



**Organisers:**

European Institute of Cultural Routes  
in cooperation with the  
University Network for Cultural Routes Studies



**ABSTRACT COMPILATION**

**SESSION 1: Digital technology meets Cultural Routes: tools, strategies and trends**

*The Covid-19 pandemic has had a profound impact on global tourism and cultural heritage and has forced the sector to adapt new strategies and paradigms for the continuation of activities. Some of these new strategies involve digitalization and digital technologies, that have been introduced as a response to the restrictions imposed by the pandemic.*

*Session 1 will show case how in relation to Cultural Routes, digital transition is a necessity in order to provide new opportunities for the sector. This includes initiatives such as providing digital access to heritage and culture, virtual or remote access to tourism destinations, communications strategies, streaming of concerts and theatre performances, access to digital libraries and publications and the hosting of online conferences and webinars. New business models that will focus on education of tourism stakeholders in the use of new technologies, digital visits of locations, subscription to newsletters, the use of GPS tracking and QR code based interactive maps will become more important in the new era of post-pandemic tourism.*

*Digitalization can also be used to further sustainable tourism, which is a key component of the practises of Cultural Routes. It is also a necessary tool regarding preservation of cultural heritage sites and can be used to enhance research methods and examine archaeological artefacts.*

**Online communication strategies of the Cultural Routes of the Council of Europe**

*Silvia De Ascaniis  
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Lorenzo Cantoni*

**Abstract:** With the nomination of Santiago de Compostela as a World Heritage Site in 1985, cultural routes started to receive international attention as a new category of heritage: this led to the creation of the Cultural Routes programme by the Council of Europe, which nowadays (mid of 2021) counts forty-five routes, the great majority of which have a functioning website. As there is little research on how these routes use ICTs to support their goals, this presentation presents a study

that aimed at understanding which narratives, information, services and functionalities are offered on the official website of each route and how these websites support potential travellers. To do so, the technique of benchmarking was applied and an analytical grid was developed, following an iterative process per saturation, which allowed classifying all the types of contents and functionalities offered by the websites. Forty-seven indicators of contents and functionalities were identified and grouped into six categories. The analysis clearly showed the commitment of the different stakeholders to stimulate cooperation and promote active involvement on their websites even though tourism practices appear not to be supported enough yet. It is advisable that this direction of an active involvement of users is taken by all the routes, to take advantage of the opportunities given by ICTs to reach the ambitious goals of the Cultural Routes programme, with a strategic use of social media channels for promotional purposes and dedicated mobile apps for tourism-oriented goals.

De Ascaniisa, S., Garbani-Nerinia, E., Sedanob, C. I., & Cantoni, L. (2020). Online communication strategies of the Cultural Routes of the Council of Europe. *HTHIC*, 81.

### **Cultural Routes and digital representations**

*Marta Severo*

**Abstract:** Object of a recent process of heritagization by the Council of Europe, the cultural routes have played a key role in the history of mankind. From trade routes to pilgrimage routes, from natural paths to urban routes, this phenomenon has taken different forms over the centuries and has revealed its multifaceted nature - social, political, geographic, economic, religious, cultural, etc. Recently, the routes have also become an object of tourist interest. More and more travellers are choosing these more complex tourism destinations that allow a combination of not only multiple sites, but also of diverse experiences.

Today, the availability of new sources of digital data allows for innovative possibilities of analysis of these cultural objects. On the one hand, open data concerning the territories crossed by the routes gives the possibility of interesting intersections with more traditional fieldwork. On the other hand, as walkers increasingly use their mobile phones and tablets to share their experience on social media platforms or using ad hoc applications, analysing their interactions on the web provides a real-time picture of what is happening along these routes.

Considering this scenario, this communication has a double objective. From a theoretical point of view, it aims to provide an interdisciplinary framework for studying cultural routes, crossing media studies, geography, and sociology. From an empirical point of view, it will present new possibilities of digital representation of these cultural objects, with particular attention to the possible intersection between topological visualizations which take into account the symbolic and social aspects of a route and topographic representations which highlight the geographic fabric of the route. The communication will focus on the case of the Via Francigena.

Severo, M. (2018). Cultural Routes and Digital Representations. *Netcom*.

