesco.beniculturali.it/index.php?it/30/pubblicazioni/5/2-piano-di-gestione-e-rapporto-periodico-seconda-conferenza-nazionale, accessed 17 November 2013.

The opportunity given by the structuring of management plans for UNESCO sites opens up therefore the possibility of creating a supple system for co-ordinating institutional actions of different agencies involved in the protection and conservation of cultural properties.

Finally, the plan is a circular process, starting from an analysis and knowledge phase regarding the site's values, going through the definition and implementation of projects and strategies, and on to the phase of evaluating and verifying them, which leads to the redefinition of the objectives on the basis of a new analysis.

If the structure of the plan sounds quite familiar to management experts, the innovation resides in its application to cultural heritage assets and in the co-ordination tool provided by the feedback monitoring system.

In the following two figures, the general structure of a typical "Italian" management plan for World Heritage Sites has been summarised.

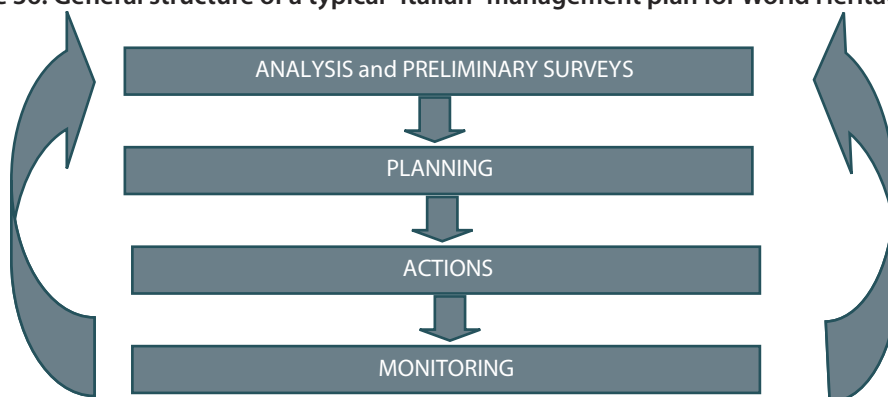
3.4.4. Different sites (routes), different methodologies?

In the following boxes a few examples of recently inscribed world heritage properties have been chosen on the basis of their consistency with possible shared management issues concerning Cultural Routes, such as being a serial site, being transnational or being a highly tourism-affected area.

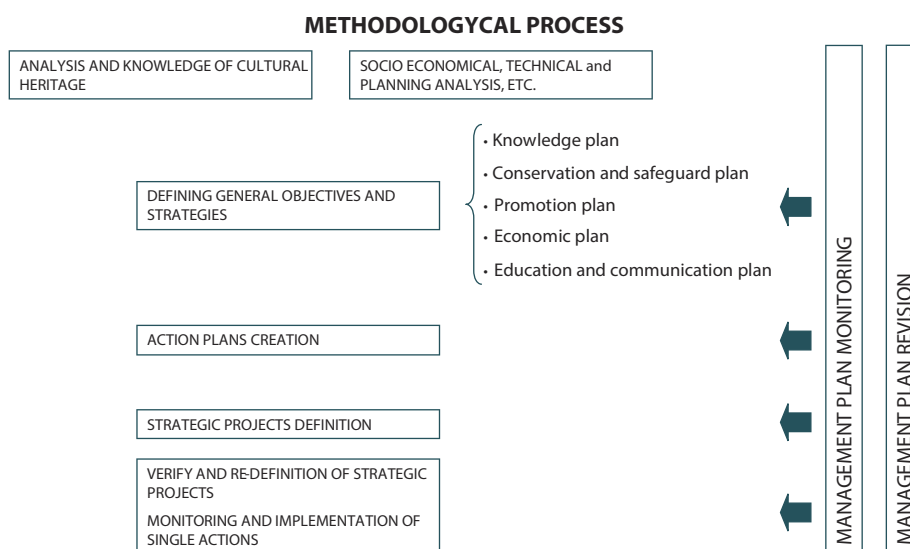
The sites have all been recently inscribed on the List and have therefore a management plan, which in most of the cases replicates the structure and the methodology proposed in the previous paragraph.

In a future version of this chapter we will try to deepen the analysis, introducing also English or French case studies, in order to provide Cultural Routes managers with a set of examples and guidelines.

Figure 36: General structure of a typical "Italian" management plan for World Heritage Sites



Structure and methodology



Source: adapted from www.unesco.beniculturali.it/index.php?it/30/publicazioni/5/2-piano-di-gestione-e-rapporto-periodico-seconda-conferenza-nazionale, accessed 16 November 2013

Box 21: Prehistoric pile dwellings around the Alps (2011)

“This serial property of 111 small individual sites encompasses the remains of prehistoric pile-dwelling (or stilt house) settlements in and around the Alps built from around 5 000 to 500 B.C. on the edges of lakes, rivers or wetlands. Excavations, only conducted in some of the sites, have yielded evidence that provides insight into life in prehistoric times during the Neolithic and Bronze Age in Alpine Europe (Austria, France, Germany, Italy, Slovenia, Switzerland are the states parties involved) and the way communities interacted with their environment. Fifty-six of the sites are located in Switzerland. The settlements are a unique group of exceptionally well-preserved and culturally rich archaeological sites, which constitute one of the most important sources for the study of early agrarian societies in the region.”

Protection and management requirements

“The series of pile dwelling sites are legally protected according to the legal systems in place in the various States Parties. There is a need to ensure that the highest level of legal protection available within each of the States Parties is provided. The common management system integrates all States levels and competent authorities, including the local communities, in each country, and connects the different national systems to an international management system, through an established International Co-ordination Group, based on a Management Commitment signed by all States Parties. Common visions and aims are translated into concrete projects on international, national and regional/local levels in a regularly adapted action plan. Funding is provided by Switzerland for the Secretariat and by the states parties for the different projects. Proposed actions that may have a significant impact on the heritage values of the archaeological areas nominated for inscription are restricted. There is a need for consistent application of protection arrangements across the six states parties to ensure consistency in approaches to development, particularly in terms of lake use, mooring arrangements and private development, and to heritage impact assessments. Given the extreme fragility of the remains, and the pressures on sites especially in urban areas, there is a need to ensure that adequate funding is in place for on-going monitoring.”

Source: <http://whc.unesco.org>, accessed 16 Novembre 2013

Box 22: Longobards in Italy. Places of power (AD 568-774) (2011)

“The Longobards in Italy, Places of Power, AD 568-774 comprises seven groups of important buildings (including fortresses, churches, and monasteries) throughout the Italian Peninsula. They testify to the high achievement of the Lombards, who migrated from northern Europe and developed their own specific culture in Italy where they ruled over vast territories in the 6th to 8th centuries. The Lombards synthesis of architectural styles marked the transition from Antiquity to the European Middle Ages, drawing on the heritage of Ancient Rome, Christian spirituality, Byzantine influence and Germanic northern Europe. The serial property testifies to the Lombards’ major role in the spiritual and cultural development of Medieval European Christianity, notably by bolstering the monastic movement.”

Protection and management requirements

“All the nominated sites benefit from the highest level of legal protection, established by the Legislative Decree No 42 of 22 January 2004 (Codice dei beni culturali e del paesaggio). It is a complex property with many of its important components being intrinsically fragile and delicate to conserve, such as the archaeological remains, paintings and stucco. Nonetheless, adequate conservation measures are implemented by the state party.

There is a specific management system for each of the seven properties, in relation to their ownership, comprising many and varied stakeholders. The Italia Langobardorum association network has become an overarching authority able to harmonise and monitor the series. The management plan includes a very comprehensive range of projects. Nonetheless, they need to be prioritised in terms of the lasting conservation of the properties and the environmental expression of their outstanding value. In addition to the natural seismic and river erosion risks present at certain sites, tourism development pressure could threaten those components of the property most susceptible to human presence.”

Source: <http://whc.unesco.org>, accessed 16 Novembre 2013

Box 21: The Dolomites (2009)

“The site of the Dolomites comprises a mountain range in the northern Italian Alps, numbering 18 peaks which rise to above 3 000 metres and cover 141 903 ha. It features some of the most beautiful mountain landscapes anywhere, with vertical walls, sheer cliffs and a high density of narrow, deep and long valleys. A serial property of nine areas that present a diversity of spectacular landscapes of international significance for geomorphology marked by steeples, pinnacles and rock walls, the site also contains glacial landforms and karst systems. It is characterised by dynamic processes with frequent landslides, floods and avalanches. The property also features one of the best examples of the preservation of Mesozoic carbonate platform systems, with fossil records.”

Management and protection requirements

“As a serial property, the Dolomites require an adequately resourced, inter-provincial governance arrangement that ensures all five provinces with territory in the property are bound together within a common management system, and with an agreed joint management strategy and a monitoring and reporting framework for the property as a whole. Common policies and programmes for the management of public use and the presentation of the property are also required for the property and its buffer zones. The property requires protection from tourism pressures and related infrastructure. Each of the component parts of the serial property requires its own individual management plan, providing not only for the protection and management of land use, but also the regulation and management of human activities to maintain its values, and in particular to preserve the qualities of its natural landscapes and processes, including extensive areas which still have wilderness character. Areas that are subject to more intensive visitation need to be managed to ensure visitor numbers and activities are within the capacity of the property in relation to the protection of both its values and the experience of visitors to the property. Adequate resources and staffing, and coordination between the staff teams in the different components of the property are also essential.”

Source: <http://whc.unesco.org>, accessed 16 Novembre 2013

Box 24: Genoa: Le Strade Nuove and the system of the Palazzi dei Rolli (2006)

“The Strade Nuove and the system of the Palazzi dei Rolli in Genoa’s historic centre date from the late 16th and early 17th centuries when the Republic of Genoa was at the height of its financial and seafaring power. The site represents the first example in Europe of an urban development project parcelled out by a public authority within a unitary framework and associated to a particular system of ‘public lodging’ in private residences, as decreed by the Senate in 1576. The site includes an ensemble of Renaissance and Baroque palaces along the so-called ‘new streets’ (Strade Nuove). The Palazzi dei Rolli offer an extraordinary variety of different solutions, achieving universal value in adapting to the particular characteristics of the site and to the requirements of a specific social and economic organisation. They also offer an original example of a public network of private residences designated to host state visits.”

Source: <http://whc.unesco.org>, accessed 16 Novembre 2013

Management and protection requirements

No special comments are made on the World Heritage website concerning the management requirements of this site. Nevertheless it is the second Italian site implementing the management plan methodology proposed by the Ministry of Culture’s special commission. The whole document is available online both on the UNESCO World Heritage website and the Italian Ministry of Culture’s website.

The content and strategies of possible interest for Cultural Routes managers arise from the interesting legal framework of this site, in which the palaces are owned both by private and by public bodies. The local municipality employs certain strategies in order to secure the co-operation of private owners in periodically opening the palace halls to tourists and visitors.

3.4.5. Some guidelines for Cultural Routes master plans

Cultural Routes, like any territorial, cultural or economic project, require forward planning in order to fulfil the principle of sustainability set out in Resolution CM/Res(2013)67.

As yet, the Council of Europe and the European Institute of Cultural Routes have not asked candidates for either certification or certified routes to submit a master plan or a development plan, but it has become evident that both types of tool would be useful for the management needs of these complex projects.

The tools in question constitute a “roadmap” for route managers and should include the different levels of their governance – European, national, regional and local.

The development plan, in particular, should be a strategic document, providing guidelines for programming each project and defining the subjects to be covered, the sources of funding according to the activities planned, the tools and the different stages to be carried out to implement them. Managers may thereby put all the information, activity reports and plans concerning certification or confirmation in the framework of the three-year evaluation into a coherent document.

It is important to take into account the characteristics of Cultural Routes as networks: the logic of a plan allows a better selection of territories and resources.

The European development plan should contain general orientations which are common to all the locations involved in the route, and then be adapted in detail to the different levels present. In this way any project designed for the route will correspond to a broader “European” logic.

The development plan is by nature a voluntary document, based on practices of participative democracy, in accordance with the orientations of the Cultural Routes programme. Co-operation between the groups in charge of the routes and the administrators at different levels is required, as well as the involvement wherever possible of local actors in the regions, locations and towns which participate in the life of each route.

The examples given in the preceding chapter illustrate the central role of regions in the implementation of route development policies. Any development plans and guidelines used until now were drafted by regional administrations, because in most European countries, cultural, tourism and economic competencies are focused at that scale.

The lack of well-structured guidelines at national and European levels may result in the absence of a joint working group to devise coherent strategies and action around one or more routes or several regions which are part of the same route. The creation of a development plan therefore serves to combine these different factors, challenges and relationships (spatial, cultural, social, economic, environmental, etc.).

