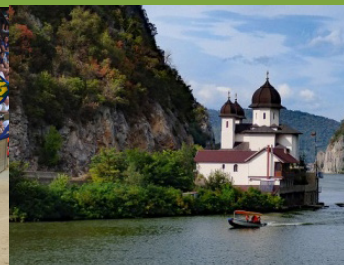# Cultural tourism in the EU macro-regions:
Cultural Routes to increase the attractiveness of remote destinations

Routes4U Project

Cultural tourism in the EU macro-regions:
Cultural Routes to increase the attractiveness of remote destinations

Routes4U | 7

Council of Europe

Contents

Introduction

Routes4U manual series

The publication of the series is an undertaking by the joint programme Routes4U of the Council of Europe (Directorate General of Democracy, Enlarged Partial Agreement on Cultural Routes) and the European Union (European Commission, Directorate-General for Regional and Urban Policy). Routes4U aims to strengthen the Cultural Routes of the Council of Europe in the Adriatic and Ionian Region, the Alpine Region, the Baltic Sea Region and the Danube Region in line with the objectives of their respective macro-regional strategies.

To date, four macro-regional strategies have been adopted by the European Union: the EU Strategy for the Baltic Sea Region (EUSBSR, 2009), the EU Strategy for the Danube Region (EUSDR, 2010), the EU Strategy for the Adriatic and Ionian Region (EUSAIR, 2014) and the EU Strategy for the Alpine Region (EUSALP, 2015). These four EU macro-regions encompass 27 countries with more than 340 million inhabitants. They provide a policy framework to address common challenges facing the countries in a defined geographical area. They also strengthen co-operation and thus contribute to economic, social and territorial cohesion.

In the macro-regional context, the Cultural Routes of the Council of Europe, which were developed in 1987, can play a role in promoting and protecting heritage, strengthening sustainable cultural tourism and increasing transnational co-operation. The Cultural Routes invite the traveller to discover Europe's rich and diverse heritage. They promote cultural diversity, intercultural dialogue and mutual exchanges across borders, and combine tangible and intangible resources, natural and cultural heritage, the past and the present.

A critical need for guidance for Cultural Routes professionals on the macro-regional strategies – and for the professionals working on the macro-regional strategies on the Cultural Routes – was identified in the framework of Routes4U. Various Routes4U expert meetings have revealed the need for more focused training and capacity development for the implementation and management of the Cultural Routes and for the objectives and structures of the macro-regional strategies EUSAIR, EUSALP, EUSBSR and EUSDR. The development of an e-learning training programme and this series of manuals are a response to this need.

The manuals aim to provide focused guidance to Cultural Routes managers, professionals working on the macro-regional strategies, cultural and tourism professionals, and local and regional governments in the macro-regions. They seek to provide knowledge and assistance in effectively managed Cultural Routes that contribute to the objectives of the macro-regional strategies.

The manuals are user-friendly tools for capacity building on themes related to the Cultural Routes of the Council of Europe and to the macro-regional strategies of the European Union. They can be used independently for self-guided learning and as material at training workshops, and they should complement the provisions for understanding the basics of cultural tourism for regional development.

The manuals are produced as online PDF documents which can be freely downloaded. They accompany an e-learning training programme that is also freely available. The modules of the training are the following.

1. Cultural Routes in the EU macro-regions. Step-by-step guidance on certification and implementation.
2. Cultural tourism in the EU macro-regions. Cultural Routes to increase the attractiveness of remote destinations.
3. Social participation and social cohesion in the EU macro-regions. Cultural Routes and community engagement.
4. Local and regional development in the EU macro-regions. Cultural Routes and SMEs.
5. Marketing strategies in the EU macro-regions. Cultural Routes and marketing of the macro-regional strategies.

Manual 2 – Cultural tourism in the EU macro-regions

For thousands of years people have visited places where there were remnants of older cultures and civilisations. In the past, pilgrims were the equivalent of today's tourists, while in the 17th century travel for pleasure, in particular the "Grand Tour" among the better-off, was motivated by cultural and educational factors. Later on, museums, exhibitions and different cultural events contributed to the development of tourism.

Since the 19th century tourism has been considered an economic activity. Today tourism is linked to many other fields, including that of culture. Tourism and culture are interconnected, evolving and complementing each other.

The concept of cultural tourism appeared towards the end of the 20th century and was focused on visiting famous sites and viewing historical buildings, works of art and cultural events. Today cultural tourism is recognised as one of the main subtypes of tourism. In contrast to the past, however, tourists now seek not only to visit attractions, but also to experience the cultures of local communities – their traditions, customs and beliefs.

Streymoy, Kirkjubøur, Faroe Islands. Source: Wikipedia CC Vincent van Zeijst

The development of cultural tourism led to the rise of heritage tourism and cross-cultural tourism. A category of cultural tourism, which is focused on past, present and even future resources, heritage tourism refers to tourism products related to the past. Cross-cultural tourism involves active learning through interactions with people who can explain an activity from their perspective, and its meaning for them: passive observation is replaced by active experience.

The core of tourism is a tourism product. This is the physical and psychological experience gained by tourists during their visit to a destination. The Cultural Routes of the Council of Europe have great potential for generating new tourism products as well as for developing and benefiting more remote areas. Moreover, by crossing mostly rural or off-the-beaten-track areas, the Cultural Routes can contribute to heritage protection, sustainable development, economic viability, transnational co-operation, job creation, intercultural dialogue, transnational co-operation, awareness of cultural heritage and synergy.

The demand for cultural travelling has created many opportunities and challenges for policy makers. Several international organisations – the Council of Europe, the European Commission, UNESCO, the World Tourism Organization (UNWTO) and the International Council on Monuments and Sites (ICOMOS) – have been working for a long time to promote cultural tourism while supporting heritage conservation, safeguarding cultural expression and fostering economic development.

In addition to the international organisations' work on cultural tourism and its products, the EU macro-regions have defined tourism and culture as significant aspects of their people's daily lives that need to be acknowledged and developed.

The EU macro-regions were established on the basis that neighbouring countries face similar issues, and to encourage the common use of resources and capacities. Each macro-region was created together with a macro-regional strategy identifying specific problems and their possible solutions. The geographical and cultural similarities within each macro-region provide the basis for co-operation and joint strategies.

Four macro-regions were created, each with its own strategy for regional development:

- ► Baltic Sea Region (EUSBSR);
- ► Danube Region (EUSDR);
- ► Adriatic and Ionian Region (EUSAIR);
- ► Alpine Region (EUSALP).

The hope is that, within the framework of the EU macro-regions and the Cultural Routes of the Council of Europe, cultural tourism will facilitate regional development and transnational co-operation. In addition, the creation and promotion, at cross-border and transnational levels, of innovative and sustainable cultural tourism products and services on specific themes should help to profile each region as a cultural tourism destination for key markets.

The Council of Europe has for many years been committed to cultural heritage and its value to societies in terms of human rights and democracy, for cultural heritage helps to ensure positive social, political, cultural and economic

development. These beliefs were the basis for the Convention on the Value of Cultural Heritage for Society, or the Faro Convention, which was adopted in 2005.

Cultural heritage consists of cultural and creative resources of a tangible or intangible nature that are of social importance and to be preserved for future generations. Cultural heritage can be an economic asset, a tourist attraction and a factor in group identity, and contribute to social cohesion. The long list of cultural heritage today includes cultural heritage sites, historic cities, natural sacred sites, underwater cultural heritage, museums, handicrafts, cinematographic heritage, languages, festive events, rites and beliefs, etc.

Europa Nostra CC BY-NC-SA 2.0

Cultural heritage can be divided into tangible and intangible heritage. Tangible cultural heritage refers to physical artefacts that are produced, maintained and transmitted from generation to generation in society as products of human creativity that have cultural significance and can be represented by monuments, archaeological sites and objects; archive, library and audio-visual materials; objects of art, etc.

A big part of tangible heritage is taken by cultural landscape, which often reflects specific techniques of sustainable land use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to the nature. Landscape can be designed and created by a man or organically evolved.

Intangible cultural heritage does not have a physical presence. It includes constantly recreated traditions or living expressions inherited from our ancestors and passed on to our descendants (transmission through generations).

Intangible heritage can consist of oral traditions, performing arts, social practices, rituals, festive events, knowledge and skills to produce crafts, etc.

Developing cultural tourism in remote areas might not be an easy task and requires a complex approach to be used. Being valuable treasures, cultural heritage assets in remote areas sometimes require a higher level of conservation, preservation and restoration. Moreover, a responsible way of dealing with cultural heritage in remote areas might help in tackling unemployment, poverty, a loss of biodiversity and cultural diversity in Europe.

The integrated approach in revitalising cultural heritage can be of help since it ensures sustainability and public management of heritage as well as participatory governance. Cultural heritage policies should be placed at the heart of the approach focusing on the conservation, protection and promotion of cultural heritage by society as a whole, by both the national authorities and the local and regional communities. Thus, integrated cultural heritage revitalisation of cultural heritage that places heritage revitalisation and planning in the context of broader strategic rural development can constitute a governance framework.

Cultural tourism as a promoter of sustainable development can have a significant positive impact on the revitalisation of remote destinations. These impacts are social and economic, and can include raising public awareness of the potential of cultural heritage, enhancing the quality of life and well-being of individuals and their communities, supporting rural and urban development, and attracting investment in cultural heritage. Cultural tourism brings benefits to local communities and provides motivation and the means for them to care for and maintain their heritage and cultural practices.

The regeneration of small settlements, towns and communities can be used as a tool of revitalisation to create or regenerate successful living landscapes; to repair or renew physical, social or economic infrastructure in areas of social or economic deprivation; and to assist people who are disadvantaged by their social or economic circumstances. The RURITAGE programme identifies six systemic innovation areas that represent the ways in which cultural heritage acts as a driver for rural regeneration and economic, social and environmental development: pilgrimage, sustainable local food production, migration, art and festivals, resilience and landscape.

The process of revitalising remote areas requires partnership relations between stakeholders to define a form of governance; management and public–private partnership; and co-operation with local and indigenous community representatives, conservationists, tourism operators, property owners, policy makers and site managers. With the participation of the relevant stakeholders, such

partnerships, which are at the core of the Cultural Routes of the Council of Europe, expand cross-border, interregional and transnational co-operation on cultural heritage issues.

Most remote areas in Europe face the same economic, social and environmental problems, which have led to unemployment, depopulation, marginalisation and the loss of cultural, biological and landscape diversity. These problems affect all those who live in remote areas, including the most vulnerable groups: the elderly, the young, women and indigenous peoples.

Social entrepreneurship may be an important asset in remote areas, for it focuses on developing an equal and just society by providing economic and social security, as well as livelihood opportunities, to its members, and raises their living standards. Social enterprises can play a decisive role in social innovation in remote areas, such as in social care and health services, retail, education and training, environmental products and services, food production, distribution and consumption, and culture and tourism.

Human resources in the form of skilled people are a valuable asset and are crucial to the innovative development of cultural tourism in remote areas. Specialists in sustainable development are expected to be agents of change who will adopt an inclusive approach to any plan to ensure improvements in social, environmental and economic conditions within a long-term perspective.

Interpretation links the owner of cultural heritage and a visitor, and should not be neglected. The absence of interpretation means that a tourist cannot fully appreciate the cultural heritage of a particular place – its lifestyle, art, people, history, etc. Interpretation in cultural tourism turns cultural phenomena into experiences, generates resonance and participation, fosters stewardship for all heritage and offers insights and deeper meaning.