### **The importance of digitalisation and implementation of modern ict in valorisation of the cultural routes -trends and perspectives**

*Anđela Jakšić-Stojanović<sup>1</sup>, Marija Orlandić<sup>2</sup>*

**Abstract:** The concept of Cultural Routes represents quite new specially design tourist product that attracts a lot of attention on the global tourist market. In this paper the importance of this concept is recognized not only from the economic, but more importantly from the cultural point of view. Namely, although the cultural routes represent great economic driven force, more importantly, they represent a common cultural framework that enables establishing strong cooperation between countries, regions and towns, especially at the European level. For this reason it is necessary to pay great attention to the protection, preservation, promotion and valorisation of

cultural routes. Considering the trends and perspectives on the global tourist market, especially in a post-COVID era, it is clear that the interest in Cultural Routes is going to increase. The idea of this paper is to present completely new concept regarding Cultural Routes which will be based on the process of digitalisation and implementation of modern information and communication technologies, which will be briefly described on the example of the routes of which University of Donja Gorica is a member/partner such as: Iter Vitis Route, the Routes of the Olive Tree as well as the Cyril and Methodius Route. Digitalisation of and implementation of modern ICT in the protection, preservation, promotion and valorisation of Cultural Routes would contribute to the creation and introduction of new innovative sustainable tourist products based on "3E" concept (Excitement, Entertainment, Education) and their integration into the existing tourist offer, but also to the significant improvement of the quality of tourist offer at national, regional and international level.

Orlandic, M., & Jaksic-Stojanovic, A. (2021, June). Implementation of New Technologies in the Promotion of the Cultural Routes-Practices and Challenges. In *International Conference "New Technologies, Development and Applications"* (pp. 607-614). Springer, Cham.

### **MED S&C Path Model: Linear Cultural Routes and Sustainability**

*Maria Laura Gasparini*

*Alessia Mariotti*

**Abstract:** The present paper describes the theoretical and methodological approach followed to develop the MED Sustainable Path and Cultural Route (MED S&C Path) model as a practical tool to monitor sustainable tourism development along cultural routes.

In the framework of BEST MED (Beyond Sustainable Tourism) project, the model aims at improving the management of cultural routes by assessing their sustainability level using a set of criteria and indicators. The implementation process of the model proposes a multi-stakeholder approach which contributes to higher levels of cooperation at local, regional and transnational level, improving the governance of cultural routes.

The MED S&C Path model responds to the concrete need of increasing the tools to measure cultural routes' social, economic, and environmental impact, in order to raise awareness among policy makers about their strategic role in sustainable local development, especially in rural and less-known areas

## **SESSION 2: Enhancing landscapes and developing territories through Cultural Routes**

*The Cultural Routes program prides itself on implementing sustainable tourism practises and promoting slow tourism, that integrates minor destinations into the main tourism offer. This allows tourism flows to be redirected to less developed areas.*

*Rural and slow tourism is especially important for the future, as the preservation of landscape and other such territories is key to environmental protection and ensuring that the land we have now can still be used and enjoyed by future generations. The development of rural areas is also crucial. Rural areas are often left behind and do not experience the benefits that cities with large tourism flows and disposable income do. Therefore, many of the best practises initiated by Cultural Routes will focus on slow methods of tourism. As networks, Cultural Routes are important voice for smaller tourism stakeholders and consider their experience and knowledge.*

*Session 2 will explore how Cultural Routes can become tools for innovation, landscape management, education and knowledge, drivers of new economic models, local development and sustainability, as well as how they provide opportunities for employment and above all, can be used to test innovative paradigms that can address future challenges in the sector.*

### **Connecting the archaeological sites to their landscape: a three-step method to unveil and enhance landscape values through the design of cultural routes**

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**Abstract:** The intricate character of the landscape is one of the main difficulties when reaching an agreement on its values. This information is, however, essential to manage the landscape, a process which relies on methodologies that recognise those values and/or identifies. This paper is based on the research publication entitled "Connecting the Archaeological Site of Itálica (Spain) to its Landscape: A Three-Step Method to Unveil and Enhance Landscape Values through the Design of Cultural Routes". In the research publication, the analytical methodology for an integrated plan of the territory is reviewed, and a method is presented to design cultural routes as a strategy for connecting the archaeological sites to their landscapes by restoring the dynamics of landscape formation in their immediate environments. Using the area surrounding the archaeological site of the Roman city of Itálica in Andalusia (Spain) as a case study, actions and processes are identified that can enable projects based on 'cultural routes' to restore the dynamics of landscape formation, highlighting those processes that allow us to recognise the landscape values and to extract some of the landscape's characteristic features.