Structure and objectives for the different levels of the plan

To develop a functional and comprehensive tool, different levels of analysis and implementation should be included:

- ▶ at the **European or transnational level**: at this general level, the main lines of strategy and action should be set out in coherence with the theme of the route and the “story” it wishes to tell. For instance, the principles and guidelines for the application of the conventions of the Council of Europe, ICOMOS and of UNESCO relating to cultural heritage, spatial planning, landscape, etc.);
- ▶ at the **national level**: at this level, more specific work must be carried out, involving and in consultation with public administrations and actors concerned (ministries, cultural institutes, etc.). The future action of the route across its different locations will be planned out and adapted to their national context (strategic plans for signposting and access to sites of the network, in accordance with national regulations, etc.);
- ▶ at the **regional level**: this level constitutes the actual implementation plan, where the lines of action and strategy mapped out at the previous levels will be described in detail.

It will be necessary to create a framework which takes into account and reveals the deep characteristics of the territories that make up the route and to make an inventory of the related heritage and its position.

The regional level also implies the participation of local actors alongside public bodies and other interested parties. This should also be taken into account. The documents prepared at this level should give detailed indications of the various activities carried out and planned in each location.

All the levels should be in constant contact with each other, in order to ensure an encompassing and coherent approach.

Constitutive stages in the preparation of a management plan at the different levels

The different stages in preparing a Cultural Route management plan are set out below.

Stage 1 – Definition of the network of territories on which the management plan is based

1.1 – Definition of the type of route (linear route, “archipelago” route, network of sites or towns, territorial route)

This stage is essential not only for the subsequent preparation of a coherent plan of action and activities in relation to the development of the route and the relations between the objects which are part of the route and the territories involved, but also in projecting a budget and creating an image in keeping with the needs of the route.

1.2 – Definition of the areas on which the management plan is based

Each route is a system of resources connected by a network, which should be analysed at different levels. The area taken into account will be on a different scale according to each of these levels.

Stage 2 – Analysis and interpretation

Once the contours of the project are defined, the central themes should be explained and an analysis carried out of the condition of the sites, as well as the endogenous resources, risks, opportunities, and economic, socio-cultural and environmental dynamics of the territories concerned by the plan.

2.1 – Ensuring a participative methodology during the analysis stage

To elaborate strategic plans and roadmaps that are socially and economically sustainable, it is important to involve actors with views in relation to the route which are cumulative and cross-cutting, and who can help to establish a comprehensive framework on which to base the analysis.

2.2 – SWOT analysis

A SWOT analysis should be made at all the different levels, as each entails specific challenges, objectives and opportunities, which should enable the establishment of strategies and substantial elements of the plan.

Stage 3 – The project

At this stage, the plan of action of the development strategy, the projects and activities that will be used to communicate the resources related to the route are set out, taking into account the relationships between economic, social, environmental, cultural and landscape aspects.

3.1 – Definition of the necessary steps at the different levels

The SWOT analysis allows a plan of action to be determined which is described according to the different levels, in order to strengthen weak points in the different areas of action set out in the Committee of Ministers Resolution CM/Res(2013)67, by defining individual activities in the field which are relevant to the characteristics of each territory.

Stage 4 – Management

This is the stage where the route is brought to life through the implementation and management of the action described in the plan. It entails a complex process of integration of the activities in the framework of different policies and in the budget programmes at each level (e.g. signposting should be included in the spatial planning of the route’s locations, the access plans to the heritage which is part of the route should be included in the cultural policies of the territories encompassed). The involvement of local administrations and of other important players for the implementation of the various activities is essential. Monitoring and retrospective analysis should also be built into the management stage.

4.1 – Integration of activities into policies at the different levels foreseen

Once the action has been decided it is crucial to hold working discussions with the stakeholders at all the different levels of the plan, in order to ensure sustainability, visibility and inclusive ownership at all levels, while integrating existing policies, as well as those being defined.

4.2 – Drafting a general budget plan at all levels to provide funding for the activities

Adequate and appropriate budgeting is required to ensure the feasibility of the action foreseen, with regard to the nature of the activities and the different scales of funding needed at different levels. A fundraising plan should be prepared.

4.3 – Evaluation of the results obtained and the process of retrospective analysis

After the strategic plans and roadmaps have been put in place, the results achieved at the different levels of the plan should be evaluated (for instance the effectiveness of the route's transnational policies, the efficiency of the signposting plan at the local, regional, national and transnational levels, the coherence of visibility at the different levels, the involvement of the inhabitants, the success of fundraising projects). Corrective action should be taken where necessary as a follow-up.

The three-year evaluation of each Council of Europe Cultural Route provides an opportunity to review the global strategy of each route and the action carried out.

Key questions

1. Why is the regional level so crucial in the development of Cultural Routes?
2. What are the main elements to be taken into account in preparing a master plan for a Cultural Route and what are the aims for your route's existing master plan?
3. What are the steps for building a management plan?
4. Why is the feedback process so important?
5. How should monitoring indicators be developed?

Glossary¹

Accommodation capacity

The capacity that a given destination has to accommodate tourists. This capacity is generally counted by numbers of beds.

Acculturation

Process implying the assimilation of a foreign culture by a group of individuals. This happens when two cultures come into contact, for example, in the case of tourism.

Alternative Tourism

Refers to a type of tourism which seeks to differentiate itself from destinations or itineraries attracting mass tourism.

Arrivals

Number of people registered in hotel establishments during a determined period and in a determined area.

Assessment

An umbrella term for description, analysis and evaluation.

Authenticity

Describes the relative integrity of a place, an object or an activity in relation to its original creation. In the context of living cultural practices, authenticity responds to the evolution of the traditional practice. In the context of a historical place or object, authenticity can encompass the accuracy or extent of its reconstruction to a known earlier state.

Carrying Capacity Index

In the natural sciences this represents the maximum level of polluting substances that an ecosystem is able to absorb without endangering its capacity to regenerate. In a socio-cultural tourism context, it defines the number of tourists that a community can host without compromising its environmental, social and cultural resources.

Cultural Mediator

A profession consisting of organising and implementing cultural activities by means of temporary or permanent exhibitions or other art collections. The cultural mediator attempts to arouse the interest of the public in heritage by means of workshops, educational activities or by distributing informative publications.

Culture

Can be defined as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a community, society or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past (ICOMOS/ICTC 2002).

1. The glossary is based on the glossary prepared during the Picture project, available at www.picture-project.com/glossaire_list.php3

Cultural Heritage

An expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural heritage is often expressed as either intangible or tangible cultural heritage.

Cultural Landscapes

Places and landscapes that have been shaped or influenced by human occupation. They include agricultural systems, modified landscapes, patterns of settlement and human activity, and the infrastructure of production, transportation and communication. The concepts of cultural landscapes can be useful in understanding patterns of activity as diverse as industrial systems, defensive sites and the nature of towns or villages.

Cultural Resources

Encompasses all the tangible and intangible heritage and living cultural elements of a community.

Cultural Tourism

Essentially a form of tourism that focuses on the culture and cultural environments, including the landscapes of the destination, and the values and lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population and host community. It can include attendance at cultural events, visits to museums and heritage places, and mixing with local people. It should not be regarded as a definable niche within the broad range of tourism activities, but encompasses all experiences absorbed by the visitor to a place that is beyond their own living environment.

Developer

The applicant for authorisation for a private project or the authority which initiates a project .

DMO

Acronym for Destination Management Organisation, which is composed of a number of tourist destination management organisations or private and public associates.

Effect

The terms "effect" and "impact" as referred to in the CD 97/11 are used as terms with similar meaning. Both terms are only important in relation to significance, that is, significant effect or significant impact.

GIS

Acronym for Geographical Information System, which is an information system capable of organising and presenting alphanumeric and spatial reference data, as well as producing maps and plans.

Heritage

A broad concept that encompasses our natural, indigenous and historic or cultural inheritance.

Heritage Place

A site or area of heritage significance that contains a number of buildings and structures, cultural landscapes, monuments, buildings or other structures, or a historical human settlement, together with associated contents and surroundings. Heritage places include those which may be buried or underwater.

Host Community

A general concept that encompasses all the people who inhabit a defined geographical entity, ranging from a continent, country, region, town, village or historical site. Members of the host community have responsibilities that include governing the place and can be regarded as those who have or continue to define its particular cultural identity, lifestyle and diversity. They contribute to the conservation or heritage of a site and interact with visitors.

Impact

"Impact" and "effect" as referred to in the CD 97/11 are used as terms with similar meaning. Both terms are only important in relation to significance.

Impact Threshold

A specified level of impact significance.

Indigenous Cultural Heritage

Dynamic, including both tangible and intangible, expressions of culture that link generations of indigenous people over time. Indigenous people often express their cultural heritage through “the person”, their relationships with the country, people, beliefs, knowledge, law, language, symbols, ways of living, sea, land and objects all arising from indigenous spirituality. Indigenous cultural heritage is essentially defined and expressed by the traditional custodians of that heritage.

Landmark

An external point of reference that helps orientation in a familiar or unfamiliar environment.

Landscape

An area, as perceived by people, the character of which is the result of the action and interaction of natural and/or human factors.

Leakage

Phenomenon whereby the revenue generated by an international or multinational company does not remain in the country where tourist income is produced, but is repatriated to the country where the firm is domiciled.

Limits of Acceptable Change

A process of establishing the key values and characteristics of a place and the maximum extent to which they may change before the core of their importance is degraded to an unacceptable extent. Tourism and other activities can then be monitored or evaluated to determine the rate at which these values are threatened.

Mass Tourism

Also described as intensive tourism. Characterised by a large numbers of tourists who have a common objective of visiting the same place, which is able to satisfy the tourists’ expectations.

Master Plan

Management plan with a long-term perspective.

Monitoring

The systematic and continuous collection and analysis of information about the progress of a piece of work over time, to identify strengths and weaknesses and to provide the people responsible for the work with sufficient information to make the right decisions at the right time in order to improve its quality.

Overnights

Number of nights spent by a tourist in a guest accommodation structure.

Participant

Someone taking part in a debate, or in a procedure, without being necessarily responsible for its organisation or the final decision.

Positioning

In terms of marketing, positioning characterises the choice of a given type of client an offer is produced for. It differentiates a company’s offer from that of its competitors.

Project

The execution of construction works or of other installations or schemes, or other interventions in the natural surroundings and landscape including those involving the extraction of mineral resources .

Public

One or more natural or legal persons and, in accordance with national legislation or practice, their associations, organisations or groups.

Public Authority

(a) government at national, regional and other level;

(b) natural or legal persons performing public administrative functions under national law, including specific duties, activities or services in relation to the environment;

(c) any other natural or legal persons having public responsibilities or functions, or providing public services, in relation to the environment, under the control of a body or person falling within subparagraphs (a) or (b) above;

(d) the institutions of any regional economic integration organisation referred to in article 17 which is a Party to this Convention;

This definition does not include bodies or institutions acting in a judicial or legislative capacity.

Public Consultation

A process involving the public which is very strong and formalised, therefore obliging the competent authority to take the results into consideration.

Public Involvement

The spectrum of interactions between project proponents and third parties at any stage in, for instance, an Environmental Impact Assessment. The term includes information exchange, consultation and participation. It can also indicate the mechanism that a project sponsor uses to ensure that individuals, groups and organisations potentially affected by its decision are informed and given an opportunity to provide input to project planning and design.

Public Participation

A process involving the public, much more vague and less formalised than a “public consultation”.

Recreation

Reconstitution of the body and of the mind in order to relax, to enjoy oneself after work. One can take recreation to rest on a daily basis in one’s leisure time, on holiday or in tourist activities.

Seasonal Activity

The concentration of visitor flow and to the form of the tourist offer during a determined period of the year.

Sense of Place (or Genius Loci)

The essential character and spirit of an area. Genius Loci literally means “spirit of a place”.

Stakeholders

Those groups or individuals who will be directly affected by the project. Representative of the public concerned or representative with interests in the decision making.

Steering Committee

A group of experts/stakeholders constituted in order to assist the competent authority in decision making.

Sustainable Future

Refers to the ability of an action to be carried out without diminishing the continuation of natural processes of change or damaging the long-term integrity of natural or cultural environments, while providing for present and future economic and social well-being.

Sustainable Tourism

Refers to a level of tourism activity that can be maintained over the long term because it results in a net benefit for the social, economic, natural and cultural environments of the area in which it takes place.

Territorial Marketing

Sequence of actions to analyse territorial offers and to define integrated marketing, communication and promotional strategies.