Digital and technological innovations in cultural heritage interpretation can be helpful in achieving these goals and thus contribute to the conservation and promotion of cultural heritage. Digital and technological innovations should focus on enhancing real-life experiences rather than replacing them, and on positioning visitors as participants rather than as onlookers. They can also enrich the experience of visitors and broaden the range of people who may be interested in cultural heritage.

As one of the world's biggest economic activities and cause of human movement both international and domestic, tourism can place considerable pressure on cultural heritage resources. It can be a threat to ecological settings, to the culture and lifestyle of host communities, to the natural landscape and to the integrity and characteristics of the cultural heritage itself.

For these reasons, tourism flows should be monitored, and sustainable management structures for visitors established, on the Cultural Routes of the Council of Europe. Managers should consider the needs and rights of local communities and minimise any potential negative effects to them from tourism, ensure that cultural heritage is protected and preserved, and provide the necessary infrastructure to enhance the attractiveness of a cultural heritage site for visitors. Ensuring sustainability entails the establishment of support for the carrying capacity of a particular site. Carrying capacity identifies the maximum number of visitors that a site can sustain before degradation or loss is caused either to the local community or to tourists.

Sustainable cultural tourism should aim at the satisfaction of visitor expectation, the preservation of the heritage and the quality of life of local inhabitants. In less well-known remote areas it is important to diversify by publicising tourist attractions and offering an authentic cultural experience while at the same time strengthening local identity.

In this way visitors will be able to enjoy their experience of a new culture and history at the same time as local communities can care for their cultural heritage by protecting and preserving it, as well as showing it to the world.

I. Cultural tourism

The first tourism meeting in the world was held in Graz in 1884. It was attended by 107 representatives of Austrian municipalities, who discussed the promotion of Austrian tourism and concluded that tourism represented a prospective economic activity. Today, tourism is a propulsive activity that creates experiences for visitors. When tourism is linked to other activities, innovative tourism products are developed. Culture and tourism are interconnected, continually evolving and complementing one another in dynamic ways. Culture is a key resource for tourism, providing interpretation of lifestyles, heritage and identity.

Culture is an asset in tourism development, a major component in the attractiveness of most destinations. At the same time, culture is also a major beneficiary of the development of tourism. The United Nations World Tourism Organization (UNWTO 2001 in UNWTO 2018: 15) defines the relationship between culture and tourism as follows:

> Culture and tourism have a symbiotic relationship. Arts and crafts, dances, rituals, and legends which are at risk of being forgotten by the younger generation may be revitalised when tourists show a keen interest in them. Monuments and cultural relics may be preserved by using funds generated by tourism. In fact, those monuments and relics which have been abandoned suffer decay from lack of visitation.

Siena, Italy. Source: Flickr, Janus Kinase CC BY-SA 2.0

To learn more

- ▶ OECD (2009), *The impact of culture on tourism*, OECD, Paris, www.mlit.go.jp/kankocho/naratourismstatisticsweek/statistical/pdf/2009_The_Impact.pdf
- ▶ Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, https://unesdoc.unesco.org/ark:/48223/pf0000147578
- ▶ World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284418978

1. Historical overview of cultural tourism

People have always visited places where there are remnants of older cultures and civilisations. They did so even in ancient Rome. In the less remote past, pilgrims were the equivalent of today's tourists, while in the 17th century travel for pleasure, in particular the "Grand Tour" among the aristocracy, was driven by cultural and educational motivations. This eventually became popular with the middle class too.

The first museums to celebrate artistic and industrial achievements, and to promote the idea of the universality of culture, appeared a little later. These museums soon became of interest to tourists. In the mid-19th century the concept of an "attraction" was developed to define something that attracted attention (e.g. an exhibition).

The presence of museums, exhibitions and other cultural events contributed to the gradual development of tourism, especially after the Second World War, when tourism grew rapidly. Tourism involved the offer of a relatively scarce cultural product. Culture was understood and idealised for the most part as being "national".

The concept of cultural tourism emerged between 1970 and 1980, and can be defined as travel with the aim of visiting famous buildings, seeing works of art or participating in events. Fifteen years ago, cultural tourism was a small niche in the tourism market but today it is recognised as one of the main subtypes of tourism. Thus, cultural tourism is a relatively new form of tourism. It is not just about visiting cultural sites but includes the desire to gain experience and new knowledge, and to enjoy first-hand contact with a local community.

Europe is a key cultural tourism destination because of its cultural heritage. According to the European Commission, "Cultural tourism accounts for 40% of all European tourism: 4 out of 10 tourists choose their destination based on its cultural offering".

The European Union promotes a balanced approach to the need to boost growth on the one hand, and to the preservation of artefacts, historical sites and local traditions on the other. It recognises the importance of culture in the European tourism experience and of culture as enhancing the profile of Europe as a global destination. The European Commission supports the areas of cultural tourism that have the greatest potential for growth.

To learn more

► European Commission (n.d.), Cultural tourism,
  https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en
► Feifer M. (1986), *Tourism in history: from imperial Rome to the present*, Stein & Day, New York.

2. Defining cultural tourism

The concept of cultural tourism unites two very closely linked and very well-complemented social activates: culture and tourism. Culture and cultural heritage contribute to the attractiveness of a particular tourism destination and are therefore often a reason for tourists choosing a particular destination.

Napoleon Bonaparte bronze statue, France.
Source: Pxhere

There is no standardised definition of cultural tourism that is generally accepted. It is almost impossible to set parameters because of the diversity of cultural resources and the wide range of interests and preferences of tourists interested in them. "Cultural tourism" has become an umbrella term for a wide range of activities and interests, including history, ethnicity, art and museums. Therefore, World Tourism Organization (UNWTO 1985 in UNWTO 2018: 73) defines cultural tourism broadly in the following way.

> Cultural tourism means all movements of persons, because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters.

And more narrowly as "movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments".

One of the most diverse and specific definitions of cultural tourism is that provided by the International Scientific Committee on Cultural Tourism (ICOMOS 1997 in Csapó 2012: 204):

> Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited.

To learn more

► Csapó J. (2012), The role and importance of cultural tourism in modern tourism industry, in Kasimoglu M. (ed), *Strategies for tourism industry – micro and macro perspectives*, InTech, pp. 201-32, https://cdn.intechopen.com/pdfs/35715/InTech-The_role_and_importance_of_cultural_tourism_in_modern_tourism_industry.pdf

► McKercher B. and Du Cros H. (2002), *Cultural tourism: the partnership between tourism and cultural heritage management*, Haworth Press, New York.

► Richards G. (2003), What is Cultural Tourism?, in van Maaren A. (ed.), *Erfgoed voor Toerisme*, Nationaal Contact Monumenten. www.academia.edu/1869136/What_is_Cultural_Tourism

► World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284418978

According to the Thessalia Charter for Sustainable Cultural Tourism, cultural and heritage tourism is the fastest-growing sector of European tourism, and contributes to:

► the sustainability and competitiveness of tourism in the European Union and its neighbouring countries;

► the conservation of cultural heritage – a process that requires responsibility, integrity, co-operation and commitment from all concerned.

To learn more

► European Cultural Tourism Network (2016), *Thessalia Charter For Sustainable Cultural Tourism* (2nd ed.), www.culturaltourism-network.eu/uploads/5/0/6/0/50604825/thessalia_charter_second_edition_v3.pdf

3. International organisations involved in cultural tourism

Cultural tourism takes place worldwide. It is an important driver for supporting heritage conservation, safeguarding cultural expressions and fostering economic development. According to UNWTO research, around 40% of travellers now identify themselves as "cultural travellers". The growing demand for and interest in cultural tourism presents many opportunities and challenges for policy makers and practitioners.

Different international organisations promote cultural tourism.

The Council of Europe: In the field of cultural heritage the Council of Europe seeks to promote diversity and dialogue through access to heritage to foster a sense of identity, collective memory and mutual understanding within and between communities. The Council of Europe supports cultural tourism through the following programmes:

► **Cultural Routes of the Council of Europe** are networks of cultural tourism under a common European theme. They display the intangible and tangible heritage linked to this theme in at least three countries, and encourage the exploration of less well-known destinations. The Cultural Routes contribute to cultural exchange and intercultural dialogue through the involvement of local communities. They also contribute to the preservation and promotion of the diverse shared heritage in Europe through theme-based tourism itineraries.

► **European heritage days** actively involve all levels of government, regional and local authorities, civil society, the private sector and thousands of volunteers in a shared endeavour to promote common understanding and cultural diversity, local skills and traditions, architectural styles and works of art that are part of European heritage.

► **The technical co-operation programme** meets governments' demands with regard to complex problems of heritage conservation, protection, rehabilitation, enhancement or management at national, regional or local levels. It demonstrates the impact of the principles upheld by the Council of Europe and seeks to improve the way institutions operate. It aims to ensure the sustainability of conservation and enhancement policies and strategies that have been implemented for the development of communities. Reflecting the deep changes that

have affected society, the technical co-operation programme proposes transverse and integrated approaches to sustainable development through cultural tourism.

► **The European Cultural Heritage Information Network (HEREIN)** brings together European public bodies that are responsible for national cultural heritage policies and strategies. At present, 43 Council of Europe member states support the project, forming a unique network of co-operation. It monitors and deliberates on legislation, policies and practices relating to cultural heritage, and facilitates the pursuit of shared objectives as a result of the exchange, development and dissemination of best practices.

European Commission

The **European Commission** encourages cultural tourism through the interaction of culture and tourism, the promotion of cultural heritage as an expression of identity, sustainable cultural development and the promotion of intercultural distinctiveness. The European Commission encourages cultural tourism through the following programmes:

► The **European Capital of Culture** was launched in 1985 to emphasise the richness and diversity of European cultures, strengthen cultural connections between European citizens, connect people from different European countries, encourage interaction between cultures, promote mutual understanding and strengthen the sense of being European. Since 1985, 50 European cities have held the title.

► The **European Destination of Excellence (EDEN)** accolade is awarded to destinations on the basis of their cultural heritage assets. The award promotes sustainable tourism and draws attention to non-traditional, lesser-known European destinations that are off the beaten track. Since 2007 it has been awarded to 158 destinations from 27 participating countries.

► The **European Capital of Smart Tourism** awards recognise outstanding achievements in smart tourism in European cities. Smart tourism responds to new challenges and demands in a fast-changing sector, which includes the evolution of digital tools, products and services; equal opportunity and access for all visitors; sustainable development of the local area; and support to creative industries, local talent and heritage.

The **United Nations Educational, Scientific and Cultural Organization (UNESCO)** strengthens international co-operation in culture, including through cultural tourism as a common ground of international understanding. By promoting cultural heritage and the equal dignity of all cultures, UNESCO strengthens the bonds between nations. It fosters scientific programmes and policies as platforms for development and co-operation. Serving as a laboratory of ideas, it helps countries adopt international standards, and manages programmes that foster the free flow of ideas and knowledge sharing. Cultural tourism projects are carried out in co-operation with various local institutions. The projects are aimed at protecting and revitalising certain cultural heritage sites, promoting less well-known localities in the world and improving the development and quality of life of less-developed local communities. The UNESCO World Heritage and Sustainable Tourism Programme represents a new approach based on dialogue and stakeholder co-operation, where planning for tourism and heritage management is integrated at a destination level, where natural and cultural assets are valued and protected, and where appropriate tourism is developed.