This paper proposes the sequence of sections and processes needed to direct the design of cultural routes towards the restoration of the dynamics of landscape formation. It provides evidence for the correspondence between a three-step method for designing cultural routes and the analytical methodology for an integrated plan of the territory developed by the territorialist school. The latter is taken as a reference because it is considered that the mechanisms to enlarge the territorial heritage are equally valid for designing cultural routes in such a way that the dynamics of landscape formation are restored. Special attention is paid to the processes that enable landscape values to be extracted and assessed before designing cultural routes.

Merino del Río, R. 2021. *Proyectar el paisaje desde el patrimonio territorial: criterios para un diseño de itinerarios culturales y aplicación al área de influencia de Itálica* [Unpublished doctoral dissertation]. University of Seville, University of Florence.

Merino del Río, R. 2021. *Connecting the Archaeological Site of Itálica (Spain) to its Landscape: A Three-Step Method to Unveil and Enhance Landscape Values through the Design of Cultural Routes.*

## **The Via Francigena del Sud: The value of pilgrimage routes in the development of inland areas. The state of the art of two emblematic cases**

*Anna Trono & Valentina Castronuovo*

**Abstract:** On October 18th, 2019, the European Vie Francigene Association (AEVF) unanimously approved the Via Francigena in southern Italy, from Rome to Santa Maria di Leuca. The new route enriches the historical cultural itinerary approved by the Council of Europe in 1994. Encompassing about 900 km of history, traditions and locations, the "Via Francigena del Sud" crosses five Italian regions. This paper focuses on the Via Francigena in Puglia and Campania, seen as an opportunity to conserve and enhance the regions' cultural and landscape heritage and its enjoyment by tourists. Furthermore, it also aims to analyse the role of local businesses, communities and regional organisations in promoting the routes. Any project focusing on the development and enhancement of a cultural itinerary in a rural space must be fully aware of the connections between places and networks of human relationships, and the "Via Francigena del Sud" seems to be no exception.

Keywords:

Via Francigena del Sud, Puglia Region, Campania Region, pilgrimage route, local government

Trono, A., & Castronuovo, V. (2021). The Via Francigena del Sud: The value of pilgrimage routes in the development of inland areas. The state of the art of two emblematic cases. *Revista Galega de Economía*, 30(3), 1-18.

## **How to cope with dissonant heritage: a way towards sustainable tourism development**

*Patrizia Battilani, Cristina Bernini, & Alessia Mariotti*

**Abstract:** The UNESCO World Summit at Johannesburg in 2002, can be considered a watershed moment for promoting cultural diversity and defining cultural sustainability. Involving community residents is often regarded as best practice when fostering sustainability, though dissonant heritage problems may arise. We connect the issue of dissonance with contrasting interpretations of the past, specifically in the context of promoting heritage places linked to ideologies that are contrary to the principles enshrined in the Universal Declaration of Human Rights. We focus on buildings constructed during the interwar years in Predappio and Forlì, which are closely tied to Italian dictator Benito Mussolini, and now represent an "ambivalent and largely unwanted past". Using a LISREL (Linear Structural Relations) model to analyse residents' attitude towards tourism around these dissonant heritage sites, we show that without a proper cultural policy as the creation of the European cultural route named ATRIUM (Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Memory Route), residents view tourism unfavourably, rendering it unsustainable.

Keywords: Dissonant heritage, history of fascism, sustainable tourism, ATRIUM route, resident support, LISREL model

Battilani, P., Bernini, C., & Mariotti, A. (2018). How to cope with dissonant heritage: a way towards sustainable tourism development. *Journal of Sustainable Tourism*, 26(8), 1417-1436.

## **Social and urban adaptation to dissonant heritage in post-conflict revitalisations within the ATRIUM Cultural Route of the Council of Europe**

*Laure Marique*

**Abstract:** Based on the knowledge gained during a four-month internship at ATRIUM's transnational office in Forlì (Italy), the research report offers a reflection on the work of the Cultural Route of the Council of Europe over three years and its impact on the integration of the dissonant heritage of totalitarian regimes of the 20th century within local communities. From the compilation of the triennial recertification dossier to be submitted to the Council of Europe by 31<sup>st</sup> July 2021, the raw material and qualitative data gathered were then used for a more in-depth analysis of the work done by the Cultural Route through statistics and quantitative data (using PowerBI). In order to answer to the research question, "how is the architectural and urban heritage of totalitarian regimes integrated into the framework of the ATRIUM European Cultural Route?", the research report is divided into three parts. The first aims to give the theoretical framework, some key concepts and information for understanding the context of dissonant heritage and the structure of ATRIUM as a European Cultural Route. The second part is an analysis of the ATRIUM transnational and local activities carried out from January 2018 to December 2020 to quantify their involvement in adapting to the dissonant heritage of totalitarian regimes within the framework of the Cultural Routes of the Council of Europe. The third and final part brings together the discussion of the results of the quantitative study and the qualitative knowledge gained during the internship, reflecting ATRIUM's role in addressing the dissonant heritage of totalitarian regimes of the 20th century in Europe's Urban Memory.