Tourist Satellite Account

Method devised by UNWTO to measure annual tourist flow within a given country, an element which is generally poorly represented at a national level.

Tourism Projects

All of the activities that enable, facilitate or enhance a visit to a destination, including the provision or upgrading of related infrastructure and facilities.

Trivialisation of Culture

The process whereby certain cultural particularities are adopted, simplified or popularised to illustrate or stage traditions such as in shows destined for tourists.

Urban Tourism

Set of tourist resources or activities located in towns and cities and offered to visitors from elsewhere.

Visualisation

Computer simulation, photomontage or other technique to illustrate the appearance of a development.

Fundraising glossary²

Annual Report

Annually published document providing donors and stakeholders of non-profit organisations with all the necessary information about budgets, expenditures, programmes and investments. Unlike social reporting that measures the success of the organisation according to the accomplishment of its social objectives, the content of the annual report is predominantly of a quantitative and economic nature.

Benefits

Set of advantages and opportunities that an organisation offers to its members in exchange for a subscription, usually a yearly one. Very often, the term also applies to companies and sponsors indicating the corresponding advantages offered by the organisation in exchange for donations or sponsorships.

Board of Trustees

Group of influential people bringing prestige to the non-profit organisation. They support the organisation's fundraising programme and promote its strategic and operational objectives. Members are often the keystones of fundraising and especially major donations.

Capital Campaign

Intensive and limited-in-time fundraising campaign created to satisfy a specific financial need for a project involving the acquisition or creation of facilities and infrastructure (including buildings). The term generally indicates a major campaign with extensive fundraising goals. This kind of campaign allows donors to pledge donations to be delivered within a certain period of time, which could however extend to several years.

Case Statement

Carefully thought out set of motivations as to why a non-profit organisation deserves to receive donations. The "good cause" must always be the underlying statement of the non-profit organisation. It should focus on the organisation's resources, potential improvements of its services and future plans. All the above-mentioned arguments are usually summarised in a document called a "document of good cause".

CRM (Cause-related marketing)

Marketing and promotional activities aimed at linking a company of goods or services (usually a for-profit company) to a social and humanitarian cause. Generally, the company benefits from the profit generated by social marketing and from an improved perceived image. Therefore, for a company it makes business sense to allocate a portion of its profits to a good cause promoted by a non-profit organisation.

Code of Ethics

Set of rules of behaviour that an organisation decides to adopt and conform to during all its activities. The rules are general principles regulating a balanced set of interests towards each category of stakeholder.

Corporate Foundation

A corporate foundation is the expression of the will of a commercial enterprise to allocate an organised set of assets for public service purposes. In order to achieve their objectives, corporate foundations generally make use of their financial assets (an essential aspect of all foundations) as well as their knowledge, technology, and professional and human resources. Also in the case of corporate foundations, there is a distinction between operating and grant-making foundations.

2. Martinoni M. and Comunian, R. (2012), *Glossario di fundraising*, available on www.culturalab.org, accessed 17 November 2013.

Corporate Giving Programme

Set of goals and directions according to which a for-profit company decides to support social causes. Usually, company budgets vary from year to year, depending on financial performance and the market. Unlike corporate foundations, a company's grant programme is not always inflexible and several companies often support different areas of intervention within their budgets for donations.

Corporate Hospitality

Among the benefits offered to partner companies for supporting their initiatives and projects, many non-profit organisations also give companies the opportunity to use their working premises to organise events, dinners and meetings with their clients. In order for a non-profit organisation to offer such benefits, it is important to have attractive premises in good locations.

Corporate Membership

Enrolment process enabling a company to become a formal supporter of a non-profit organisation upon payment of an annual fee. As this is an actual subscription and not a simple one-off donation, the company is entitled to a number of benefits ranging from the naming or presence of its logo on the non-profit organisation's advertising material, to free tickets, invitations, participation in the organisation's board meetings and more. Very often, non-profit organisations seek to create different levels of membership, so that benefits can be matched proportionally to different level members.

Crowdfunding

The recent development of crowdfunding provides a possibility to raise financial contributions from a crowd, that is a large number of individuals who network and pool their resources, usually via the Internet, to support efforts initiated by other people, individuals, groups or even entire communities. Crowdfunding has to do with getting small contributions from a large number of people, building community around projects presented on the platform. As supporters get some kind of reward in exchange for their support, they truly become part of the project. Projects presented can be for-profit or non-profit initiatives or enterprises and they can be tiny or significant in size.

Database

Homogeneous collection of data stored on a magnetic disk and accessible from a data processor. Within the context of fundraising, it is the data system collecting all information regarding donors and individuals who are the basis of fundraising and communication activities.

Endowment Fund

A fund aimed at creating additional sources of finance for non-profit organisations. Endowment funds are usually established through large donations (sometimes made by a single individual). Non-profit organisations are entitled to use for their own purposes the interest accrued year to year from the deposited donation, which remains entirely invested over time.

Fundraising

The term refers to all fundraising dynamics (annual and special collections, planned donations, public relations). In other words, it is the set of strategies and actions that a non-profit organisation must implement in order to develop a continuous source of financial resources over time for the sustainability of institutional activities (including projects). An effective fundraising strategy is often supported by communications, marketing, psychology, law and public relations skills. It is important to acknowledge fundraising as an ongoing and evolving activity as well as the fact that different organisations, sectors and regions may respond differently to similar strategies.

Fundraising Campaign

General and all-embracing term summarising the actions and efforts undertaken by an organisation in order to raise funds. It is often combined with media campaigns and fundraising events.

Gift of Shares

Widespread practice, especially within Anglo-Saxon countries, consisting of the donation of company shares by both individuals and enterprises. The main advantage of this method regards taxation, as the donation reduces the taxable amount of the donor's block of shares.

Grant-making Foundation

This term refers to a foundation that pursues its statutory objectives by providing financial resources (grants) to third parties. The activity of grants allocation (grant-making) is complex as resources are always limited. In

order to avoid wasting already limited resources, it is necessary to carefully select individuals and/or the most deserving projects. Not owning significant infrastructure and fixed investments, a grant-making foundation is much more flexible than an operating foundation. For this reason, it can respond more quickly to changing needs and is bound by fewer constraints when undertaking innovative projects.

Individual Membership

Many organisations operating within different social fields (e.g. culture, sports, non-governmental organisations) offer to volunteers, supporters and sympathisers the opportunity to join their mission by obtaining a membership. There are different levels of membership: friends, supporters, “golden members”, etc. This kind of involvement is not just a way to raise funds, but also an opportunity to create a base of contributions and volunteering for the organisation. After a member is inducted, the organisation usually releases a card, a T-shirt, or other object to identify the members and supporters of the respective organisation.

In-kind Contribution

Donations consisting of equipment or other goods. Non-profit organisations may benefit from in-kind contributions meeting their needs. The time donated by companies of goods and services to non-profit organisations is now also considered an in-kind contribution.

In-kind Sponsorship

Technical or in-kind sponsorship takes place when a company decides to promote its image, products and services by establishing a partnership with a non-profit organisation. In exchange, the company provides the partner organisation with a variety of materials as well as with technical or professional services.

Legacy Campaign

Campaign aimed at informing and encouraging donations through bequests. Through the campaign, interested people are provided with all the necessary information on how to include donations to a non-profit organisation in their own wills. Several organisations accept bequests of a different nature: money, funds, properties and real estate among others.

Major Gifts

Significant donations representing a central income for non-profit organisations. Major gifts are usually made by wealthy donors (also through bequests) or by prominent political and business figures. Very often, a non-profit organisation facing extraordinary expenses or supporting particularly challenging projects may want to launch a campaign for major donations among its wealthier supporters.

Mailing

Sending of letters to a mailing list of potential supporters with the aim of acquiring new members or donors. The mailing campaign is often combined with newsletters, pre-formatted information regarding the projects the organisation is carrying out and indeed, a request for membership or donations.

Matching Grant

Donation/funding that an institution or foundation decides to allocate to a person or non-profit organisation if it proves able to attract funding from other individuals or institutions. As a prerequisite to receive the support of a matching grant, the organisation should demonstrate it is already able to attract an equivalent amount of contributions from other sources.

Media Relations

The term embraces all sorts of organisational engagements with the media and the press. A key factor determining the success of an organisation is reaching the chosen target group through meetings with the press and public media. Positive relations with the media brings more credibility to an organisation's policies and mission, so enhancing its reputation among the wider public. Moreover, when an institution is able to collaborate positively with local and national media it may also be perceived as more trustworthy by its sponsors and private contributors.

“Member-get-member” Campaign

Method of promotion and fundraising involving already-active members of the organisation in the recruitment of other members (often through incentives). Active members act as testimonials providing support during fundraising campaigns, so encouraging the involvement of new individuals. The method is adopted in order to increase the organisation's volunteer base.

Membership Programme

Set of membership levels and corresponding benefits that may be offered by a non-profit organisation to those who sign up to membership. Usually, membership programmes are divided into individual and corporate membership. The former includes all levels of individual participation including friends, young people, golden members, supporters and gold book members. In the latter, participation is restricted to companies that can benefit from several services according to their chosen level of contribution.

Mission

Set of values and goals that a non-profit organisation declares as the basis of its choices and methods of work for the production of its goods and/or the delivery of its services. This is a true statement of values and beliefs explaining the reason and underlying purpose of its existence.

Newsletter

Regularly issued publication about a topic of interest that can be sent either by mail or e-mail, usually every week or month. Newsletters by non-profit organisations typically focus on ongoing or completed projects and provide an audience with updates, appeals, interviews and stories. The editors and fundraising departments are usually those in charge of the creation of newsletter content. Newsletters are also regarded as fundraising tools as they remind their readers about the projects supported by the organisation and how they can make additional donations.

Operating Foundation

For a foundation, the main alternative to grant-making is the internal management of its institutional activities. Compared to grant-making foundations, the direct management of activities may result in higher fixed costs, but also in greater control over the use of resources. Merely running a business is not enough to qualify as an “operating foundation”. For a foundation to be considered as such, it is necessary to carry out institutional business, which may be of a commercial nature (corporate foundation) or not. Operating foundations may experience major problems in the evaluation of their performance (especially those that do not perform commercial activities). This happens because the services they provide are often customised, hence it is not possible to compare them with standard market prices.

Payroll Giving

Payroll giving is a distinctive way to support charitable initiatives. Donations to the chosen non-profit organisation are deducted by the employer from the salary of the employee (who decides which cause or institution to support) and are paid directly to the non-profit organisation. This kind of donation scheme has been particularly supported across the UK through tax incentives and administrative support to companies promoting the scheme to their own workers. For non-profit organisations, this system has been proved very advantageous in terms of bringing in long-term, sustained support as well as enabling organisations to make the most of the received donations due to tax relief.

Philanthropy

Term mainly used in the US indicating a deliberate action for public interest purposes, particularly donations for voluntary, non-profit organisations. Generally, the term “philanthropist” refers to an individual who makes a donation. Often, this person is a wealthy individual known for his generosity, especially towards the causes of non-profit organisations.

Social Report

Different from financial reports depicting the economic performance of the organisation, a social report depicts and communicates achieved social performance, both internally and externally. It is a reporting model based on the quality of the relationships between the organisation and its stakeholders, aimed at providing a complete and transparent framework. The social report is a tool needed for: the communication of the company’s mission and activities to the public; the setting of objectives and actions consistent with the institutional functions; the verification of the effectiveness and efficiency of actions; and the communication of results to the main stakeholders.

Sponsorship

Payments made by a company to a non-profit organisation with the goal of promoting its products and services and benefiting from the connection with the non-profit organisation’s name, objectives and projects. Sponsorship costs are covered by the company’s advertising and promotional budgets and may also include the promotion of the company’s corporate social responsibility.

Stakeholders

Individuals (or groups of individuals) owning an interest in an organisation, whose behaviour may affect the organisation's activity. Appropriate relationship management with stakeholders is a main concern for the organisation. Generally, it is possible to represent these relationships through a figure of concentric circles. The centre represents the heart of the organisation, its mission and values and the circles closest to the centre correspond to the groups and individuals which are closer to the organisation, as well as its supporters and volunteers. The wider circles represent more generic or marginal stakeholders (e.g. media, schools, city representatives). The resulting model will most likely differ for every organisation.

Target Group

Market segment or audience regarded as the primary target of a communication and fundraising campaign made by a non-profit organisation. Often, the most successful media and fundraising campaigns are those tailored to a specific segment of potential donors (students, women, mothers, elderly, etc.). One can also refer to a target group as a target market, segment or target audience.