The **UNWTO** is the UN agency responsible for the promotion of responsible, sustainable and universally accessible tourism. As the leading international organisation in the field of tourism, UNWTO promotes tourism as a driver of economic growth, inclusive development and environmental sustainability, and offers leadership and support to the sector in advancing knowledge and tourism policies worldwide.

In the development of cultural tourism UNWTO has two priorities:

- ► creating more inclusive partnerships between tourism and culture stakeholders that contribute to the implementation of the Sustainable Development Goals (SDGs);
- ► promoting tourism development that encourages cultural interaction and ensures that the benefits are shared by all communities involved.

ICOMOS, the global non-governmental organisation associated with UNESCO, works to promote the conservation,

protection, use and enhancement of cultural heritage sites through knowledge and advocacy. Its principal activities in cultural tourism are to facilitate and encourage:

► those involved with heritage conservation and management to improve accessibility to the host community and visitors;

► the tourism industry to promote and manage tourism in ways that respect and enhance the heritage and living cultures of host communities;

► dialogue about the importance and fragile nature of heritage, including the need to ensure sustainability.

To learn more

► ICOMOS website, www.icomos.org/en

► Sustainable Development Goals website, https://sustainabledevelopment.un.org/

► UNESCO (n.d.), The UNESCO World Heritage and Sustainable Tourism Programme, http://whc.unesco.org/en/tourism

► UNWTO website, https://www.unwto.org/

4. Cultural tourism, heritage tourism and cross-cultural tourism

Heritage tourism is another frequently used concept. What are the differences between cultural tourism and heritage tourism?

Heritage tourism is a category of cultural tourism and refers to tourism products that are primarily related to and focused on the heritage of the past. Heritage tourism benefits from resources inherited from the past, resources that people identify as a reflection and expression of their continually evolving values, beliefs, knowledge and traditions, independent of ownership. It includes all aspects of the environment resulting over time from an interaction between people and places.

Cultural tourism is a comprehensive, holistic concept. It focuses on resources from the past (tangible and intangible heritage), the present (relating to contemporary cultural production such as the performing and visual arts, contemporary architecture and literature) and even the future (creative industries, fashion design, web and graphic design, film, media and entertainment).

Author: Robert Baćac

Another concept, that of cross-cultural tourism, involves active learning. It involves full interaction with people, who explain an activity from their experienced perspective and what it means to them. Cross-cultural awareness through tourism involves learning about and coming to understand other countries or other cultures. Through cross-cultural tourism, tourists are fully immersed in the local culture, and their position is one of active experience rather than passive observation.

UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) acknowledges the cultural and creative industries as one of the fastest-growing sectors in the world. With an estimated global worth of US$4.3 trillion per year, the culture sector now accounts for 6.1% of the global economy. It produces an annual revenue of US$2 250 billion and nearly 30 million jobs worldwide, employing more people aged 15-29 than

any other sector. The cultural and creative industries have become essential to inclusive economic growth, reducing inequalities and achieving the goals set out in the 2030 Agenda for Sustainable Development.

Over
300 000
people are employed in the EU cultural heritage sector.

7.8 million
EU jobs are indirectly linked to heritage (e.g. interpretation and security).

The ecosystem services provided by the Natura 2000 network are estimated to be worth around
EUR 200–300 billion
per year.

68 %
of Europeans agree that the presence of cultural heritage can influence their holiday destination.

For each direct job, the heritage sector produces up to
26.7
indirect ones, for example in the construction and tourism sectors. To compare, the ratio in the car industry is 6.3 indirect jobs for each direct job.

Cultural Heritage Counts for Europe report (2016), Eurobarometer on the preferences of Europeans towards tourism, 2016; Linking Natura 2000 and cultural heritage, 2017. In European Commission (2017), Spotlight on the European Year of Cultural Heritage 2018

Through this historic agreement, the global community formally recognised the dual nature – cultural and economic – of contemporary cultural expressions produced by artists and cultural professionals. The 2005 Convention is at the heart of the creative economy, shaping the design and implementation of policies and measures to support the creation, production, distribution of and access to cultural goods and services**.**

Recognising the sovereign right of states to maintain, adopt and implement policies to protect and promote the diversity of cultural expression, both

nationally and internationally, the convention supports governments and civil society in finding policy solutions for emerging challenges.

To learn more

► Arterial Network, "Rediscover the UNESCO 2005 Convention", *YouTube*, 30 Dec. 2017, www.youtube.com/watch?v=o4BCwO_YlfI

► UNESCO (2005), *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, https://en.unesco.org/creativity/convention/texts

5. Understanding cultural tourism products

The essence of tourism is its ability to turn specific resources into a product. Tourism products are the physical and psychological experiences gained by tourists when they travel to a destination. Jefferson and Lickorish (1998) define a tourism product as "a satisfying experience at a desired destination".

Cultural tourism includes the following tourism products:

► **heritage tourism**, including built heritage, architectural and archaeological sites, world heritage sites, arts, folklore, legends, historical events and persons;

► **thematic cultural routes**, based on historical, artistic, spiritual and religious, architectural, culinary and linguistic themes;

► **cultural city tourism** in historical cities, contemporary cities and cultural capitals of Europe;

► **ethnic tourism**, involving exploration of the local traditions, local crafts, minority cultures or indigenous cultures;

► **event and festival tourism** – attracting visitors to cultural festivals, music festivals and art festivals;

► **religious tourism** – drawing visitors to religious locations and buildings, sites of relics and pilgrimage routes, including visitors who are interested in religious sites for their architectural and cultural importance;

► **creative cultural tourism** – the performing arts, visual arts, literature, cinema, audio-visual productions, design and printed works.

Further reading

► Goss Agency Inc. (2016), *World Trade Organization's 6 categories of cultural tourism*, https://thegossagency.com/2016/03/12/world-trade-organizations-6-categories-of-cultural-tourism.

► Jefferson A. and L. Lickorish (1988), *Marketing Tourism*, Longman, Harlow.

► Richards G. (1999), European cultural tourism: patterns and prospects, in Dodd D. and van Hemel A-M. (eds), *Planning cultural tourism in Europe. A presentation of theories and cases*, Boekman Foundation, Amsterdam, www.researchgate.net/publication/254825039_European_Cultural_Tourism_patterns_and_prospects

► Stebbins R. (1996), "Cultural tourism as serious leisure", *Annals of Tourism Research* Vol. 23, No. 4, pp. 948-50.

6. The Cultural Routes as cultural tourism products in remote destinations

Cultural route of the Council of Europe
Itinéraire culturel du Conseil de l'Europe

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

The Cultural Routes of the Council of Europe (CM/Res(2013)66, Article 1.1) are defined as:

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 transnational importance and significance for the understanding and respect of common European values.

The Cultural Routes of the Council of Europe are paths for shared experiences and intercultural dialogue, bringing together different social groups and cultures. They are an exemplary project in cultural tourism and sustainable cultural development, allowing synergies between national, regional and local authorities and involving a wide range of stakeholders.

Museum of Island life, Skye, Scotland, UK. Source: Geograph © Duncan Grey CC BY-SA 2.0

The Cultural Routes of the Council of Europe have great potential to generate new tourism products which meet current tourism industry trends. The Cultural Routes of the Council of Europe serve as an engine for development, and may be of especial benefit to remote areas.

What are remote destinations? Remote destinations may be defined as areas that are a long way from urban centres and where people live in small settlements or isolated places. They generally lack infrastructure and have limited employment possibilities.

Remote destinations are characterised by their:

> ► small size, in terms of population, market and labour supply;
> ► physical isolation from particularly larger, urban centres;
> ► lack of economic diversification;
> ► a weak and declining economic base and limited employment opportunities;
> ► limited services (public and private);
> ► high costs (production and servicing).

A number of sites and cities along the Cultural Routes of the Council of Europe are among some of the most visited destinations, but 90% of the members and sites of the Cultural Routes of the Council of Europe are located in rural areas and places which are off the beaten track and which do not traditionally benefit from tourism or the local economy. The Cultural Routes of the Council of Europe enable territories to optimise funds, boost market knowledge and develop joint marketing initiatives in relation to cultural tourism.

The Cultural Routes of the Council of Europe benefit remote destinations through the following means:

> ► **Protection of heritage**: The Cultural Routes are cultural landscapes that represent the cultural and natural resources of a geographical area. By working closely with local communities, the programme ensures the protection of these resources for future generations, as well as the "authenticity" of destinations and cultures.

> ► **Economic viability**: This refers to activities that could be lost as a result of a lack of interest in their maintenance, particularly activities related to more traditional sectors such as agriculture or handicraft. Integrating tourism with these industries gives new market opportunities to businesses. Both directly and indirectly related to tourism services and small businesses flourish along the Cultural Routes.

► **Sustainable development**: The sustainable development of tourism and other related activities along the Cultural Routes is a way of generating awareness of a shared heritage and of experiencing it. On the one hand it contributes to the protection of cultural resources, and on the other, it contributes to the creation of new revenue sources.

► **Promotion**: The Cultural Routes have the potential to promote and develop remote or lesser-known destinations, spreading the demand for and income from tourism across the territory and through the calendar year, thus reducing the geographical and seasonal pressure on major attractions.

► **Transnational co-operation** makes it possible not only to represent and promote Europe as a single tourism destination (helping it to maintain its position as the world's top tourism destination), but also to collaborate and pool resources (financial or capacity related) across borders, and to create partnerships between public and private sectors.

► **Job creation** and capacity building are crucial to increasing employment in remote areas, hence tourism is important for socio-economic growth.

► **Intercultural dialogue**: The Cultural Routes promote dialogue between urban and rural cultures, regions in Europe, and developed and disadvantaged regions, and understanding between majority and minority, native and immigrant cultures.

► **Awareness of cultural heritage**: The Cultural Routes increase residents' awareness of their cultural heritage and encourage them to become its main promoters. This can increase local communities' sense of belonging.

► **Synergy**: The programme encourages networking by promoting creative platforms that include local businesses, tourism stakeholders and educational organisations, whose goal is to devise and commercialise cultural tourism products and services.

Further reading

► Council of Europe (2013), Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

► Council of Europe (2014), The Baku Cultural Routes Declaration. Council of Europe cultural routes: cultural tourism for intercultural dialogue and social stability, The Council of Europe Cultural Routes Annual Advisory Forum, Baku, 30-31 October, https://ehtta.eu/portal/wp-content/uploads/2014/12/baku_declaration.pdf

- ► Euromontana (2015), The Rural, Mountainous and Remote Areas (RUMRA) Intergroup has been officially launched, 24 March, www.euromontana. org/en/the-rural-mountainous-and-remote-areas-rumra-intergroup-has-been-officially-launched
- ► European Parliamentary Research Service Blog (2018), "People living in remote areas (what Europe does for you)", 21 December, https://epthinktank. eu/2018/12/21/people-living-in-remote-areas-what-europe-does-for-you
- ► RUMRA & Smart Villages Intergroup website, www.smart-rural-intergroup.eu

The Phoenicians Route: Tharros, Italy © The Phoenicians Route

First summary

1. Culture is the major determination of the attractiveness of most tourist destinations. It is a major asset in, as well as one of the main beneficiaries of, tourism development.

2. Cultural tourism is much more than just visiting sites and monuments. It is tourism linked to cultural activities that reflect local expressions, traditions or beliefs. According to UNWTO, cultural tourism refers to "movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments".

3. International institutions that work in the cultural tourism field are:

▶ ICOMOS

▶ Council of Europe

▶ UNWTO

▶ UNESCO

▶ European Commission

4. Heritage tourism is a part of cultural tourism, and relates primarily to the heritage of the past, unlike cultural tourism, which is more comprehensive and focuses on the resources of past, present and even future.