Masters Thesis

### **SESSION 3: Cultural Routes Management and Governance : Issues and Perspectives**

*The Cultural Routes of the Council of Europe exist as a network of relations. Their tangible output is the product of synergies and relations between Route operators, cultural heritage sites, local actors, international actors, universities, and other bodies. To understand the Cultural Routes' capacities to fulfil their ambitions - of fostering a shared European cultural identity, of promoting sustainable practices in cultural heritage, and of supporting local economies through tourism - one must first understand the nature of the network relations.*

*Session three dives into these inner workings, exploring the Cultural Routes' structural designs and elucidating the forms of governance through which they function. There will be five speakers, each of whom adopts a unique approach to examining the management practices of the Cultural Routes and how these practices relate to the environment in which the Routes are operating. The session will offer insight into present practices, but also illuminate opportunities for improving these practices in order to maximise the impact of the Cultural Routes' work.*

#### **Heritage Networks: Cultural Routes and Members' Dynamics**

*Isabelle Brianso*

**Abstract:** My current research work is related to analyse heritage processes in complex context with an attention regarding "network" concept. The Cultural Routes are characterised by a diversity of heritage dynamics that are both operated by governance (Council of Europe) and by a heterogeneous network of actors who are nevertheless fully involved in the certification process. In a part of my research work, I examined the figure of the actor "member" engaged within an active network that is managed by an administrative body (federation, association) in charge of a route. I analysed with Nolwenn Pianezza the links forged between members and their motivations through a network engagement from a collective and individual point of view. We conducted a field survey (interviews) among the actors' "member" of the European Federation of Cluniac Sites whose results are published (2020). We focused the field approach on professional profiles, membership projects and biographies of members involved in a Cultural Route. Indeed, from a methodological approach, we focused our theoretical reflection on a qualitative survey (interviews) carried out with a sample of members of the European Federation of Cluniac Sites (EFCS) registered at the annual General Assembly (Italy, April 2019). The aim of this survey was to deepen the study of the fabric of actors' "member" of this Cultural Route, beyond administrative issues. It also wished to identify the plural identities of members who testify to their cultural experiences within this governing body (Federation), and then to collect some individual views of the symbolic and individual meaning carried by their membership. This survey is part of an ERASMUS+ European project (DECRA, 2017-2019).

Bibliography related to Cultural Routes:

- Brianso, I. (2021), « Cultural Routes and Religious Heritage: Multi-dynamics of a Cross-category in a Tourist Context », in Bachimon P. and They H. (ed.), *Religious Tourism, Via Journal*, 20.
- Brianso, I. and Pianezza, N. (2020), « L'expérience culturelle au sein des réseaux d'itinéraires culturels du Conseil de l'Europe. Régime de patrimonialisation *versus* logiques d'acteurs », in Poli M-S., *Chercheurs à l'écoute. Méthodes qualitatives pour saisir les effets d'une expérience culturelle*, PUQ, Canada, pp. 155-172.
- Brianso, I. and Rigat, F. (2019) (dir.), *The making of European heritage in the 21st century*, *Culture & Musées Journal*, 33.

## **The Cultural Routes of the Council of Europe. What are the challenges for a European heritage education?**

*Angèle Carpentier*

**Abstract:** The Cultural Routes of the Council of Europe were created more than thirty years ago to represent European values, to be the concrete manifestation of the motto "united in diversity". Indeed, the full support to a possible European citizenship requires the identification of a common culture which is partly based on cultural heritage. However, European heritage suffers from a lack of public recognition. Can it begin by raising awareness among young people? Can the latest be implemented through the program of the Cultural Routes?

Once we have tried to define on one hand, what European heritage *can* be, on the other hand, what heritage education *should* be (its goals and tools), then we can observe the role played by the Cultural Routes as a tool to raise awareness of a European citizenship among young people.

In the texts that defined the program, education is among the criteria that are used to certify and then to assess the validity of a route. Thanks to the scope of their themes and the number of countries involved, the program seems to benefit from all the assets to represent the ideal frame to teach European heritage.