Testimonial

The use of celebrities in social and fundraising campaigns comes from the world of advertising. A testimonial is provided by a public figure to "testify" to the qualities of a product or a company, in order to promote a campaign or non-profit organisation and involve the public in the efforts of that organisation. Non-profit organisations often choose testimonials from individuals who are not only famous, but who also have strong links to the issue being communicated. It is around these testimonials that the campaign is then built; hence those providing them become the sole and indisputable protagonists. However, within the fundraising context there are concerns related to this method, as it carries for the figure providing the testimonial an important burden of responsibility, in that he or she needs to comply with the institution's value system and mission in the context of a medium- to long-term collaboration.

Trusts and Foundations

Non-profit organisations with their own assets, engaged in multiple sectors: assistance, education, scientific research, awards and grants allocation and training, among others. Their existence is provided for by the civil code of the countries and their legal structure may vary according to the type of foundation that has been established. The request for legal acknowledgement is optional and can be ministerial, regional or made by independent districts.

Authors

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Penelope Denu has worked at the Council of Europe since 1995. From 2003 to 2006 she was responsible for the Committee of Ministers' Group of Rapporteurs on Social Cohesion and for Information Policy Issues. From 2007 to 2009 she chaired the Council of Europe's Staff Committee, representing staff at internal and international level. From 2009 to 2011, she was co-Secretary to the Parliamentary Assembly's Committee on Culture, Science and Education, responsible for cultural heritage, youth and sport and the organisation of the Council of Europe Museum Prize. In November 2011, she was appointed Executive Secretary of the Enlarged Partial Agreement on Cultural Routes and Director of the European Institute of Cultural Routes. Her role is to promote the Council of Europe's Cultural Routes programme as well as countries' accession to the Enlarged Partial Agreement, and to ensure that new projects for cultural routes wishing to join the programme are provided with relevant information and assistance. She co-ordinates the joint action of the Council of Europe and the European Commission on Cultural Routes.

Maria Gravari-Barbas is the Director of the Institute for Research and Higher Studies on Tourism (*Institut de Recherches et d'Etudes Supérieures du Tourisme*, IREST) of University Paris I Panthéon-Sorbonne. She has a degree in Architecture and Urban Design (University of Athens, 1985), and a PhD in Geography and Planning (University Paris IV Sorbonne, 1991). She was a Fellow at Johns Hopkins University, Baltimore, USA (1990). She is the director of EIREST, a multidisciplinary research laboratory focusing on tourism, mainly related to cultural heritage and development. She is also the director of the UNESCO Chair "Tourism, Culture, Development" of University Paris I Panthéon-Sorbonne and the co-ordinator of the UNITWIN network of the same name, comprising more than 25 top-level universities all around the world. She has been a visiting professor at several international universities. She is the author of several books and papers related to tourism, culture and heritage.

Nick Hall has extensive experience working in the European tourism industry and is known in particular for his thought leadership in e-marketing, giving input to destination marketing strategies, having worked extensively with a range of city and national tourism organisations. Over the past 10 years, Nick has gained a wealth of experience as a tourism marketer, acting as the European Travel Commission's (ETC) Executive Director, leading ETC to develop a completely new strategy, whilst helping the organisation to gain the highest level of political recognition by international partners. Nick fosters close working relationships with many destination marketing organisations in Europe and has worked in major outbound travel markets around the world. Most recently Nick was responsible for launching "Travel Destination Europe" and the visiteurope.com portal in China, while co-ordinating the launch of the first Global NTO Think Tank with UNWTO. Nick is founder and CEO of SE1 Media, an international organisation which includes the Destination Advisory Board, Digital Destination Think Tank, a range of flagship benchmark products and a worldwide network of tourism marketers. Nick is also a Director of MediaCo and sits on its Board, and he is also a Board member and Industry Chair of the International Federation for Information Technologies in Travel and Tourism.

Kseniya Khovanova-Rubicondo (PhD, PA, University of Chicago, USA) is an experienced professional in socio-economic impact evaluation, network management, strategic planning, and ICT innovation in the public and private sector. For the last decade, Kseniya's focus has been on cultural and sustainable tourism policy development in Europe. She has worked on the Council of Europe's Intercultural Cities programme's development and implementation, the Council of Europe Culture Review programme, the evaluation of the CultureWatchEurope and Compendium projects, and coordinated the study titled *Impact of European Cultural Routes on SMEs' innovation and competitiveness*. During her career, Kseniya has worked for a number of leading international organisations, including the European Investment Bank (Luxembourg), the US Agency for International Development (USAID), and the Government Finance Officers Association (US). Dr. Khovanova-Rubicondo's publications include book chapters, reviews, evaluations, studies and edited manuscripts that have been published in international peer-reviewed journals. Her high proficiency and initiative have been recognised by a number of international awards.

Wided Majdoub is Assistant Professor of Marketing at the Faculty of Economics and Management of Sousse, Tunisia. She teaches Cultural Marketing at the Faculty of Economics and in other universities. She is member of the Research Unit "Tourism and Development", and the co-ordinator of the network "Saharan Tourism and Sustainable Development", the Tunisian network of the Phoenicians' Route, and the "Arqueotur" network in Tunisia. She has carried out research on issues of cultural tourism, cultural itineraries and creative tourism, tourist planning and management of World Heritage Sites. She works in the field of consumer culture theory, new tourist consumption behaviour and creative tourism. Her recent works concern cultural itineraries, rehabilitation of the medinas, museums and experiential consumption, nature-based tourism and sustainability. She is working in collaboration with foreign universities and research institutes as well as international and local boards in the creation of management plans for the protection and promotion of cultural and tourism resources.

Yoel Mansfeld has been teaching and researching tourism-related issues since 1987 at the Department of Geography and Environmental Studies of the University of Haifa in Israel. Between 2005 to 2008 he acted as the Chair of this department. In 1998 he founded the Center for Tourism, Pilgrimage and Recreation Research at the University of Haifa and since then he has acted as its Director. His main areas of academic interest include: tourism planning and development; cultural tourism; spiritual tourism; religious and wellness tourism; community-based tourism; sustainable tourism; tourism and development of small and medium tourism enterprises; tourism and consumer behaviour; tourism and environmental management; tourism, security and safety issues; and tourism and crisis management. His international academic activities have included participation in more than 50 international conferences worldwide. His current research activity focuses on cultural and sustainable tourism planning and development. In this framework he is interested primarily in issues of community-centred tourism planning, host communities' attitude towards tourism development and related issues.

Alessia Mariotti, PhD, has been Assistant Professor in Economic Geography at the University of Bologna, Faculty of Economics (Rimini campus) since November 2006. Her research interests are cultural heritage, culture and social identity; industrial/cultural/tourism clusters and cultural resources for local sustainable development; cultural routes and itineraries for territorial cohesion; and World Heritage Site management plans and tourism management at World Heritage Sites. She is working in collaboration with international organisations (UNESCO, World Bank, European Commission, etc.), European research centres and universities on cultural tourism projects for local development. She has published several articles and two books in Italian, English, French and Spanish and she is a member of the UNESCO/UNITWIN Network "Culture, Tourism, Development". She teaches Tourism Geography and Tourism Systems and Cultural Routes at the Faculty of Economics, Rimini campus. She is a member of the editorial board of *Via@ International Interdisciplinary Review of Tourism* and of *Almatourism – Journal of Tourism, Culture and Territorial Development*.

Marianna Martinoni graduated in Cultural Heritage Conservation from Ca' Foscari University in Venice in 1999. During 1998 she studied for the spring semester at the Katholieke Universiteit of Leuven, with a focus on Dutch and Flemish Art History. In 2000 she did an International MA in Communication and Management for Public and Private Cultural Policies, LUMSA University, Rome, followed by an internship at Art Media in Brussels. She has worked for several museums, private galleries and cultural organisations in Italy. In 2002 she obtained a Certificate in Fund Raising Management at the Fund Raising School, University of Bologna, becoming part of the teachers' group. At present she works as a fundraising and communication consultant for non-profit organisations (cultural, health service, and scientific research sectors) dealing with the analysis and planning of fundraising strategies, communication planning, and follow up of fundraising plans. Since 2002 she has been teaching Fundraising Principles and Techniques and Fundraising for the Cultural Sector in post-graduate and master's courses in Italy. Since May 2011 she has been Board Member of ASSIF (Associazione Italiana Fundraiser).

Appendices

Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA)

(Adopted by the Committee of Ministers on 18 December 2013 at the 1187bis meeting of the Ministers' Deputies)

The representatives to the Committee of Ministers of Andorra, Austria, Azerbaijan, Bulgaria, Cyprus, France, Germany, Greece, Hungary, Italy, Lithuania, Luxembourg, Monaco, Montenegro, Norway, Portugal, Romania, Russian Federation, Serbia, Slovenia, Spain and Switzerland,

Having regard to the success of the Council of Europe Cultural Routes Programme, based on Resolutions CM/Res(2013)66 and CM/Res(2013)67 on the Cultural Routes of the Council of Europe, which have become essential tools for raising awareness of the shared European heritage as a cornerstone of European citizenship, a means of improving the quality of life and a source of social, economic and cultural development;

Underlining the importance of cultural routes as tangible illustrations, through European trans-border itineraries, of the pluralism and diversity of European culture based on shared values, and as means for intercultural dialogue and understanding;

Noting with satisfaction that 26 cultural routes are now certified as Council of Europe Cultural Routes and that the activities of the networks which implement these routes are constantly growing, spanning across most of continental Europe and beyond, also noting that cultural routes now carry out hundreds of cultural events, educational exchanges and tours each year, involving hundreds of thousands of people, hundreds of organisations and local communities;

Recognising that in order to achieve maximum outreach and impact, the existing cultural routes, as well as the many others in the making, require increased professional assistance and support;

Underlining the essential contribution of the European Institute of Cultural Routes based in Luxembourg in compiling and diffusing information and dealing with increased demand for technical assistance for the setting up of cultural routes, and thanking the Government of Luxembourg for its continuous and generous support to the Institute over many years;

Taking note of the commitment of the Luxembourg Government to continue to provide an annual voluntary contribution to cover the operational costs of the European Cultural Routes Institute in order to enable it to fulfill the tasks given to it by the EPA and of the Supplementary Agreement to the General Agreement on Privileges and Immunities of the Council of Europe concluded between the Grand Duchy of Luxembourg and the Council of Europe signed on 28 November 2011 by Council of Europe Secretary General Thorbjorn Jagland and the Deputy Prime Minister of Luxembourg, Minister for Foreign Affairs Jean Asselborn, concerning the EPA;

Noting with satisfaction the solid partnership which has been established between the Council of Europe and the European Union in the field of cultural routes and cultural tourism, and supporting the continuous reinforcement of this partnership in the future, including the accession of the European Union to the EPA as soon as possible;

Acknowledging the decisive political support of the European Parliament in the establishment of the EPA;

Also noting with satisfaction the new activities which have been initiated with other international organisations such as the United Nations World Tourism Organisation (WTO), the OECD and UNESCO in this field, and encouraging the further development of these partnerships;

Acknowledging the importance of cultural routes in relation to cross-border cultural co-operation and the development of sustainable cultural tourism which builds upon local knowledge, skills and heritage assets, promoting Europe – including lesser-known regions – as a destination offering a unique cultural experience;

Considering that the EPA provides an adequate operational tool to support the development and promotion of existing and new cultural routes;

Having regard to Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement on Cultural Routes for an initial period of three years;

In the light of Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification;

Considering Statutory Resolution Res(93)28 on partial and enlarged agreements adopted by the Committee of Ministers on 14 May 1993 at its 92nd Session;

Having regard to Resolution Res(96)36 establishing the criteria for Partial and Enlarged Agreements of the Council of Europe, adopted by the Committee of Ministers on 17 October 1996 at the 575th meeting of the Ministers’ Deputies, as amended by Resolution CM/Res(2010)2, adopted by the Committee of Ministers on 5 May 2010 at the 1084th meeting of the Ministers’ Deputies,

Resolve as follows:

1. The Enlarged Partial Agreement on Cultural Routes (EPA) is hereby confirmed, to be managed in accordance with the provisions contained in the statute appended to this resolution.
2. The European Cultural Routes Institute will continue to operate with the financial support of the Luxembourg Government under the auspices of the EPA and help to carry out its programme of activities on the basis of the agreement between the Secretary General of the Council of Europe and the Luxembourg authorities of 27 November 2011 as well as an operational agreement between the President of the European Cultural Routes Institute and the Executive Secretary of the EPA.
3. Express the wish that all Council of Europe member States and other States Party to the European Cultural Convention will become members of the Enlarged Partial Agreement on Cultural Routes (EPA) in the near future.