5. Cross-cultural tourism is tourism that is not limited to the passive observation of a culture but involves full interaction with people, who explain the experienced activity from their perspective, and its meaning for them.

6. A tourism product is the physical and psychological experience gained by tourists when they travel to a destination.

7. Cultural tourism consists of the following tourism products:

▶ heritage tourism;

▶ thematic cultural routes;

▶ cultural city tourism;

▶ traditional and ethnic tourism;

▶ event and festival tourism;

▶ religious tourism;

▶ creative cultural tourism.

8. The Cultural Routes of the Council of Europe are significant tourism products. They are co-operative cultural and educational heritage and tourism projects involving the development and promotion of an itinerary or series of itineraries based on a historic route, a cultural concept, a figure or a phenomenon with transnational importance and significance for understanding common European values.

9. Remote destinations may be defined as areas that are far from urban centres, where people live in small settlements or isolated places. There is generally a lack of infrastructure and limited employment possibilities.

10. The Cultural Routes of the Council of Europe mostly cross rural areas and places that are off the beaten track, areas that do not usually benefit from

tourism and the local economy. The Cultural Routes of the Council of Europe benefit remote destinations through the following means:

- ► protection of heritage;
- ► economic viability;
- ► sustainable development;
- ► promotion;
- ► transnational co-operation;
- ► job creation;
- ► intercultural dialogue;
- ► awareness of cultural heritage;
- ► synergy.

II. Territorial cohesion through cultural tourism

1. Reasons for the establishment of macro-regions
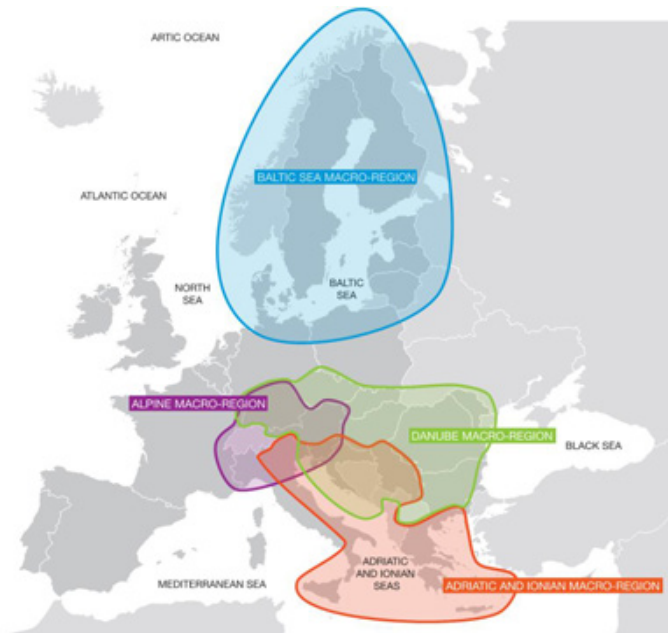
European Commission (2017), New study of EU macro-regional strategies, "Macro-regional strategies and their links with cohesion policy"

The concept of macro-regions originated in a policy framework that allows countries in the same region to tackle and find solutions to problems jointly and to better use the potential they have in common. For example, mitigating the effects of climate change requires strong transnational co-operation, as does the improvement of transport services to increase accessibility and connectivity between countries within a macro-region. The protection of cultural and natural resources, and the development of sustainable tourism to promote them, is another issue that is best addressed across borders.

The European Union established the macro-regions with the aim of strengthening regional development. There are four EU macro-regions encompassing 27 countries (both EU and non-EU member countries) and more than 340 million people:

► Baltic Sea Region (EUSBSR);
► Danube Region (EUSDR);
► Adriatic and Ionian Region (EUSAIR);
► Alpine Region (EUSALP).

The geographical and cultural similarities between some territories provide the basis for co-operation in advancing joint strategies and define the macro-regions. Each macro-region is characterised by a specific functional context. The EU macro-regions reflect an innovative approach to European integration and cross-border co-operation to achieve stronger territorial cohesion.

Transnational programmes bolster co-operation by bringing together stakeholders from geographically and culturally similar areas, to jointly address their common challenges and opportunities, including the protection and promotion of their cultural heritage. This co-operation leads to the exchange of knowledge and experiences, good and bad practices, and enhances social cohesion and a sense of ownership.

Macro-regional co-operation supports and strengthens cohesion through:

► reducing disparity;
► building trust;
► bolstering macro-regional strategies;
► encouraging territorial cohesion;
► improving the use of limited resources;
► tackling challenges beyond each country's borders;
► helping authorities to improve services;
► creating results that are attractive to the regions;
► triggering investment in the region's future;
► creating enduring change.

To learn more

► European Commission (n.d.), Macro-regional strategies,
https://ec.europa.eu/regional_policy/en/policy/cooperation/macro-regional-strategies

► Council of Europe (n.d.), EU macro-regional strategies, Routes4U Project, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/eu-macro-regions

2. Cultural tourism and regional development

The EU strategies for the macro-regions focus on tackling and finding solutions to shared problems and on using common resources more effectively (e.g. environmental protection, cultural heritage, pollution, competitiveness).

Schlinigpass, Austria; Source: Wikimedia Common, Andreas Waldner CC Attribution-Share Alike 4.0 International

They improve the use of resources and synergies in areas of common interest such as:

► protecting natural and cultural tourism;

► strengthening sustainable tourism;

► mitigating the impacts of climate change;

► reducing environmental pollution;

► increasing the competitiveness of the macro-region;

► addressing economic challenges such as unemployment;

► improving the connectivity of the macro-region.

By participating in macro-regional strategies, regional and national policy makers have an opportunity to:

- ▶ discuss the transnational dimension of co-operation, its relevance and practical issues;
- ▶ learn about analytical tools and implementation instruments that are available, including value chain activities through cross-cluster and cross-regional co-operation;
- ▶ examine the opportunities and steps that can be taken to stimulate smart specialisation;
- ▶ explore common interests and set up collaborative projects (e.g. the Cultural Routes of the Council of Europe programme);
- ▶ mobilise relevant funding sources;
- ▶ provide more appropriate or co-ordinated responses to shared problems.

Within this framework cultural tourism plays an important role in regional development and transnational co-operation. Creating and promoting sustainable and innovative cultural tourism products and services around specific themes at the cross-border and transnational levels helps to mark a region as a cultural tourism destination in key source markets, by highlighting the region's common identity reflected in shared cultural and natural heritage.

The Council of Europe supports projects promoting transnational cultural tourism to stimulate competitiveness and to encourage the diversification of cultural tourism products and services.

The Cultural Routes of the Council of Europe are in keeping with the main trends of cultural tourism development in Europe, promoting the image of Europeans both as diverse and as an entity.

The Cultural Routes encourage widespread community participation in cultural activities, raising awareness of a common European cultural heritage. They represent a resource for innovation, creativity, the creation of small business and the development of cultural tourism products and services.

3. Cultural tourism in the macro-regions

Baltic Sea Region

The Baltic Sea Region represents 85 million people in eight EU member states: Denmark, Estonia, Finland, Germany (Berlin, Brandenburg,

Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein), Latvia, Lithuania, Poland and Sweden.

The region is an almost entirely enclosed marine region that faces common environmental, economic and social challenges. It is a sensitive and vulnerable ecosystem that is susceptible to environmental overload and high pressure of use. Sustainable economic development of the region is therefore of the utmost importance to preserving its natural and cultural resources.

The Baltic Sea Region was the first area for which a macro-regional strategy was developed. In 2009 the Council of the European Union confirmed the creation of the European Union Strategy for the Baltic Sea Region in response to common challenges by bringing together capacities, co-ordinating activities and creating synergies.

The strategy focuses on the questions of how to improve the region's competitiveness, create new transport and energy connections, protect the environment, promote knowledge-based co-operation and contacts, and ensure the safety of its people and of the environment. The strategy has three main objectives:

▶ to save the Baltic Sea;

▶ to connect the region;

▶ to increase prosperity.

Réseau Art Nouveau Network: Riga, Latvia © Mikhail Eisenstein

Within the objective to increase prosperity, the following policy areas have been defined:

- ► tourism;
- ► culture;
- ► innovation;
- ► health;
- ► education;
- ► security.

The policy area of tourism aims to reinforce the cohesion of the macro-region through tourism and tourism products and services that promote the region as a coherent and attractive destination.

The European Commission's Directorate-General for Regional and Urban Policy (DG REGIO) acknowledges a discrepancy in tourism between coastal and non-coastal areas in the region: coastal areas are more popular in Denmark, Estonia and Latvia, whereas tourism in Lithuania, Poland and Finland is oriented to non-coastal zones. In some areas, particularly in Sweden and Germany, both coastal and non-coastal areas are equally popular. The Cultural Routes of the Council of Europe offer the opportunity to connect more touristic to less touristic and remote zones, and to strengthen regional economic development, especially in remote areas.

The Cultural Routes of the Council of Europe play an important role in promoting and protecting the rich heritage of the Baltic Sea Region, contributing to cultural tourism and transnational co-operation. As of February 2019, fifteen Cultural Routes of the Council of Europe cross the Baltic Sea Region (Routes4U, 2019) and cover a wide range of themes related to its tangible and intangible heritage.

All the Cultural Routes of the Council of Europe are regarded as landscapes that link cultural and natural resources. These landscapes not only describe the interaction of the natural and/or human worlds, but also contribute to the quality of life of the people who live in them.

The themes of the Cultural Routes of the Council of Europe for the Baltic Sea macro-region are:

- ► **religious**, focusing on an important religious personality or involving cultural and religious identity in general: Santiago de Compostela Pilgrim Routes, Cluniac Sites in Europe, European Cemeteries Route, European Route of Cistercian Abbeys, European Route of Jewish Heritage and Saint Martin of Tours Route;

- **arts and architecture**, in the form of monuments, groups of buildings or sites: European Route of Megalithic Culture, Impressionisms Routes and Réseau Art Nouveau Network; four Cultural Routes are linked to the life and the influence of famous European personalities: Charlemagne (Via Charlemagne), Charles V (European Routes of Emperor Charles V), Napoleon (Destination Napoleon) and the Norwegian king St Olav (Route of Saint Olav Ways);
- **the movement of people in Europe**: The Hansa, Viking Routes and Via Regia.

To ensure equality in regional development, geographical balance and the inclusion of remote destinations, further development of the Cultural Routes of the Council of Europe aims to:

- **extend the certified Cultural Routes**: there are four Cultural Routes of interest for remote destinations: Saint Martin of Tours Route, Via Regia, Cluniac Sites in Europe and Via Charlemagne;
- **develop new Cultural Routes**, using under-represented themes of cultural properties such as marine heritage. The Baltic maritime heritage presents opportunities for business development, job creation and growth in rural coastal areas, and has the potential to increase transnational co-operation between remote rural coastal sites and operators, to make the Baltic Sea Region, especially its rural coastal regions, more attractive to visitors.

To learn more

- EUSBSR: www.balticsea-region-strategy.eu
- Routes4U (2019), "Roadmap for the Baltic Sea Region", https://rm.coe.int/168093415b

Danube Region

The area covered by the EU Strategy for the Danube macro-region stretches from the Black Forest (Germany) to the Black Sea (Romania, Ukraine and Moldova), includes 14 countries along the Danube and is home to 115 million inhabitants. The countries of the Danube macro-region are Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Germany (Baden-Württemberg, Bavaria), Hungary, Moldova, Montenegro, Ukraine (Odessa, Chernivtsi, Ivano-Frankivsk and Zakarpattia), Serbia, Slovak Republic, Slovenia and Romania.