And yet, interviews and the analysis of the evaluation reports, combined with the study of three routes, passing through the southern region of France, have shown that the reality of an education to European heritage varies a lot from a site to another one. Projects exist, they offer young generations a better understanding of what heritage is, but most of the time, not of what *European* heritage is. How do we account for this? How can we improve the cooperation among heritage sites from the same route? In a word, how can we make the program the ideal frame for a European heritage education that would benefit all?

Masters Thesis

## **THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE: FOSTERING LOCAL NETWORKS AND TERRITORIAL IDENTITY IN MARCHE REGION (IT)**

*Annapia Ferrara*

**Abstract:** Nowadays, European rural areas are at the centre of attention. They suffer from structural problems, e.g., ageing, depopulation, isolation, and lack of generational turnover, which impede their development. In tourism, cultural routes can be an asset to revitalize them by improving the local economy and entrepreneurship. The 'Cultural Routes of the Council of Europe' program is particularly sensitive to the inclusiveness and the development of rural and marginal areas. There are many initiatives involving rural areas which aim at boosting sustainable cross-country projects to enhance the European cultural identity. Together with the broad civil society, higher education actively participates in the Cultural Routes projects. Literature shows that besides their primary and secondary missions, universities both operate and co-operate in the territory where they are located, thus contributing to the regional competitiveness. In which way can higher institutions support the Cultural Routes initiative and experiment with local cultural tourism projects? An exploratory ongoing case study from the University of Macerata (IT) will be presented to show (a) how universities in rural territories can raise awareness about the Cultural Routes program; (b) how can they support bottom-up initiatives by building synergies with local rural SMEs. The case study presented reports about the first steps through creating a wine route project in the Marche region. Using an action-research approach, the research identifies local wines as a resourceful cultural heritage for the local community, which can foster the creation of local networks among different stakeholders. The conclusion highlights the importance of the civic engagement of universities to locally share the knowledge of and work on the Cultural Routes initiative.

Masters Thesis



## **The management and tourism governance of the european cultural routes. The case of spain and france**

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**Abstract:** In 1987, the Council of Europe launched the European Cultural Routes programme. The aim of this programme is to promote cultural identity through travel and to develop a tourist and cultural policy. The Cultural Routes offer enormous potential for collaboration, but it is necessary to examine the practices that characterise this sector. This thesis analyses the mechanisms and instruments put in place by the network routes from their creation and application in the territory by all stakeholders concerned. We opted to analyse the multi-levels of governance that appeared in a route, ranging from European to local. For a more in-depth examination, we selected three network routes represented in Spain and France: the European Cemeteries Route, the European Route of Jewish Heritage and the Cluniac Sites in Europe. In contrast to linear routes, these network routes do not have a previous identity or interconnection between territories. This means we had to analyse the processes at each level, in order to fully understand the complexity of these transnational projects and how they function as unified tourism products understandable to tourists.

Crivillers Simon, M. (2017). *Gestion et gouvernance touristique des Itinéraires Culturels Européens: le cas de l'Espagne et de la France* (Doctoral dissertation, Paris 1).

## **What sustaining cultural heritage routes *really* does**

*Dr John Carman*

**Abstract:** Too often heritage is seen as a 'natural' category rather than a social invention. As a consequence, what is frequently lacking from debates about heritage is any consideration of the nature or role of the heritage agency as a type of institution; and yet an understanding of the role of these institutions in the process is essential if we are truly to break away from limited, top-down, highly managerial conceptions of what heritage is for. It is not just a matter of organisations doing what they do in a more inclusive manner or to meet sustainable goals more effectively. There needs to be a clear understanding by all involved in the heritage process – including those who work for institutions – of how institutions function in relation to the object of their attention and others who have an interest in that object.

The question arises, what is it that efforts to sustain a form of heritage actually achieve? This is similar to Foucault's comment that individuals have a good understanding of what they do, have a fairly good understanding of why they do it, but lack a clear conception of what they do does. Taking this as a starting-point, this paper will outline an approach to gaining the necessary insights by an examination of heritage bodies as particular types of bureaucracy. The object is not to dismiss or denigrate the work of heritage bodies but to demonstrate and highlight the particular role they play in relation to sustaining heritage. Bureaucracies function in particular ways: heritage agencies inevitably also do so. The consequences which derive from sustainable heritage therefore derive from the work of these bureaucracies and we need to understand what they are.

Carman, J. (2019). What sustaining heritage really does. *VITRUVIO-International Journal of Architectural Technology and Sustainability*, 4(1), 1-10.