Appendix to Resolution CM/Res(2013)66

Revised Statute of the Enlarged Partial Agreement on Cultural Routes

Article 1 – Aims and tasks

1.1 Aims

The Enlarged Partial Agreement (EPA) shall contribute to the promotion of European identity and citizenship through knowledge and awareness of Europe’s common heritage, and the development of cultural links and dialogue within Europe as well as with other countries and regions. It shall seek to shape a shared cultural space through the development of cultural routes aiming to foster awareness-raising about heritage, education, networking, quality and sustainable cross-border tourism and other related activities.

The EPA shall contribute to reinforcing the potential of cultural routes for cultural co-operation, sustainable territorial development and social cohesion, with a particular focus on themes of symbolic importance for European unity, history, culture and values and the discovery of less well-known destinations. It shall strengthen the democratic dimension of cultural exchange and tourism through the involvement of grassroots networks and associations, local and regional authorities, universities and professional organisations. It shall contribute to the preservation of a diverse heritage through theme-based and alternative tourist itineraries and cultural projects.

The EPA shall contribute to the development and promotion of the cultural routes concept in all its aspects in order to raise awareness globally of Europe as a tourism destination of a unique value and quality.

Definitions

Cultural Route: a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.

Cultural Route operator: an organisation or a grouping of organisations legally registered in one or several of the Council of Europe member States, or a public institution, which carries the legal, financial and moral responsibility for the management and functioning of a cultural route and represents the route vis-à-vis the Council of Europe.

“Council of Europe Cultural Route” certification: certification awarded to cultural routes that satisfy the criteria outlined in CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification.

1.2 Tasks

Policy making and standard setting

The EPA, drawing in particular on the expertise of the European Cultural Routes Institute, shall provide advice and expert assistance for the development, implementation, evaluation and promotion of cultural routes. This involves expertise on:

- ▶ setting up and functioning of project networks and organisations and the development of co-operation agreements;
- ▶ research on the historical background of the routes and the development of the cultural and educational content and activities of the cultural routes;
- ▶ development of a sustainable tourist offer based on the cultural routes, thus contributing to the economic well-being of regions;
- ▶ preparation and implementation of financing and promotion strategies;
- ▶ training and capacity-building for cultural routes operators, in particular in relation to Council of Europe and other international standards in the field of heritage and culture, as well as standards of professional practice in the field of tourism;
- ▶ promotion, visibility and all other aspects related to the compliance with the Council of Europe standards.

The EPA shall support networking and exchange between cultural routes operators and other partners in the field of cultural tourism, in particular for:

- ▶ the development of a common vision and strategy for cultural routes as tourism products;
- ▶ the development of partnerships to increase the resources available for cultural tourism in Europe;
- ▶ the identification and dissemination of good practice.

The EPA shall contribute to developing new orientations and standards in relation to cultural routes and tourism in response to the challenges and concerns of modern societies.

The EPA shall develop further methodologies for the promotion of cross-border cultural tourism.

The EPA shall award the Council of Europe Cultural Route certification in accordance with Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification.

1.3 Programme of activities

EPA shall implement a programme of activities as decided by the Governing Board.

Article 2 – Accession and participation

2.1 Any member State of the Council of Europe or a Contracting Party to the European Cultural Convention, as well as the European Union, may join the EPA by notification addressed to the Secretary General of the Council of Europe.

2.2 The Committee of Ministers, in its composition restricted to the representatives of the member States of the EPA, may, by the majority stipulated in Article 20.d of the Statute of the Council of Europe, invite any non-member State of the Council of Europe to join the EPA, following consultation of EPA members which are not members of the Council of Europe. A non-member State which receives such an invitation shall notify the Secretary General of its intention to become a member of the EPA.

2.3 Member States of the Council of Europe and other Contracting Parties to the European Cultural Convention not joining the EPA may request the status of observer with EPA for a period of maximum one year, without any financial contribution. Decisions in such matters will be made by the Governing Board of the EPA.

2.4 The European Union is invited to join the EPA with the same rights and obligations as the other members of the EPA. Pending its accession to the EPA, the European Union will continue to participate in the work in accordance with arrangements laid down by each body of the EPA.

2.5 In accordance with Statutory Resolution Res(93)28 on partial and enlarged agreements and at their request, the United Nations World Tourism Organisation (OMT), the OECD and UNESCO will be invited to participate in meetings of the EPA as observers without the right to vote.

2.6 The Committee of Ministers, in its composition restricted to the representatives of the States members of the Enlarged Partial Agreement, may, by the majority stipulated in Article 20.d of the Statute of the Council of Europe, following consultation of EPA members which are not members of the Council of Europe, authorise the EPA to invite other international intergovernmental organisations, the representative of the Council of Europe Cultural Routes, NGOs or other bodies who contribute to EPA's objectives, to participate in its work, without the right to vote.

2.7 The Parliamentary Assembly, the Congress of Local and Regional Authorities of the Council of Europe and the Conference of INGOs, may participate in the work of the EPA in accordance with Article 3.5 below.

Article 3 – Governing Board

3.1 The Governing Board of the EPA shall be composed of one representative appointed by each member of the EPA.

3.2 A member of the relevant intergovernmental committee¹ to which the Governing Board reports on its decisions, shall be invited to participate in its meetings, in order to facilitate this committee's consultative role concerning decisions on certification provided for in Resolution CM/Res(2013)67. The modalities of the consultation are the subject of a provision of the Rules of Procedure of the Governing Board.

3.3 The Governing Board shall elect from among its members a Bureau comprised of a chair, one vice-chair, three other members, for a term of office of two years, renewable only once.

3.4 The Governing Board shall:

- ▶ be responsible for the general implementation of the tasks conferred to the EPA;
- ▶ award the Council of Europe Cultural Route certification in accordance with Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification;
- ▶ adopt the draft annual programme of activities of the EPA and submit it, in conformity with the Financial Regulations of the Council of Europe, to the Secretary General of the Council of Europe relating to the elaboration of the draft annual budget, prior to its transmission to the Statutory Committee;
- ▶ decide on projects consistent with the Council of Europe's political priorities;
- ▶ oversee relations with the European Cultural Routes Institute in order to ensure the consistency between its actions and the EPA programme of activities;
- ▶ monitor the implementation of the programme of activities;
- ▶ adopt and transmit an annual activity report to the Committee of Ministers.

3.5 The Governing Board shall meet once a year. It may invite representatives of the relevant Council of Europe bodies to attend its meetings, without voting rights, according to the items on its agenda.

3.6 The Governing Board may assign operational tasks to its Bureau by a two thirds majority. The Bureau shall be convened by the chair of the Governing Board at least once a year.

3.7 The Governing Board shall adopt its decisions by a two-thirds majority of the votes cast, with each member having one vote. Procedural matters shall be settled by a majority of the votes cast. In all other matters, the Governing Board shall adopt its own rules of procedure and any other arrangements for the implementation of its activities.

Article 4 – Statutory Committee

4.1 The Statutory Committee shall be composed of the representatives on the Committee of Ministers of the member States of the Council of Europe which are participating in the EPA and of representatives specifically designated to that effect by the non-member States participating in the EPA. The Statutory Committee shall apply, *mutatis mutandis*, the rules of procedure of the Committee of Ministers.

4.2 The Statutory Committee shall determine every year the total of members' compulsory contributions to the EPA and the scale of contributions according to which that total shall be apportioned between the participating States; as a general rule, that scale shall conform to the criteria for the determination of the scale of contributions to the General Budget of the Council of Europe.

1. At the time of adoption of this resolution, this committee is the Steering Committee for Culture, Heritage and Landscape (CDCPP).

4.3 The Statutory Committee shall adopt, every year, the budget of the EPA on expenditure relating to the implementation of the programme of activities and common secretariat expenditure.

4.4 The Statutory Committee shall approve, every year, the annual accounts of the EPA, which shall be drawn up by the Secretary General of the Council of Europe in accordance with the Financial Regulations of the Council of Europe and submitted to the Statutory Committee accompanied by the report of the External Auditor, as provided for in the Financial Regulations. In order to give discharge to the Secretary General in respect of his or her management for the financial year in question, the Statutory Committee shall transmit to the Committee of Ministers the annual accounts, together with its approval or any comments along with the comments submitted by the Governing Board and the report drawn up by the External Auditor, as provided for in the Financial Regulations.

Article 5 – Cultural Routes Advisory Forum

5.1 A meeting of representatives of cultural routes operators, networks, international heritage and tourism organisations and platforms, local and regional authorities, civil society organisations, Chambers of Commerce, foundations and other donor organisations, professional organisations in the field of tourism, heritage and culture or other relevant bodies will take place annually in the form of a Cultural Routes Advisory Forum.

5.2 Participation in the Forum will take place upon invitation or registration accepted by the Secretariat of the EPA.

5.3 The Forum will discuss trends and challenges in relation to cultural routes and provide a platform for the exchange of experience, review of progress with the implementation of cultural routes, debates on new professional practice, the launch of new initiatives and the development of partnerships.

Article 6 – Budget

6.1 The EPA resources shall comprise:

- ▶ annual contributions from each member joining the EPA;
- ▶ any other payment, donation or bequest, subject to the provisions of paragraph 6.3 below.

The EPA may receive contributions by the European Union.

6.2 Expenditure related to the implementation of the programme of activities and common secretariat expenditure shall be covered by the partial agreement budget funded by the members of the EPA. The expenditure for the seat of the EPA, as well as that related to the staff and operational costs of the European Cultural Routes Institute, shall appear in the accounts of the EPA as an information item.

6.3 The EPA may also receive voluntary and other contributions connected with the work of the agreement, subject to the authorisation of the Governing Board prior to their acceptance. These contributions shall be paid into a special account, opened under the terms of Article 4.2 of the Financial Regulations of the Council of Europe, monitored by the Governing Board and shall be earmarked for the objectives and tasks specified, provided that they are consistent with the aims of the statute.

6.4 The EPA assets shall be acquired and held on behalf of the Council of Europe and shall benefit as such from the privileges and immunities applicable to the Council's assets under existing agreements.

6.5 Travel and subsistence expenses of persons attending meetings of the Governing Board and its Bureau and, where appropriate, of the Statutory Committee shall be borne by the State or the organisation concerned.

6.6 The travel and subsistence expenses of persons attending the Cultural Routes Advisory Forum shall be paid by the participants, unless otherwise decided by the Governing Board on the basis of special purpose allocations specified in the operational budget of the EPA.

6.7 The Financial Regulations of the Council of Europe shall apply, *mutatis mutandis*, to the adoption and management of the EPA budget.

Article 7 – Secretariat

7.1 The Secretariat of the EPA, headed by an Executive Secretary, shall be provided by the Secretary General of the Council of Europe.

7.2 The Executive Secretary may call on institutions and independent experts in the areas concerned by the programme.

7.3 The seat of the EPA is located in Luxembourg, in the premises of the European Cultural Routes Institute, by courtesy of the Government of Luxembourg.

Article 8 – Amendments

The Committee of Ministers, in its composition restricted to the representatives of the States members of the EPA and after consultation with EPA members that are not members of the Council of Europe, may adopt amendments to this statute by the majority provided for under Article 20.d of the Statute of the Council of Europe.

Article 9 – Withdrawal

9.1 Any member may withdraw from the EPA by means of a declaration sent to the Secretary General of the Council of Europe.

9.2 The Secretary General shall acknowledge receipt of the declaration and so inform the members of the EPA.

9.3 By analogy with Article 7 of the Statute of the Council of Europe, withdrawal shall take effect:

- ▶ at the end of the financial year in which it is notified, if such notification is given before 1 June of that financial year;
- ▶ at the end of the following financial year, if notification of withdrawal is given on or after 1 June of the financial year.

9.4 In accordance with Article 18 of the Council of Europe's Financial Regulations, the Governing Board shall examine the financial consequences of the withdrawal of a member and shall make the appropriate arrangements.