The strategy has outlined many benefits for the people living in the Danube macro-region:

► faster transport by road and rail;

► cleaner transport with improvement of the navigability of rivers;

► cheaper and more secure energy as a result of better connections and alternative energy sources;

► a better environment with the protection of biodiversity, cleaner water and cross-border flood prevention;

► greater prosperity through working together on the economy, education, social inclusion, and research and innovation;

► attractive tourism and cultural destinations, developed and marketed jointly;

► a safer, better-governed region, as a result of better co-operation and co-ordination between governments and non-governmental organisations.

Cultural heritage falls within the objective of the development of attractive tourism and cultural destinations.

Monastery Mracuna, Romania. Source: Pixabay

The EU Strategy for the Danube Region strategy is based on four pillars:

► Pillar 1: Connecting the region;

► Pillar 2: Protecting the environment;

- ► Pillar 3: Building prosperity;
- ► Pillar 4: Strengthening the region.

These four pillars are implemented through eleven functional priority areas, out of which Pillar 1, "Connecting the region", also focuses on questions related to "culture and tourism, people to people contacts".

Within priority area 3, "to promote culture, tourism and people to people contacts", the following targets are identified:

- ► Target 1: To develop a Danube brand for the entire Danube Region based on existing work;
- ► Target 2: To support the implementation of a harmonised monitoring system, dedicated to tourism, that is able to provide complete and comparable statistical data in the 14 states that are part of the EUSDR;
- ► Target 3: To develop new, and to support existing, Cultural Routes in the Danube Region;
- ► Target 4: To develop green tourism products within the Danube Region;
- ► Target 5: To create a "blue book" on Danube cultural identity;
- ► Target 6: To ensure the sustainable preservation of cultural heritage and natural values by developing relevant clusters and networks of museums and interpretation and visitor centres within the region;
- ► Target 7: To promote exchange and networking in the field of contemporary art in the Danube Region.

The Danube macro-region is characterised by a broad heritage of dense and diverse histories, cultures, ethnicities, religions, markets, societies and states. Tourism that is related at least partly to culture and heritage is making an increasingly significant contribution to the growth of the region, while sustainability is an important consideration in developing its tourism. Project-oriented co-operation should act as a catalyst for exchange and close collaboration between neighbours in the region, especially on cultural and heritage matters. The culture of the Danube Region is rich and diverse as a result of the many states, societies and histories along the world's most international river basin. The region is also characterised by a significant shared heritage at its regional and local levels. Cultural heritage therefore has a strong potential for transnational co-operation in the region. It is an important component of tourism, which contributes to economic growth in the region.

As of April 2019, 20 Cultural Routes of the Council of Europe cross the Danube macro-region (Routes4U, 2019) based on the following themes:

- ▶ religion;
- ▶ architecture;
- ▶ the arts;
- ▶ history;
- ▶ food and drink;
- ▶ the movement of people.

As in the Baltic Sea Region, the development of the Cultural Routes of the Council of Europe in the Danube Region has to consider geographical balance and equality of regional development, as well as the inclusion of remote destinations.

There are plans to:

- ▶ extend the certified Cultural Routes: There are six Cultural Routes of interest for remote destinations: Via Charlemagne, European Route of Ceramics, European Route of Cistercian Abbeys, Cluniac Sites in Europe, Phoenicians' Route, Santiago de Compostela Pilgrim Routes;
- ▶ develop new Cultural Routes, using under-represented themes of prehistoric heritage, human evolution and Danube fluvial heritage.

To learn more

- ▶ EUSDR: www.danube-region.eu
- ▶ Routes4U (2019), "Roadmap for the Danube Region", https://rm.coe.int/168094b571

Adriatic and Ionian Region

The area is characterised by coastal and maritime as well as terrestrial areas. It encompasses eight countries with over 70 million inhabitants. The countries of the Adriatic and Ionian Region are very heterogeneous in terms not only of geographic area but also of socio-economic development. The region is characterised by a wide linguistic and cultural diversity, but the culture of the Mediterranean lifestyle connects the entire region (antique cultural heritage, wine production heritage, architectural heritage, food heritage, etc.).

The countries of the Adriatic and Ionian macro-region are Albania, Bosnia and Herzegovina, Croatia, Greece, Italy (Abruzzo, Apulia, Basilicata, Calabria, Emilia Romagna, Friuli Venezia Giulia, Lombardy, Marche, Molise, Sicily, Trentino, Umbria and Veneto), Montenegro, Serbia and Slovenia.

The EU Strategy for the Adriatic and Ionian Region has four main objectives:

► marine and maritime growth ("blue growth");
► connecting the region;
► environmental quality;
► sustainable tourism.

The development of cultural tourism is a part of the sustainable tourism objective, which is one of the priorities, and includes the following specific targets:

► diversification of the macro-region's tourism products and services, along with tackling the seasonality of inland, coastal and maritime tourism demand;
► improving the quality and innovation of the tourism on offer and enhancing the sustainable and responsible tourism capacities of actors across the macro-region.

Sustainable tourism is focused on two topics:

► diversifying tourism products and services;
► managing sustainable and responsible tourism.

Although tourism is already one of the fastest-growing economic activities in the Adriatic and Ionian Region, and one of the main contributors to the area's economy, the full potential of the region's rich natural, cultural, historic and archaeological heritage has not been exploited in a sustainable and responsible way.

Within the Adriatic and Ionian Region, as of October 2018, there are 24 Cultural Routes of the Council of Europe (Routes4U, 2018) promoting the following specific themes:

► religious themes;
► arts and architecture;
► agricultural landscape and food production;
► the movement of people.

There is uneven distribution of tourism flows (high seasonality) throughout the year, and a strong contrast between coastal areas, which face over-tourism in the high season, and underdeveloped non-coastal areas, which suffer from a

lack of visitors, visibility and tourism structures. These less known micro-sites are located mainly in non-coastal, often rural, areas that suffer from demographic decline and unemployment, and are inexperienced in tourism development.

The natural and coastal heritage is under-represented in the region, despite the importance of maritime culture in the Adriatic and Ionian Region. Maritime heritage, which dates back to prehistory and ancient history, is also under-represented in tourism in the region.

The Routes of the Olive Tree: Thasos, Greece. Source: Wikimedia Commons, Petr Pakandl

The Cultural Routes of the Council of Europe in the Adriatic and Ionian Region provide a link between tourism and regional development goals. The Cultural Routes contribute to the strengthening of co-operation within the macro-region through the establishment of a strong network of stakeholders involved in destination management.

The potential of the Cultural Routes in the Adriatic and Ionian Region lies in the development of new business models, which rely on:

► multidimensional heritage values and the communication of these values;

► entrepreneurial development through the diversification of products and smart specialisation, oriented to niche tourism (creative, culinary, eco-cultural), including meaningful, responsible and sustainable travel.

Providing diversified cultural tourism products, the Cultural Routes of the Council of Europe are recognised as a powerful means for raising awareness

of the Adriatic and Ionian Region's unique identity, as well as for implementing and promoting responsible tourism.

The Cultural Routes of the Council of Europe in the Adriatic and Ionian Region can foster co-ordinated action to connect small, sustainable destinations in authentic cultural landscapes of less well-known, non-coastal, rural and micro-urban settings. The heritage and everyday customs of remote destinations have a potential for tourism development.

To learn more

► EUSAIR: www.adriatic-ionian.eu
► Routes4U (2018), "Roadmap for the Adriatic and Ionian Region", https://rm.coe.int/16808ecc0a

Alpine Region

The Alpine Region is one of the largest economic and productive regions of Europe, with a population of 80 million people in seven countries.

The countries of the Alpine macro-region are Austria, France (Franche-Comté, Provence-Alpes Côte d'Azur and Rhône-Alpes), Germany (Baden-Württemberg and Bavaria), Italy (Bozen, Friuli Venezia Giulia, Liguria, Lombardy, Piedmont, Trento, Valle d'Aosta and Veneto), Liechtenstein, Slovenia and Switzerland.

The EU Strategy for the Alpine Region defines four main objectives:

► fair access to job opportunities, building on the region's high competitiveness;
► sustainable internal and external accessibility for all;
► a more inclusive environmental framework for all, and renewable and reliable energy solutions for the future;
► a sound macro-regional governance model for the region.

The strategy acknowledges sustainability as an important tool for the future economic growth of the region: "Ensuring sustainability in the Alps: preserving the Alpine heritage and promoting a sustainable use of natural and cultural resources".

An additional subtopic focuses on future-oriented farming and forestry, to establish a knowledge-based network to collect, develop and foster existing (and possibly initiate new) successful innovations for promoting and marketing

food and forest products. Promotion and marketing target mainly urban areas, but the products are processed in the mountain and rural areas of the region, contributing to the maintenance of their cultural and ecosystem services.

The Alpine cultural heritage is an authentic resource for the existing Cultural Routes of the Council of Europe. It draws strength from its:

- ▶ **richness and diversity**: The Alps are home to a wide variety of languages and cultures; some languages and dialects are spoken only in remote areas and are gradually dying out;
- ▶ **cultivated landscapes**: Traditional agricultural and pastoral activities have shaped farmed landscapes in large sections of the Alps for over a thousand years and are a significant factor in maintaining biodiversity;
- ▶ **architecture, food, traditions and craftsmanship**: Its architectural heritage also bears witness to the diversity of the Alps. The differences and similarities in solutions to the steep gradients and the harsh climate of the region are fascinating, as are the diverse skills of local craftsmen and artists, and the range of costumes, traditions and of culinary heritage.

Via Habsburg: Laufenburg, Germany © PantaRhei

Alpine food heritage – productive landscapes and traditional food produced in Alpine regions – reflects sustainable production and consumption practices, knowledge and skills. Urban sprawl, mass tourism, heavy traffic, air and water pollution, intensive farming and global warming have a negative effect on the quality of life of the region's inhabitants, and threaten traditional ways of life in the Alps. Despite being the most densely settled mountains in the world, the Alps currently face depopulation and the abandonment of higher-altitude areas. These are leading to a decline in traditional farming and land occupation, as well as a loss of knowledge and skills, traditions, practices and values.

The Alpine cultural heritage needs to be maintained:

► to preserve the culture and identity of the inhabitants of the Alps;
► to re-establish a sustainable way of living that respects the fragile environment;
► to promote and preserve the quality of Alpine landscapes;
► to ensure sustainable development of the Alpine Region for the benefit of current and future generations.

Cultural tourism, and in particular the Cultural Routes of the Council of Europe as a cultural tourism product in the Alpine Region, are able to:

► protect the cultural diversity and richness of the Alps;
► provide the basis of the Alpine cultural identity and a way of life;
► contribute to the resilience of Alpine communities;
► motivate people to live in remote rural Alpine areas;
► preserve productive landscape and biodiversity;
► foster the sustainability of the Alps;
► boost the attractiveness of Alpine Region.

To learn more

► EUSALP: www.alpine-region.eu
► Routes4U (2020), "Roadmap for the Alpine Region", https://rm.coe.int/roadmap-for-alpine-region-strengthening-regional-development-through-t/1680997283

4. Remarks

State authorities in all the macro-regions are invited to build upon the communities' existing knowledge and experiences in heritage and cultural diversity, as well as to explore new concepts and community-based initiatives focusing on:

► heritage governance;
► the role of heritage in addressing societal challenges;
► setting a framework for co-operation and inclusive policies.