9.5 The Secretary General shall immediately inform the member concerned of the consequences of its withdrawal.

Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification

(Adopted by the Committee of Ministers on 18 December 2013 at the 1187bis meeting of the Ministers' Deputies)

The Committee of Ministers, under the terms of Article 15.b of the Statute of the Council of Europe,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members and that this aim may be pursued through joint action in the cultural field;

Considering that the main aims of European cultural co-operation are to promote the European identity in its unity and its diversity; to preserve the diversity of Europe's cultures; to encourage intercultural dialogue and to facilitate conflict prevention and reconciliation;

Considering that highlighting the influences, exchanges and developments which have formed the European identity can facilitate awareness of a European citizenship based on the sharing of common values;

Considering that it is essential for younger generations to acquire this awareness of a European identity and citizenship and the common values on which they are based;

Considering that in order to uphold these common values and make them more tangible, it is necessary to promote an understanding of Europe's history on the basis of its physical, intangible and natural heritage, so as to bring out the links which unite its various cultures and regions;

Noting that the identification of European values and a common European cultural heritage may be achieved via cultural routes tracing the history of peoples, migrations, and the spread of the major European currents of civilisation in the fields of philosophy, religion, culture, the arts, science, technology and trade;

Aware that such routes lend themselves to long-term European co-operation programmes in the fields of research, heritage enhancement, culture and the arts, cultural and educational youth exchanges, cultural tourism in Europe and sustainable cultural development;

Considering that such co-operation mobilises and brings together a large number of individuals, organisations, institutions and structures in Europe, and thereby contributes to the process of European construction;

Considering that in order to provide an intellectual and technical support to this co-operation, which requires considerable human and financial resources, a formal operational framework should be established enabling the reaffirmation of fundamental values, the qualitative and quantitative assessment of implementation, training of actors and a coherent communication;

Considering that such a framework enables common objectives to be pursued and guarantees the quality of the initiatives undertaken;

Considering Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (hereafter "EPA");

Having regard to the objectives and activities of the EPA,

Adopts this resolution which annuls and replaces Resolution CM/Res(2010)52 of 8 December 2010 on the rules for the award of the "Cultural Route of the Council of Europe" certification;

Adopts the rules for the award of the "Cultural Route of the Council of Europe" certification which are appended to this resolution.

Appendix to Resolution CM/Res(2013)67

Rules

The certification "Cultural Routes of the Council of Europe" may be granted to projects which deal with a theme that complies with the eligibility criteria in part I below, involve priority actions as indicated in part II and are presented by a single network meeting the criteria in part III.

I. List of eligibility criteria for themes

Themes must satisfy all of the following criteria:

1. the theme must be representative of European values and common to at least three countries of Europe;
2. the theme must be researched and developed by groups of multidisciplinary experts from different regions of Europe so as to ensure that the activities and projects which illustrate it are based on consensus;
3. the theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;
4. the theme must lend itself to cultural and educational exchanges for young people and hence be in line with the Council of Europe's ideas and concerns in these fields;
5. the theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;
6. the theme must lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different publics, including school groups.

II. List of priority fields of action

The projects must pertain to the following priority fields of action, while fulfilling the criteria enumerated below for each field of action:

1. Co-operation in research and development

In this field of action, the projects must:

- ▶ play a unifying role around major European themes, enabling dispersed knowledge to be brought together;
- ▶ show how these themes are representative of European values shared by several European cultures;
- ▶ illustrate the development of these values and the variety of forms they may take in Europe;
- ▶ lend themselves to research and interdisciplinary analysis on both a theoretical and a practical level.

2. Enhancement of memory, history and European heritage

In this field of action, the projects must:

- ▶ enhance physical and intangible heritages, explain their historical significance and highlight their similarities in the different regions of Europe;
- ▶ take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning;
- ▶ identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring;

- ▶ take account of the physical and intangible heritage of ethnic or social minorities in Europe;
- ▶ contribute through appropriate training, to raising awareness among decision makers, practitioners and the general public of the complex concept of heritage, the necessity to protect, interpret and communicate it as a means for sustainable development, and the challenges and opportunities it represents for the future of Europe.

3. *Cultural and educational exchanges for young Europeans*

In this field of action, the projects must:

- ▶ include the organisation of activities with groups of young people in order to promote in-depth exchanges aimed at developing the concept of European citizenship, enriched by its diversity;
- ▶ place the emphasis on personal and real experiences through the use of places and contacts;
- ▶ encourage decompartmentalisation by organising exchanges of young people from different social backgrounds and regions of Europe;
- ▶ constitute pilot schemes with a limited number of participating countries and be provided with sufficient resources for meaningful assessment in order to generate prototypes that can serve as reference models;
- ▶ give rise to co-operation activities which involve educational institutions at various levels.

4. *Contemporary cultural and artistic practice*

In this field of action, the projects must:

- ▶ give rise to debate and exchange, in a multidisciplinary and intercultural perspective, between the various cultural and artistic expressions and sensibilities of the different countries of Europe;
- ▶ encourage activities and artistic projects which explore the links between heritage and contemporary culture;
- ▶ highlight, in contemporary cultural and artistic practice, the most innovative practices in terms of creativity, and link them with the history of skills development, whether they belong to the field of the visual arts, the performing arts, creative crafts, architecture, music, literature or any other form of cultural expression;
- ▶ give rise to networks and activities which break down the barriers between professionals and non-professionals, particularly as regards instruction for young Europeans in the relevant fields.

5. *Cultural tourism and sustainable cultural development*

In this field of action, the projects must:

- ▶ take account of local, regional, national and European identities;
- ▶ actively involve print and broadcast media and make full use of the potential of electronic media in order to raise awareness of the cultural objectives of the projects;
- ▶ promote dialogue between urban and rural cultures, between regions in the south, north, east and west of Europe, and between developed and disadvantaged regions;
- ▶ promote dialogue and understanding between majority and minority, native and immigrant cultures;
- ▶ open up possibilities for co-operation between Europe and other continents through the special affinities between certain regions;
- ▶ concern themselves, in the field of cultural tourism, with raising public awareness, drawing decision makers' attention to the necessity of protecting heritage as part of sustainable development of the territory and seek to diversify both supply and demand, with a view to fostering the development of quality tourism with a European dimension;
- ▶ seek partnerships with public and private organisations active in the field of tourism in order to develop tourist products and tools targeting all potential publics.

III. **List of criteria for networks**

Project initiators shall form multidisciplinary networks located in several Council of Europe member States. Such networks must:

- ▶ present a conceptual framework based on research carried out into the theme chosen and accepted by the different network partners;
- ▶ involve several Council of Europe member States through all or part of their project(s), without excluding activities of a bilateral nature;

- ▶ plan to involve as large a number as possible of States Parties to the European Cultural Convention (ETS No. 18) as well as, where appropriate, other States;
- ▶ ensure that the projects proposed are financially and organisationally viable;
- ▶ have a legal status, either in the form of an association or a federation of associations;
- ▶ operate democratically.

In support of the presentation of their projects, networks must:

- ▶ offer a comprehensive programme and specify its objectives, methods, partners, participating countries (current and envisaged) and the overall development of the programme in the medium and long term;
- ▶ demonstrate how their activities relate to the five priority fields of action in Part II of the Appendix to Resolution CM/Res(2013)67 (research and development, enhancement of memory, history and heritage, cultural and educational exchanges for young Europeans, contemporary cultural and artistic practice, cultural tourism and sustainable cultural development);
- ▶ identify, in the various member countries of the Council of Europe, the main initiators, participants and other potential partners likely to form a network; specify, where appropriate, at international level, other partner organisations;
- ▶ specify the regions concerned by the project;
- ▶ provide details of their financing and operational plan;
- ▶ append the basic text(s) relating to their legal status;
- ▶ define and implement indicators aimed to measure the impact of the activities of cultural routes.

IV. Certification

1. The certification “Cultural Route of the Council of Europe” is awarded by the Governing Board of the EPA in consultation with the relevant intergovernmental committee. It can, if necessary, seek advice from one or more expert consultants. The Governing Board may consult, if considered necessary, other pertinent committees or bodies of the Council of Europe.

In case of a negative opinion by the intergovernmental committee concerned, the agreement of the Committee of Ministers will be required for the award of the certification.

Projects and themes which help to achieve the Council of Europe political priority objectives are particularly encouraged.

2. Following the award of the certification, the entire mention “Cultural Route of the Council of Europe” and the logo of the Council of Europe must be placed on all communication material, including press releases.

A manual with recommendations (or vade mecum) will be provided to networks.

Whenever possible, the certification accompanied by the Council of Europe logo must appear on road signs and boards indicating the cultural route.

3. Evaluation of networks responsible for projects having received the certification “Cultural Route of the Council of Europe”.

In addition to an annual programme of activities and an annual report submitted to the European Institute of Cultural Routes, networks must submit every three years a report enabling the Governing Board of the EPA to evaluate their activities in order to ascertain whether they continue to satisfy the criteria in parts I, II, III and IV.2 above.

If the Governing Board of the EPA finds the compliance with parts I, II, III and IV.2 above unsatisfactory it will issue a recommendation in order to ensure this compliance. If the recommendation is not followed within a year, the Governing Board of the EPA may decide on the withdrawal of the certification after consultation of the relevant intergovernmental committee.

In case the intergovernmental committee concerned is of the opinion that the certification should not be withdrawn, the agreement of the Committee of Ministers will be required for the withdrawal of the certification.

The Governing Board of the EPA decides on the practical modalities of application of this resolution. It adopts rules of procedure to this effect.



APPLICATION DOSSIER

CULTURAL ROUTE OF THE COUNCIL OF EUROPE PROJECT

This dossier constitutes the basis for the presentation of cultural routes projects that wish to receive the Cultural Route of the Council of Europe certification.

The dossier is prepared in accordance with the Resolution CM/Res(2013)66 and with the Appendix to Resolution CM/Res(2013)67.

The application must include in appendix the following documents:

- ▶ legal statutes;
- ▶ ordinary general assembly reports;
- ▶ extraordinary general assembly reports;
- ▶ budget documents (running costs, provisional triennial budget plan, specific financing for the implementation of specific activities, i.e. from LEADER, INTERREG, etc...);
- ▶ triennial plan of activities

N.B. The absence of these documents will result in automatic rejection of the dossier.

Documents concerning the everyday activities of the association or federation must be sent regularly to the European Institute of Cultural Routes, as well as statutory modifications and updates to the list of members.

When filing the dossier, among the documents to be provided, the project leader must attach:

1 – a presentation of the route prepared for the experts who will evaluate the dossier, in particular:

- ▶ Power Point presentation in pdf format, of maximum 10 slides;
- ▶ text in pdf format, of maximum 3000 characters, including spaces.

The presentation must include: an explanation of the theme, emphasising European scope and interest, and relation with modern-day Europe; the network members, would be best shown on a map of Europe (or wider geographical area if necessary); the legal structure of the network; the activities envisaged involving all network members, in accordance with the Resolution CM/Res(2013)67.

2 – a presentation of the route to be put online on the websites of the EPA and the EICR under the heading "Atlas of Cultural Routes", if the certification is awarded:

- ▶ text in Word format, in French and English, of maximum 6000 characters including spaces;
- ▶ six high quality images (300 dpi), free from copyright, displaying the route, legend of each image (subject, author, organisation that made it available).

Title of the Cultural Route in English:

Title of the Cultural Route in French:

Domain:

Information on the person or the team responsible for preparing the dossier (*indicate if the writer(s) is/are from outside the network, for example in case of consultants, external experts, etc...*):

Name and first name of the writer(s):

Name and first name	Telephone	Email	Relation to the network responsible

Information on the contact person responsible for the dossier within the network:

Name and first name:

Head office address:

Postcode:

City/County:

Country:

Telephone:

Email:

Skype contact details:

1. DESCRIPTION

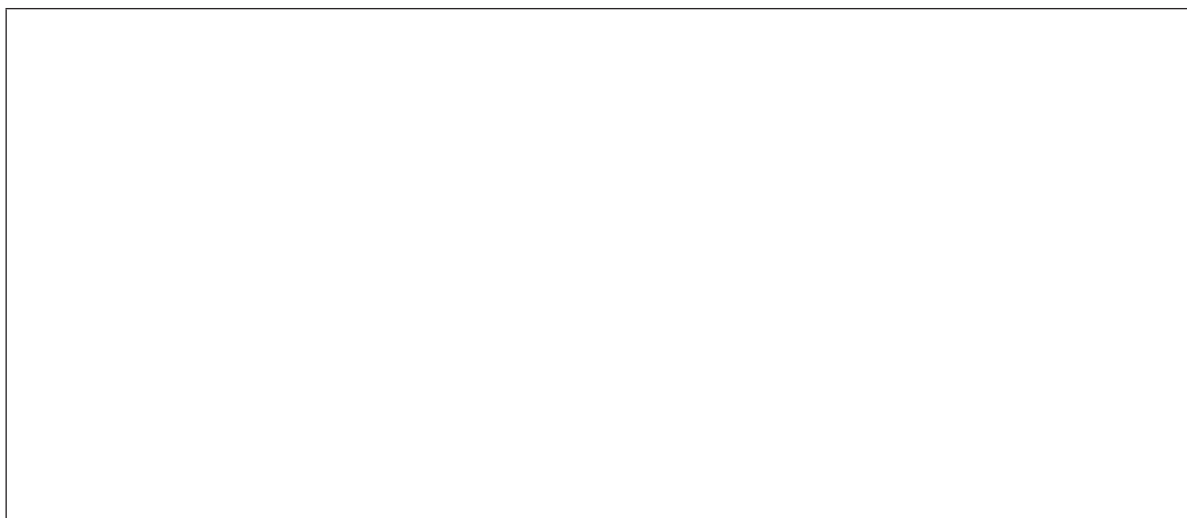
1.1. Definition of the cultural route theme