The Council of Europe has long been committed to the idea that cultural heritage and its value to societies are essential for human rights and democracy to help ensure positive social, political, cultural and economic development according to the Faro Convention.

The Faro Convention provides a sound framework for addressing the issues at the heart of such communities. It offers a vision and a new way of looking at heritage as a means of reframing relations between stakeholders, highlighting the essential role of inhabitants and "heritage communities". It encourages communities to play an active role in the decision-making process and to contribute to policy and strategy making in relation to their local resources. This is in line with the concept of direct democracy.

The Faro Convention builds on the significance of three main ideas in developing cultural tourism products in and for remote areas:

► prioritising inhabitants in relation to cultural heritage;

► reaching out to heritage communities and groups;

► strengthening the links between local, regional and national heritage stakeholders through synergetic action.

To learn more

► Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199

III. Resources for developing cultural tourism products

1. Assets of cultural heritage

Cultural heritage consists of cultural and creative resources, whether tangible or intangible, which have a value for society that has been publicly recognised, and which should be preserved for future generations. Cultural heritage includes natural, built and archaeological sites, museums, monuments, artworks, historic cities, literary, musical, audio-visual and digital works, and knowledge, customs and traditions.

Gorals' Wedding folk performance. Source: Wikimedia Commons, Marta Malina Moraczewska

Cultural heritage can be an economic asset, a tourist attraction and a factor in a group's identity, and can also contribute to social cohesion. Cultural heritage is now widely acknowledged as an essential part of Europe's socio-economic, cultural and natural capital. This is a significant change in focus, as cultural activities have traditionally been regarded as a cost for society rather than as a resource.

Cultural heritage is not a luxury but a vital resource for Europeans, and a key part of Europe's competitive advantage over the rest of the world. The innovative use of cultural heritage can contribute to smarter, more inclusive and more sustainable communities now and in the future.

In 2002, during the United Nations Year of Cultural Heritage, UNESCO produced a list of types of cultural heritage. These can be considered as valuable resources for creating competitive, innovative, responsible and sustainable cultural tourism products:

► cultural heritage sites (including archaeological sites, ruins and historic buildings);

► historic cities (urban landscapes and their constituent parts, as well as ruined cities);

► cultural landscapes (including parks, gardens and other modified landscapes such as pastoral lands and farms);

► natural sacred sites (places that are revered or regarded as important but that show no evidence of human modification, e.g. sacred mountains);

► underwater cultural heritage (e.g. shipwrecks);

► museums (including cultural museums, art galleries and house museums);

► movable cultural heritage (any object that is movable and outside of an archaeological context, from paintings to tractors, to stone tools and cameras);

► handicrafts;

► documentary and digital heritage (the archives and objects deposited in libraries, including digital archives);

► cinematographic heritage (movies and the ideas they convey);

► oral traditions (stories, histories and traditions that have not been written down but are passed on from generation to generation);

► languages;

► festive events (festivals and carnivals, and the traditions they embody);

- ▶ rites and beliefs (rituals, traditions and religious beliefs);
- ▶ music and song;
- ▶ the performing arts (theatre, drama, dance and music);
- ▶ traditional medicine;
- ▶ literature;
- ▶ culinary traditions;
- ▶ traditional sports and games.

The Fourth Hague Convention for the Protection of Cultural Property and its two protocols categorise cultural heritage as:

- ▶ **tangible heritage**, composed of:
  - – movable heritage such as sculptures, paintings, coins and manuscripts;
  - – immovable heritage: monuments, archaeological sites and others;
  - – underwater cultural heritage: shipwrecks, underwater ruins and cities;
- ▶ **intangible heritage** such as oral traditions, performing arts, crafts and rituals;
- ▶ **natural heritage**: cultural landscapes; geological, biological and physical formations.

There are many ways in which heritage resources can be used for tourism, but extreme seasonal fluctuations in visitor numbers pose a considerable challenge to local communities. These communities are increasingly committed to preserving their heritage while seeking to provide an authentic experience for visitors. The sustainable management of tourism is one of the most pressing challenges facing destinations as they try to maintain their competitiveness.

Further reading

- ▶ UNESCO (1954), Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention, The Hague, 14 May,

  http://portal.unesco.org/en/ev.php-URL_ID=13637&URL_DO=DO_TOPIC&URL_SECTION=201.html
- ▶ Vecco M. (2010), "A definition of cultural heritage: from the tangible to the intangible", *Journal of Cultural Heritage* Vol. 11, No. 3, pp. 321-4.

2. Cultural tourism in remote destinations

Cultural heritage assets in remote areas are valuable treasures, but are often in need of proper conservation, preservation and/or restoration. The tourism potential of such assets may lead to their being preserved and restored, but such efforts should be carried out in a sustainable and responsible way. Innovation can contribute greatly towards improving cultural and natural heritage policies.

Wallis, Switzerland. Source: Wikimedia Commons © Hans Hillewaert CC BY-SA 4.0

Remote rural areas in Europe face changes in agricultural practice, depopulation and marginalisation. Furthermore, short-term management decisions have contributed to unemployment, poverty and a loss of biodiversity and cultural diversity in such areas.

Cultural heritage can play an important role in the sustainable development of rural cultural landscapes, which are made up of a broad range of cultural ecosystems whose diversity has been determined to a large extent by human management in the past. Remote rural areas are teeming with all kinds of cultural heritage: tangible assets such as archaeological relics, historical landscape features and architecture, as well as more intangible ones such as traditions, stories and toponyms.

Learn from best practice: Intangible cultural heritage as a potential cultural tourism product – Kulning, Sweden

Kulning is a medieval form of Scandinavian singing, geared to long-distance sound propagation, which was used to call livestock down from inaccessible mountain pastures. When a call is made, it rings and echoes across the valley, and animals respond to it. Some calls would include the names of the animals that led the herd. The herds were never very large, so it was not difficult to gather them together. Each family of herders would have had its own call, or kulning, to which its herd responded. The shepherdesses would make their kulning call and then listen for the bells of their animals as they started heading back downhill towards them. Kulning was also used to scare off predators such as wolves. The song form was often used by women, as they were the ones tending the herds and flocks in the high mountain pastures. Unfortunately, the tradition has now disappeared, but thanks to the Swedish singer and artist Jonna Jinton, who promotes this historical practice, kulning lives on and has featured in tourism.

➥ Watch the video on kulning: www.youtube.com/watch?v=KvtT3UyhibQ

Further reading

▶ Bachleitner R. (1999), "Cultural tourism in rural communities", *Journal of Business Research* Vol. 44, No. 3, pp. 199-209.

▶ European Commission (2002), *Using natural and cultural heritage for the development of sustainable tourism in non-traditional tourism destinations*, https://ec.europa.eu/growth/content/using-natural-and-cultural-heritage-development-sustainable-tourism-non-traditional-0_it

3. Cultural, natural and human resources

Tangible resources

Cultural heritage consists of the products of human creativity that have cultural significance. Tangible cultural heritage refers to the physical artefacts in a society that have been produced, maintained and transmitted intergenerationally.

Tangible heritage includes artistic creations; built heritage such as buildings and monuments, historic places, monuments, artefacts, etc. that are considered worthy of preservation for future generations; and objects that are significant in the archaeology, architecture, science or technology of a specific culture. Tangible resources are important for the study of human history. Their

preservation demonstrates the importance of the past, of the things that tell its story. Preserved objects also validate memories, and the actuality of the object (as opposed to a reproduction or surrogate) draws people in and gives them a way of touching the past. When a heritage is transmitted between generations, it is crucial to recognise the needs of the societies living in what may be a heritage site rather than converting it into a museum site. Cultural heritage, converted to a tourism product, risks being damaged by tourists, and badly managed and unsustainable tourism may negatively affect cultural landscapes. The sustainable management of cultural tourism is therefore very important in ensuring that cultural resources are preserved.

Tangible cultural resources include the following:

► **immovable cultural heritage assets**, including different types of architectural heritage, archaeological heritage structures and cultural landscape features;

► **monuments**: individual architectural works, works of monumental sculpture and painting, structural elements of an archaeological nature and cave dwellings;

► **ensembles of buildings**: groups of separate or connected buildings that are noteworthy for their architectural value, homogeneity or their place in the environment;

► **architectural conservation areas**: areas shaped by a combination of human and natural factors with historical, archaeological, artistic, social, economic or technical interest, such as urban or rural centres and historic towns or sites with their open spaces and infrastructure;

Lascaux, France. Source: Wikimedia commons, B&G Delluc

- ▶ **cultural landscapes**: areas whose character is a result of the action of and interaction between natural and human factors;
- ▶ **archaeological sites**: areas or places in which the manifestation of past human activities is evident in the structures and different kinds of remains, for which archaeological methods provide us with primary information;
- ▶ **archaeological objects**: findings of any type or material, excavated out of the ground or extracted from water, that originate from periods that are the focus of archaeological research and its related sciences;
- ▶ **historical objects**: movable assets relating to significant historical events or cultural activities; national liberation; revolutionary and other political movements and organisations; educational, cultural, scientific, religious, sporting and other institutions and associations; the life and work of distinguished individuals; and antiquities older than 50 years that do not belong to other types of movable cultural heritage;
- ▶ **ethnological objects**: movable assets relating to the lifestyle, activities, habits, rituals, beliefs, ideas and creations that are necessary for understanding the characteristics and changes in the tangible and intangible culture of ethnic groups;
- ▶ **objects of art**: movable works of art in the fine arts such as paintings and drawings made by hand, on any medium and with any material; industrial design and industrial products decorated by hand; original sculptures; artistic compositions and assemblages on any material; original engravings, copperplates, lithographs and other prints; original posters and photographs constituting an original creation; and works of applied art made of any material;
- ▶ **technical objects**: products of technical culture relating to significant phases of technical progress such as machines, tools, instruments, equipment and means of transport;
- ▶ **archive material**: authentic and reproduced documentary material of permanent value and of importance to the state, science and culture and for other purposes;
- ▶ **library material**: old manuscripts up to the end of the 19th century; old maps and atlases; special library collections from educational, cultural, scientific, religious or other institutions; rare books and other rare library material; family or personal libraries of scientific or cultural significance; statutory copies of publications, notes, letters, philatelic and other material with the status of publication;
- ▶ **audio-visual material**: original cinematographic material, that is, negative images and films; animations; documentaries; popular science and other motion pictures; recorded material with or without sound, regardless of

the recording technique; film documentation (scenario, recording log, costume and scenario material, film trailers, etc.); and statutory copies deposited with the competent film archives institution;

▶ **recorded sound (phonographic) archive material**: original material of recorded sounds, that is, original oral, music or other types of sound recordings or copies of them, regardless of the form, sound recording technique or media type, including the statutory phonographic copy deposited with the competent institution.

Further reading

▶ Matečić I. (2016), "Specific characteristics of the tangible cultural heritage valuation process in tourism", *Acta Turistica* Vol. 28, No. 1, pp. 73-100, https://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=237903

Learn from best practice: Tangible cultural heritage as a cultural tourism product – Wieliczka Salt Mine, Poland

The Wieliczka Salt Mine is one of the most valuable monuments of material and spiritual culture in Poland. Created in the 13th century, the Wieliczka Salt Mine, or Kopalnia soli Wieliczka, is one of the world's oldest salt mines, and remained in operation until 2007. It is a subterranean labyrinth of tunnels and chambers – about 300 kilometres altogether – distributed over nine levels, the deepest being 327 metres underground. There are kilometres of walkways and ramps, magnificent chambers, lakes and breathtaking salt statues. Along the route modern technology is used to educate those eager to learn more about the mine.

Wieliczka Salt Mine, Poland. Source: Wikimedia Commons, Yair Haklai

Visitors can experience the therapeutic effect of the Wieliczka Salt Mine and enjoy its impressive chambers, wooden structures and perfection down to the smallest detail. The salt-hewn formations include chapels with altarpieces and figures; other chambers are adorned with statues and monuments; there are even underground lakes. Most intriguing is a vast chamber (54 ×18 metres, and 12 metres high) housing the ornamented Chapel of St Kinga, where every single element, from the chandeliers to the altarpiece, is made of salt. Other highlights are the salt lake in the Erazm Barącz Chamber, whose water is more saline than the Dead Sea, and the awe-inspiring 36-metre-high Stanisław Staszic Chamber. The mine has been inscribed in UNESCO's World Heritage Sites since 1978.

More information on the Wieliczka Salt Mine: www.wieliczka-saltmine.com

Intangible resources

UNESCO defines intangible cultural heritage as resources that relate to the specific practices, representations, expressions, knowledge and skills, instruments, objects, artefacts and cultural spaces associated with specific communities, groups and, in some cases, individuals. Examples of intangible heritage are oral traditions, performing arts, local knowledge and traditional skills.

Intangible cultural heritage is commonly defined as heritage that does not have a physical presence. It includes continually recreated traditions or living expressions inherited from one's ancestors and passed on to one's descendants (transmission through generations). Intangible heritage includes:

- ► oral traditions;
- ► performing arts;
- ► social practices, rituals and festive events;
- ► knowledge and practices concerning nature and the universe;
- ► knowledge and skills to produce (traditional) crafts or food and medicine;
- ► digital heritage.

These living practices are everywhere in today's society and are regarded by people as a part of their cultural heritage. They are a source of cultural diversity and give people a sense of identity.

Intangible cultural resources can be found in many different domains, and include:

- ► **handicrafts and visual arts that demonstrate traditional craftsmanship**: traditional handicrafts and visual arts are the mainstay of the material

culture of communities, and constitute the majority of souvenirs purchased by travellers;

► **gastronomy and culinary practices**, including the foods and beverages that have special significance for cultural groups or that are associated with certain geographical places;

► **social practices, rituals and festive events**, including displays of century-old customs and well-established events;

► **music and the performing arts**, including cultural expressions such as music, dance and theatre;

► **oral traditions and expressions, including language**, including tales, legends, myths, epic songs and poems, prayers, chants and other elements that are orally transmitted from one generation to the next – a language itself embodies a community's history and cultural identity;

► **knowledge and practices relating to nature and the universe**, including beliefs about the workings of the physical universe, land use and traditional farming practices, and about maintaining harmony with nature.

Source: Pxhere

As a resource for cultural tourism products, intangible cultural heritage is:

► **traditional, contemporary and living at the same time**: intangible cultural heritage does not only represent inherited traditions from the past, but also contemporary rural and urban practices in which diverse cultural groups take part;

- ▶ **inclusive**: it contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;
- ▶ **representative**: valued for its exclusivity and its exceptional value, intangible cultural heritage depends on those who pass on their traditions, skills and customs to the rest of the community or to other communities from one generation to another;
- ▶ **community-based**: intangible cultural heritage is a heritage only when it is recognised as such by the communities, groups or individuals that create, maintain and transmit it. Nobody else can decide for a community whether a given expression or practice is or is not their heritage.

Different approaches are required for preserving and safeguarding tangible and intangible heritage. This has been one of the main motivations driving the conception and ratification of UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (2003). The convention highlights the interdependence between intangible cultural heritage, and tangible cultural and natural heritage, and acknowledges intangible cultural heritage as a source of cultural diversity and a driver for sustainable development. Stressing the value of people in the expression and transmission of intangible cultural heritage, UNESCO spearheaded the recognition and promotion of living human treasures, namely, individuals who have a very high level of the knowledge and skills required to perform or recreate specific elements of the intangible cultural heritage.

Learn from best practice: Intangible cultural heritage – legend as a cultural tourism product – The Kelpies, Scotland

Falkirk, Scotland, UK. Source: Geograph © Mat Fascione CC

The Kelpies are two 30-metre-high horse-head sculptures, each weighing 300 tonnes and composed of 464 steel plates. The largest equine sculptures in the world, they were created by the Scottish sculptor Andy Scott. The Kelpies are a monument to horse-powered heritage across central Scotland. The sculptures are situated in Helix Park near Falkirk and are a monument to a mythical creature, the kelpie, a shape-changing aquatic spirit that recurs in Scottish legend. Kelpies are said to haunt rivers and streams, usually in the shape of a horse. These water horses can also appear in human form. They may materialise as beautiful young women, who lure young men to their death. Legend has it that a kelpie has the strength of at least 10 horses and the stamina of many more.

The sculptures were opened to the public in October 2013. A visitor centre and an exhibition space provide more information to visitors about the kelpies and the history of the surrounding Falkirk area. A lighting system ensures that the sculptures look just as spectacular at night as they do during the day.

More information on the Kelpies: https://helix.falkirkcommunitytrust.org/kelpies-tour/

Further reading

▶ UNESCO (2003), Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, 17 October, https://ich.unesco.org/en/convention

▶ World Tourism Organization (2012), *Tourism and intangible cultural heritage*, UNWTO, Madrid, www.immaterieelerfgoed.nl/media/inline/2017/9/14/tourism_and_intangible_cultural_heritage_unwto.pdf

Cultural landscape

© Via Francigena

The Council of Europe defined a landscape as an "area perceived by people, whose character is the result of the action and interaction of natural and human factors" (Council of Europe 2000). Landscapes are, therefore, the environment in which people live, which influences their lives and which is at the same time shaped by the lives of the people who live within it. Thus, cultural landscapes are related to both tangible and intangible elements that are reflected in both physical features of the territory and various practices related to territory maintenance.

The term "cultural landscape" embraces a diversity of manifestations of the interaction between humans and their natural environment. Cultural landscapes often reflect specific techniques of sustainable land use (i.e. land used with consideration for the characteristics and limitations of the natural environment) and a particular spiritual relationship with nature. The protection of cultural landscapes reflects modern techniques of sustainable land use, which can maintain or enhance their natural values. The continued existence of traditional forms of land use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is, therefore, helpful in maintaining biological diversity.

Cultural landscapes include:

► **Landscapes designed and created by humans**: parks, orchards, recreational gardens, plazas, squares, cemeteries and courtyards, including garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.

► **Organically evolved landscapes**, which are the result of an initial social, economic, administrative and/or religious imperative and which have developed their present form by association with and in response to the natural environment. Such landscapes reflect the process of evolution in their form and features. There are two subcategories of organically evolved landscapes:

– A **relict (or fossil) landscape** is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period of time. Its significant distinguishing features are, however, still visible in material form (traces of ancient agricultural production or land use).

– An **associative cultural landscape** is related to religious, cultural or natural factors, such as traditional forms of production and their effect on the landscape; domestic industrial ensembles; energy-related systems; places and areas that are important to the history of the country and its people, including significant events, birthplaces, battlefields, beliefs, forms of worship and traditional rites.

To learn more

► Council of Europe (2000), European Landscape Convention, Florence, 20 October, https://rm.coe.int/1680080621

► Cultural Landscape Foundation website, https://tclf.org/

- ► World Tourism Organization (2012), *Tourism and intangible cultural heritage*, UNWTO, Madrid, www.immaterieelerfgoed.nl/media/inline/2017/9/14/tourism_and_intangible_cultural_heritage_unwto.pdf
- ► Eloevents, "Cultural Landscapes Video", *YouTube*, 7 Oct. 2016, https://www.youtube.com/watch?v=pJFctrwlE9A

Human resources

Routes4U meeting, Bucharest, Romania

The Organisation for Economic Co-operation and Development (OECD) defines human resources as the knowledge, competences and motivations of an individual that facilitate the creation of personal, social and economic welfare.

Human resources are a crucial key factor in developing cultural tourism in remote areas. Skilled people are becoming the most valuable resource for business, and a sustainable development perspective may prove to be a vital component in a leader's set of competencies.

Tourism should bring benefits to local communities and provide an important means and motivation for them to care for and to maintain their heritage and cultural practices. The involvement and co-operation of local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers are essential to implementing a

sustainable tourism strategy and to enhancing the protection of heritage resources for future generations.

Sustainable development specialists, and those with equivalent positions or responsibilities, are no longer just responsible for the management of philanthropic initiatives, community engagement programmes and environmental impact assessments. Instead, in leading companies, these managers are expected to act as agents of change – to develop structures, systems, ways of working and personal values that are in line with the community's sustainable development objectives, and to encourage others in the company to facilitate changes as well.

Sustainable development specialists need to be able to:

- ► ensure social, environmental and economic improvements;
- ► establish a long-term perspective that is concerned with the interests and rights of future generations as well as those of people today;
- ► facilitate an inclusive approach to action, which recognises the need for all people to be involved in the decisions that affect their lives.

Skilled specialists are important for stakeholders who are directly involved in developing sustainable cultural tourism in remote areas. These stakeholders are:

- ► local and regional authorities;
- ► local enterprises;
- ► NGOs;
- ► cultural institutions such as museums;
- ► national parks and natural parks;
- ► research centres;
- ► civil society organisations.

To learn more

- ► Scully-Russ E. (2012), "Human resource development and sustainability: beyond sustainable organizations", *Human Resource Development International* Vol. 15, No. 4, pp. 1-17.
- ► World Business Council for Sustainable Development, HRH The Prince of Wales's Business & Environment Programme and University of Cambridge Programme for Industry (2005), *Driving success. Human resources and sustainable development*, WBCSD, Geneva, www.cisl.cam.ac.uk/resources/publication-pdfs/hr-briefing.pdf

4. Integrated approach to revitalising cultural heritage

Integrated cultural heritage revitalisation is an accepted governance framework, which entails heritage revitalisation and planning in the wider context of strategic rural development.

The integrated approach entails:

- ▶ **participatory governance** to ensure citizen participation in decision making and management relating to the cultural heritage field;

- ▶ **public management of heritage**, which includes horizontal integration across various sectors and departments, and vertical integration through addressing local, regional and national spheres of government;

- ▶ gradual integration of **sustainability** into management of the heritage, which will affect its social and economic dimensions; this includes spatial planning, education, science, tourism, entrepreneurship and employment.

Thus, cultural heritage policies should be repositioned and placed at the heart of an integrated approach that focuses on the conservation, protection and promotion of cultural heritage by society as a whole, and by both the national authorities and the local and regional communities. This approach ensures sustainability and may lead to innovation.

The integrated revitalisation of cultural heritage provides a common evidence base for culture and creative approaches to its use at remote destinations in order to:

- ▶ support policy makers in identifying strengths and in benchmarking remote destinations in terms of learning and assessing the impact from best practice;

- ▶ highlight and communicate the importance of cultural heritage and creative approaches in improving socio-economic perspectives and resilience;

- ▶ inspire new research on and approaches to the role of cultural heritage and its creative use in remote areas.

European Routes of Emperor Charles V

An integrated approach to cultural heritage revitalisation needs to ensure cultural, social and economic vitality through:

► cultural vibrancy in terms of organised cultural infrastructure and the possibility of participation in cultural tourism;

► a creative economy, that is, how the cultural and creative industry sectors contribute to employment, job creation and innovative capacity;

► an enabling environment, that is, the tangible and intangible assets that attract creative talent and stimulate cultural engagement that is directed at cultural heritage that is safeguarded, conserved and publicly accessible.