Explanation of the theme, its scope and aim(s)...:

--

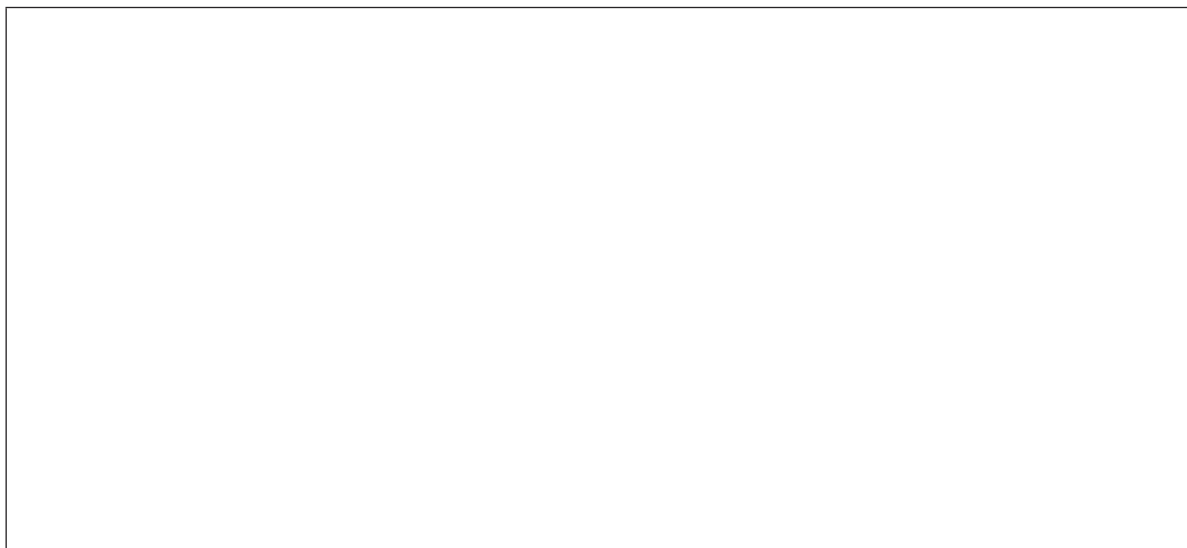
1.2. Historical and cultural context

Beginnings, historical growth, influence on European history and heritage:



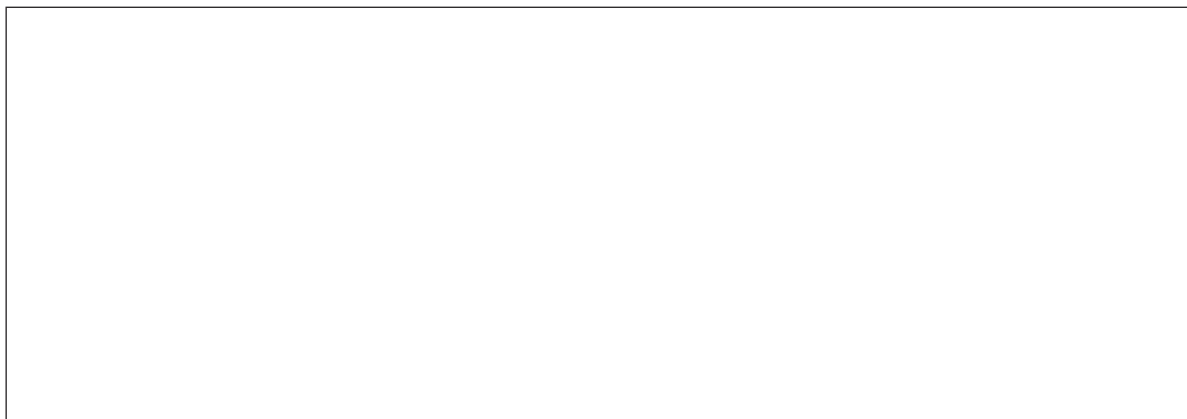
1.3. State of advancement

Overview of the work already undertaken at the different levels of the network.



2. CONFORMITY OF THE THEME, IN ACCORDANCE WITH THE APPENDIX TO RESOLUTION CM/RES(2013)67, PART 1 LIST OF ELIGIBILITY CRITERIA FOR THEMES.

2.1. Is the theme representative of European values, and how?



2.2. Has the theme been researched by groups of experts from different regions of Europe, how and by which experts, in what disciplines?

2.3. Is the theme representative of European memory, history and heritage and how?

2.4. Has the theme led to cultural and educational exchanges for young Europeans and how?

2.5. Is the theme at the origin of alternative tourism and sustainable land use initiatives, how and where?

2.6. Is the theme the object of tourism products created in partnership with tour operators, tourism products for different audiences, including school public? Which product and with whom?

3. VISIBILITY OF THE COUNCIL OF EUROPE

3.1. Concretisation of the values upheld by the Council of Europe, the major axes of work and the resolutions or recommendations stemming from these areas.

(Around a third of a page long. Consider the principles expressed through the following Conventions: the European Human Rights Convention, the European Cultural Convention, the Faro Convention, the European Landscape Convention, the White Paper on the intercultural dialogue).

3.2. Visibility of the Council of Europe on all information and communication materials.

Please attach images of concrete elements

VISIBILITY CHARTER

3.3. Has the network developed a graphic charter for the visibility of the route?

Yes No Under way

Notes :

4.7. Members of the governing board

Name	First name	Function in the governing board	Institution or organisation represented

4.8. Members of the steering committee

Name	First name	Contacts

4.9. Members of the secretariat

Name	First name	Contacts

4.10. Scientific committee

Name	First name	Field of specialisation	Institution or organisation represented

Name	First name	Field of specialisation	Institution or organisation represented

BUDGET AND HUMAN RESOURCES

Provisional budgets and certified accounts must be provided, as well as all documents provided to the members of the network relating to discussions.

4.11. Scale of financing through calls for projects:

Has the network and/or have the different partners which are part of it already responded to calls for projects on European, national or other bases? What was the result?

Yes No Under way

Notes (*Please, specify the kind of project*) :

4.12. Budget of the current year:

Members' contributions	€	
Project financing	€	
Public financing (subsidies and contracts)	€	
Sponsors	€	
Private funds	€	
Other	€	

4.13. Staff employed directly by the network:

Responsibility in the network	Place of work

4.14. Enlarged partial agreement member states involved:

Countries crossed or including a stage.

--

Countries involved in the scientific committee

--

4.18. Established or developed research themes

--

5. ACTIVITIES

ACTION UNDERTAKEN AND IN PROGRESS ACCORDING TO THE CRITERIA OF RESOLUTION CM/Res(2013)67, ARTICLE II *LIST OF ACTION PRIORITIES*

N.B. The EICR requires complete documentation of the intended and organised actions.

5.1. Co-operation in terms of research and development:

Title of the activity	Description of activities	Place	Number of participants	Date

5.2. Promotion of European memory, history and heritage:

Title of the activity	Description of activities	Place	Number of participants	Date

5.3. Cultural and educational exchanges for young Europeans:

Title of the activity	Description of activities	Place	Number of participants	Date

5.4. Contemporary practice of culture and arts:

Title of the activity	Description of activities	Place	Number of participants	Date

5.5. Cultural tourism and development of sustainable tourism:

Title of the activity	Description of activities	Place	Number of participants

5.6. Public organisations dedicated to tourism which have included the route in their promotional material:

5.7. Catalogues of tour operators who have included products linked to the theme of the route

Please specify if a contractual basis with those in charge of the route exists

MAPS

5.8. Does the cultural route have a printed cartography?

Yes No Under way

If yes, what is the scale?

5.9. Does the cultural route have an interactive or GIS map?

Yes No Under way

Refer to the nature of the maps, their level of accuracy, and to the software used.

6. INFORMATION AND COMMUNICATION MATERIAL

DIRECT PUBLICATIONS

Description of the network's publications listed by type.

Give brief lists for all of these categories: if there are too many publications, please append a document entitled "Information material".

6.1. Academic publications:

Author(s)	Title	Place	Edition	Year

6.2. Seminar proceedings:

Author(s)	Title	Place	Edition	Year

6.3. Books:

Author(s)	Title	Place	Edition	Year

6.4. Press articles:

Author(s)	Title	Newspaper or periodical	No.	Date

6.5. Audio publications

Author(s)	Title	Place	Edition	Year	Support

6.6. Audio-visual publications

Author(s)	Title	Place	Edition	Year	Support

INDIRECT PUBLICATIONS

List of publications concerning the network which are not directly controlled by the network, listed by type. If there are too many publications, please append a document entitled "Information material".

6.7. Academic publications:

Author(s)	Title	Place	Edition	Year

6.8. Seminar proceedings:

Author(s)	Title	Place	Edition	Year

6.9. Books:

Author(s)	Title	Place	Edition	Year

6.10. Press articles:

Author(s)	Title	Newspaper or periodical	No.	Date

6.11. Audio publications:

Author(s)	Title	Place	Edition	Year	Support

6.12. Audio-visual publications:

Author(s)	Title	Place	Edition	Year	Support

7. ECONOMIC AND TOURIST IMPACT OF THE CULTURAL ROUTE

The route's impact on the creation or development of small and medium-sized enterprises as part of the route and/or the theme developed by the route

7.1. Is there any tool used along the route to identify the number of visitors and the economic impacts of the route on the territories crossed?

Yes No Under way

7.1.1. If yes, specify in which territory/territories and with which result(s):

7.1.2. If yes, specify which kind of tools are being or have been used:

7.2. Organisation responsible for the analysis:

COUNCIL OF EUROPE CULTURAL ROUTES CERTIFICATION/EVALUATION CHECKLIST

	Yes	No	Note
THEME	Does the theme of the Route		
	- represent a common value – historical, cultural, or heritage – to several European countries?		
	- offer a solid basis for		
	youth cultural and educational exchanges?		
	innovative activities?		
	cultural tourism products development?		
	Has the theme been researched/developed by academics/experts from different regions of Europe?		
FIELDS OF ACTION	Does the Route		
	- offer a platform for co-operation in research and development of European cultural themes/values?		
	- play a unifying role around major European themes, enabling dispersed knowledge to be brought together?		
	- show how these themes are representative of European values shared by several European countries?		
	- illustrate the development of these values and the variety of forms they may take in Europe?		
	- have a network of universities and research centre working on its theme at the European level?		
	- have a multidisciplinary scientific committee working on its theme at the European level?		
	- carry out research and interdisciplinary analysis of the issues relevant to its theme and/or activities on		
	theoretical level?		
	practical level?		
	Do the Route activities (according with the theme)		
	- take into account and explain the historical significance of tangible and intangible European heritage ?		
	- promote the Council of Europe values?		
	- promote the Council of Europe Cultural Routes brand?		
	- work in conformity with international charters and conventions on cultural heritage preservation?		
	- identify, preserve, and develop European heritage sites in rural destinations?		
	- identify, preserve, and develop European heritage sites in industrial areas in the process of economic restructuring?		
	- valorise the heritage of ethnic or social minorities in Europe?		
	- contribute to a better understanding of the concept of cultural heritage, the importance of its preservation and sustainable development?		
	- enhance physical and intangible heritage, explain its historical significance and highlight its similarities in the different regions of Europe?		
	- take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning (European Cultural Convention, Faro Convention, European Landscape Convention, World Heritage Convention, ...)?		

FIELDS OF ACTION	Are the youth exchanges (cultural and educational) planned to			
	- develop a better understanding of the concept of European citizenship?			
	- emphasise the value of new personal experience through visiting diverse places?			
	- encourage social integration and exchanges of young people from different social backgrounds and regions of Europe?			
	- offer collaborative opportunities for educational institutions at various levels?			
	- place the emphasis on personal and real experiences through the use of places and contacts?			
	- set up pilot schemes with several participating countries?			
	- give rise to co-operation activities which involve educational institutions at various levels?			
	Do the Route's cultural activities (contemporary cultural and artistic practice-related)			
	- promote intercultural dialogue and multidisciplinary exchange between various artistic expressions in European countries?			
	- encourage artistic projects that establish the links between cultural heritage and contemporary culture?			
	- encourage innovative cultural and contemporary art practices* connecting them with the history of skills development?			
	- encourage collaboration between culture amateurs and professionals via relevant activities and networks creation?**			
	- encourage debate and exchange – in a multidisciplinary and intercultural perspective – between various cultural and artistic expressions in different countries of Europe?			
	- encourage activities and artistic projects which explore the links between heritage and contemporary culture?			
	- highlight the most innovative and creative practices?			
	- link these innovative and creative practices with the history of skills development?***			
	Do the Route's activities (relevant to sustainable cultural tourism development)			
	- assist in local, regional, national and/or European identity formation?			
	- actively involve 3 major means to raise awareness of their cultural projects: print, broadcast and social media?			
	- promote dialogue between			
	urban and rural communities and cultures?			
	developed and disadvantaged regions?			
	different parts (south, north, east, west) of Europe?			
	majority and minority (or native and immigrant) cultures?			
	- open possibilities for co-operation between Europe and other continents?			
	- draw decision makers' attention to the necessity of protecting heritage as part of sustainable development of the territory?			
	- aim to diversify cultural product, service and activities offers?			
	- develop and offer quality cultural tourism products, services or activities transnationally?			
	- develop partnerships with public and private organisations active in the field of tourism?			
Did the network prepare and use tools all along the Route to raise the number of visitors and the economic impacts of the Route on the territories crossed?				

NETWORK	Does the Route represent a network involving at least three Council of Europe's member states?			
	Was the theme of the network chosen and accepted by its members?			
	Was the conceptual framework for this network founded on a scientific basis?			
	Does the network involve several Council of Europe member states in all or part of its project(s)?			
	Is the network financially sustainable?			
	Does the network have a legal status (association, federation of associations, EEIG...)?			
	Does the network operate democratically?			
	Does the network's programme			
	- specify			
	its objectives and methods?			
	the regions concerned by the project?			
	its partners and participating countries (current and potential)?			
	the fields of action involved?			
	the overall strategy of the programme in the short and long term?			
	- identify potential participants and partners in CoE member states and/or other world countries?			
	- provide details of its financing (financial reports and/or activity budgets)?			
	- provide details of its operational plan?			
- append the basic text(s) confirming its legal status?				
COMMUNICATION TOOLS	Does the Route have its own logo?			
	Do all partners of the network use the logo on their communication tools?			
	Does the Route have its own dedicated website ?			
	Is it the website translated into English and French?			
	Is it the website translated into other languages?			
	Does the network effectively use social networks?			
	Does the network publish brochures on the Route?			
	If yes, are the brochures translated into English?			
	If yes, are the brochures translated into French?			
SCORE				

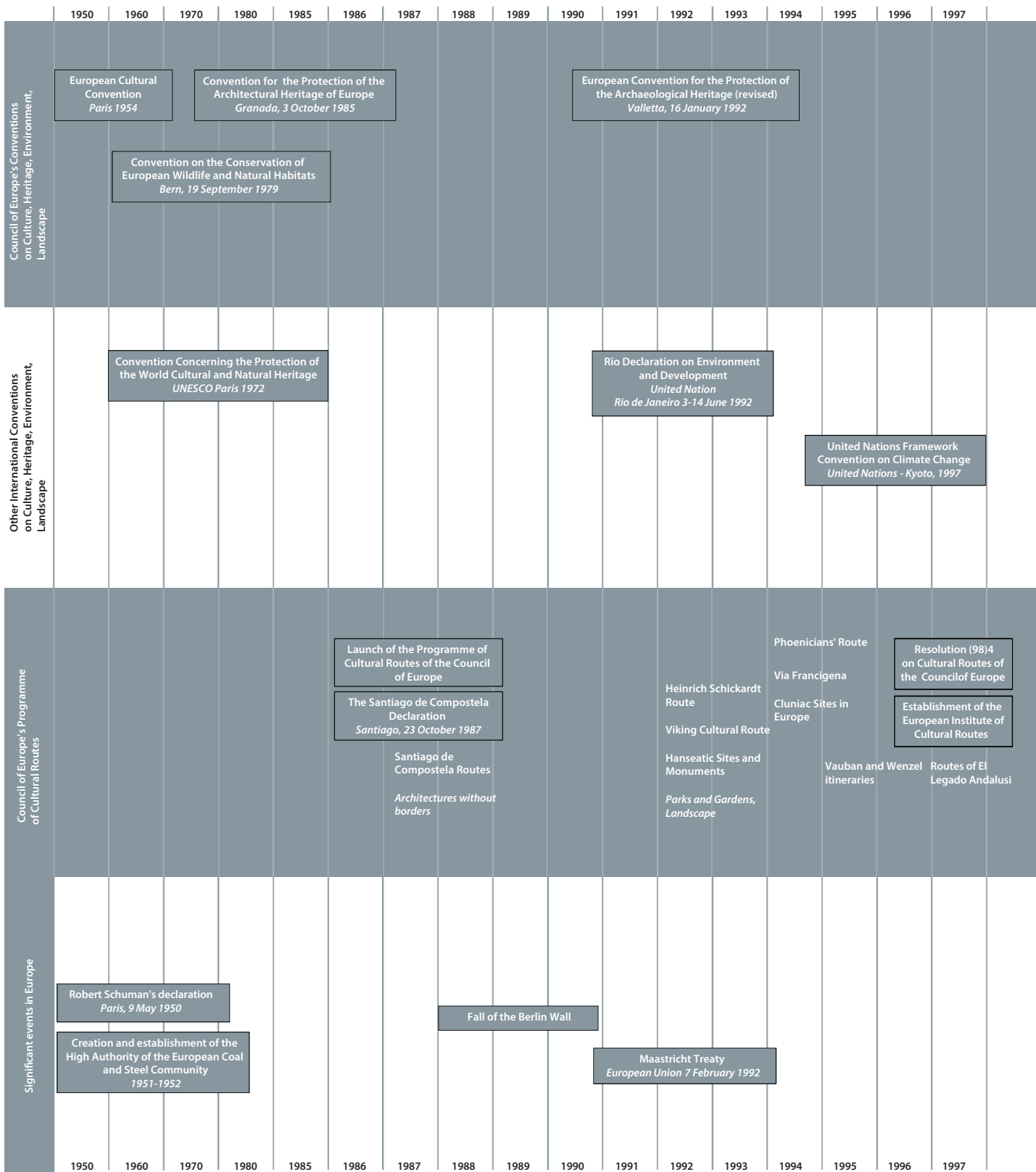
Note:

Please insert 1 for every positive answer and 0 for a negative one. See your total score at the bottom of the column.

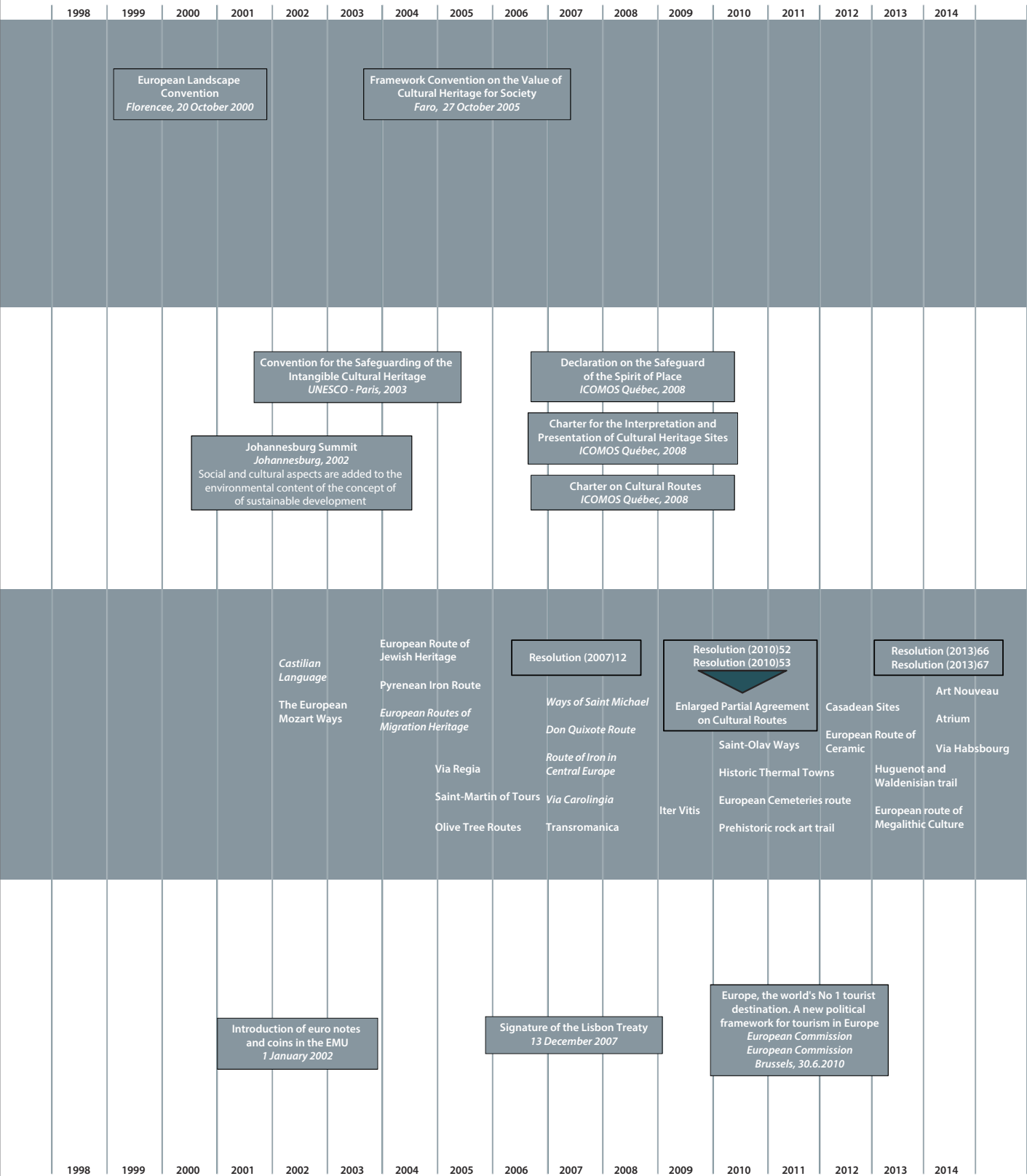
* For example, visual arts, the performing arts, creative crafts, architecture, music, literature, poetry or any other form of cultural expression.

** Particularly in terms of instruction for young Europeans in the relevant fields.

*** Whether these fields include visual arts, performing arts, creative crafts, architecture, music, literature or any other field.



Source: E. Berti, *Itinerari Culturali del Consiglio d'Europa: tra ricerca di identità e progetto dipaesaggio*, FUP, 2012, Firenze (updated)



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In 1987, the Santiago de Compostela Declaration laid the foundations for the first Council of Europe Cultural Route, highlighting the importance of our rich, colourful and diverse European identities. Today, the Council of Europe Enlarged Partial Agreement (EPA) on Cultural Routes oversees 29 routes connecting culture and heritage across Europe.

Cultural Routes are powerful tools for promoting and preserving these shared and diverse cultural identities. They are a model for grass-roots cultural co-operation, providing important lessons about identity and citizenship through a participative experience of culture. From the European Route of Megalithic Culture with its monuments built as long as 6 000 years ago, to the ATRIUM route of Architecture of Totalitarian Regimes, the routes contain elements of our past which help us to understand the present and to approach the future with confidence.

The Cultural Routes also stimulate thematic cultural tourism in lesser-known parts of the continent, helping to develop economic and social stability in Europe.

This first ever step-by-step guide to the design and management of Council of Europe Cultural Routes will be an essential reference for route managers, project developers, students and researchers in cultural tourism and related subjects. It addresses aspects ranging from the Council of Europe's conventions to co-creation, fund-raising and governance, and it explores a Cultural Route model that has evolved into an exemplary system for sustainable, transnational co-operation and that has proved to be a successful road map for socio-economic development, cultural heritage promotion and intergenerational communication.

The Council of Europe EPA on Cultural Routes is the result of our successful co-operation with the Luxembourg Ministry of Culture and the European Union. Increasingly, other organisations, such as the United Nations World Tourism Organization, are joining this project.



EUROPEAN
INSTITUTE
OF
CULTURAL
ROUTES

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www.coe.int

The European Union is a unique economic and political partnership between 28 democratic European countries. Its aims are peace, prosperity and freedom for its 500 million citizens – in a fairer, safer world. To make things happen, EU countries set up bodies to run the EU and adopt its legislation. The main ones are the European Parliament (representing the people of Europe), the Council of the European Union (representing national governments) and the European Commission (representing the common EU interest).

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