Finally, the integrated approach should result in:

► the restoration, renovation and protection of cultural heritage;

► the documentation of cultural history;

► further development of local communities and the establishment of economically sustainable livelihoods through the revitalisation of cultural and natural heritage;

► greater accessibility of cultural heritage to the public through tourism.

The protection and conservation of cultural heritage contributes to social cohesion and the preservation of history for future generations. Hence, tourism, as an important dimension of the cultural sector, firmly encourages an innovative and integrated approach in the revivification of cultural heritage.

Further reading

▶ Buykli M. et al. (2015), *Integrated approach to the management of the World Heritage properties in the CIS countries*, Outcome paper of the International Scientific and Practical Seminar of CIS and Baltic countries "Integrated Approach to the Management of the World Heritage Properties", Minsk, 29-31 October 2014, https://unesdoc.unesco.org/ark:/48223/pf0000233866

▶ Hall C. M. and Lew A. A. (2009), *Understanding and managing tourism impacts: an integrated approach*, Routledge, Abingdon.

5. Risks in using cultural heritage for cultural tourism

Cultural heritage, cultural diversity and living cultures are major tourist attractions. Excessive or poorly managed tourism and tourism-related development may, however, threaten their physical existence, their integrity and their significant characteristics. The ecological setting, culture and lifestyle of host communities may also be degraded, along with visitors' experience of the heritage.

Given that it is one of the largest economic activities in the world and accounts for the greatest international and domestic movement of people, tourism can place considerable pressure on cultural heritage resources.

The threat from tourism to the cultural heritage of a particular place or community can take many forms. ICOMOS recognises the following tourism threats to cultural heritage.

▶ Inadequate recognition of the potential conflicts between tourism projects and activities and the conservation of cultural heritage can lead to poor planning and adverse impacts on the heritage and lifestyle of the host community.

▶ Conservation, interpretation and tourism development programmes that are based on an inadequate understanding of the complex, often conflicting, aspects of a place's significance can lead to a loss of authenticity and a reduced appreciation of the place.

▶ Tourism development can have adverse impacts on a place if it does not take account of its aesthetic, social and cultural dimensions; natural and cultural landscapes; biodiversity; and the broader visual context of heritage places.

▶ Excessive, poorly planned or unmonitored tourism activities and development projects can impose unacceptable levels of change on the physical

characteristics, integrity, ecology and biodiversity of the place, on local access and transportation systems, and on the social, economic and cultural well-being of the host community.

▶ Visitors who show little respect for the sanctity of spiritual places, practices and traditions by conducting themselves in an irresponsible manner can have an adverse impact on them and on the communities that regard them as important parts of their cultural identity.

▶ Tourism activities that consciously or inadvertently encourage a trade in stolen or illicit cultural property can have an adverse effect on the cultural resources of the host community.

Venice, Italy. Source: Pxhere

▶ Poorly planned, designed or located visitor facilities can have an adverse impact on the significant features or ecological characteristics of heritage places.

▶ Property owners or indigenous peoples may exercise traditional rights over or responsibilities for their own land and its significant sites, including restricting access to certain cultural practices, knowledge, beliefs, activities, artefacts or sites. A lack of respect by visitors for the rights and interests of the host community at a regional or local level can lead to conflict and have an adverse impact on the host community.

▶ Lack of consultation with host communities or indigenous custodians in establishing goals, strategies, policies and protocols for the identification, conservation, management, presentation and interpretation of their heritage resources, cultural practices and contemporary cultural expressions can lead to conflict and have an adverse impact on the host community.

▶ The use of guides and interpreters from outside a host community can take employment away from local people, who cannot then communicate the significance of their own places to visitors. This may discourage local people from taking a direct interest in the care and conservation of their own heritage.

The promotion and management of heritage places or collections that do not take into account seasonal fluctuations in visitor numbers or halt excessive numbers of visitors at any one time can adversely impact both the significance of the place and visitors' experience.

To learn more

▶ De Ascaniis S., Gravari-Barbas M. and Cantoni L. (eds) (2018), *Tourism management at UNESCO World Heritage Sites*, Università della Svizzera Italiana, Lugano, www.fun-mooc.fr/asset-v1:Paris1+16008+session01+type@ asset+block@MOOC_TMatUWHS_manual.pdf

▶ ICOMOS (2002), "Heritage at risk from tourism", in ICOMOS, *World Report 2001-2002 on monuments and sites in danger*, www.icomos.org/risk/2001/ tourism.htm

Second summary

1. Macro-regions, along with strategies for each of them, were established by the European Union with the aim of strengthening regional development. There are four EU macro-regions, encompassing 27 countries (EU and non-EU member countries) and more than 340 million people, each with its own strategy for regional development:

▶ Baltic Sea Region (EUSBSR);

▶ Danube Region (EUSDR);

▶ Adriatic and Ionian Region (EUSAIR);

▶ Alpine Region (EUSALP).

2. Macro-regional strategies bring together European regions that are located in different EU and non-EU countries but that share many challenges and opportunities as a result of their common geography, history and/or culture.

3. The Baltic Sea Region (EUSBSR) was the first area for which a macro-regional strategy was developed and where tourism and culture are defined as specific policy areas. In 2009 the Council of the European Union confirmed the creation of the European Union Strategy for the Baltic Sea Region in response to common challenges by bringing together capacities, co-ordinating activities and creating synergies. Other macro-regional strategies were established following the successful example of the Baltic Sea Region, based on the particular context of each macro-region.

4. The EU macro-regions have a common cultural heritage through which they can be identified.

Baltic Sea Region (EUSBSR)	➡	Maritime heritage
Danube Region (EUSDR)	➡	Prehistoric heritage
Adriatic and Ionian Region (EUSAIR)	➡	Lifestyle heritage
Alpine Region (EUSALP)	➡	Food heritage

5. The Faro Convention, or the Convention on the Value of Cultural Heritage for Society, was launched in 2005. It focuses on heritage in terms of its connection to a community and society and its relation to human rights and democracy.

The following main statements from the convention are significant for the development of cultural tourism products in remote areas:

- ▶ prioritising inhabitants in their relationship with cultural heritage;
- ▶ reaching out to heritage communities and groups;
- ▶ strengthening linkages between all the local, regional and national heritage stakeholders, through synergetic action.

The convention highlighted the social and economic benefits of preserving cultural heritage as a prerequisite for achieving sustainable development. It broadly defined the common European heritage as covering all forms of cultural heritage in the context of a shared source of remembrance, understanding and identity. It focuses on the contribution of this heritage to creativity and social cohesion.

6. Tangible heritage is composed of movable heritage (e.g. sculptures, paintings, coins and manuscripts), immovable heritage (e.g. monuments, archaeological sites) and underwater cultural heritage (e.g. shipwrecks, underwater ruins and cities).

7. Intangible heritage is commonly defined as heritage that does not have a physical presence. It includes continually recreated traditions or living expressions inherited from ancestors and passed on to descendants (transmission through generations).

8. Human resources are defined as the knowledge, competences and motivations of an individual that facilitate the creation of personal, social and economic welfare. Human resources are a significant element in developing cultural tourism in remote areas.

9. An integrated approach to revitalising cultural heritage is a recognised governance framework that entails heritage revitalisation and planning in the broader context of strategic rural development. It includes participatory governance, public management of heritage (horizontal and vertical integration) and the gradual integration of sustainability.

10. Risks in the use of cultural heritage for tourism purposes include:
- ► potential conflicts between tourism projects and activities and the conservation of cultural heritage;
- ► unacceptable levels of change for the well-being of the host community;
- ► loss of authenticity;
- ► visitors showing little respect for the sanctity of spiritual places, practices and traditions;
- ► poorly planned, designed or located visitor facilities;
- ► a lack of consultation with host communities or indigenous custodians;
- ► the use of guides and interpreters from outside;
- ► poor planning of tourism activities;
- ► excessive numbers of visitors.

Routes of El legado andalusí: Palermo, Italy © Jean Pierre Dalbra

IV. Revitalising remote destinations through cultural tourism

1. Benefits of tourism

The Faro Convention highlights the social and economic benefits of preserving cultural heritage as a prerequisite for achieving sustainable development. It broadly defines the common European heritage as covering all forms of cultural heritage in the context of a shared source of remembrance, understanding and identity. It focuses on the contribution of this heritage to creativity and social cohesion.

The promotion of sustainable development through cultural tourism has a significant positive impact on the revitalisation of remote destinations. These impacts are social and economic.

The Hansa. Source: Wikimedia Common, Triin Erg CC Attribution-Share Alike 3.0 Unported

Social impacts

Cultural tourism

► raises public awareness of the potential of cultural heritage;

► inspires and motivates local people to participate in public life;

► promotes education on cultural heritage;

► enhances the quality of life and the well-being of individuals and their communities;

- ▶ promotes diversity and intercultural dialogue;
- ▶ helps to reduce social disparities, facilitates social inclusion and cultural and social participation, and promotes intergenerational dialogue and social cohesion;
- ▶ offers opportunities to develop skills, knowledge, creativity and innovation;
- ▶ serves as an effective educational tool for formal, non-formal and informal education, lifelong learning and training;
- ▶ fosters traditional knowledge and skills that are necessary to the safeguarding, sustainable management and development of cultural heritage.

Economic impacts

Cultural tourism

- ▶ supports sustainable rural and urban development;
- ▶ generates diverse types of employment in a wide range of traditional and new industries;
- ▶ encourages and attracts investment in cultural heritage;
- ▶ alleviates poverty and reduces the migration of young and marginally employed community members.

Learn from best practice: tourism benefits for cultural heritage – Blaenavon, Wales

Big Pit, now the Big Pit National Coal Museum of Wales, was just one of a number of collieries to operate in the Blaenavon area during the 19th and 20th centuries. A series of mine closures in the 1970s and 1980s had a damaging effect on communities that had relied on mining for many generations. Big Pit, Blaenavon's last coalmine, closed in February 1980. At the time of its closure it was still a relatively important employer in the area, with 250 employees. For some years before its closure, the mine had been identified as a possible heritage attraction, and a working group was set up which consisted of the National Coal Board, the local government authority, the National Museum, the Welsh Development Agency and the Welsh Office.

Blaenavon, Wales, UK. Source: Wikimedia Commons, Steinsky CC Attribution-Share Alike 2.5 Generic

The mine opened to visitors in 1983, with the creation of 71 jobs. A number of miners were re-employed as museum guides to the pits and as museum staff, and the project promoted social cohesion. The museum features a range of above-ground attractions including a winding house, sawmill, pithead and baths. An exhibition in the Pithead Baths brings the story of coal mining in Wales to life through a moving, informative and entertaining exploration of the lives of miners at home and at work.

More information on the Big Pit National Coal Museum: https://museum. wales/bigpit/

Further reading

► Andereck K. L. (2008), "Benefits of cultural heritage tourism", *CAUTHE Conference 2008*, Gold Coast, Queensland, 11-14 February.

► Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October, www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199

2. Regeneration of urban and rural territories

Regeneration refers to the renewal of a living landscape, and ideally should address the balance between preservation and conservation, and between

adaptive reuse and upgrade. In regeneration cultural heritage can be used innovatively to produce economic growth and jobs, and to improve social cohesion and environmental sustainability.

Rural and urban regeneration refers to the repair or renewal of physical, social or economic infrastructure in areas of social and/or economic deprivation, and to assisting people who are disadvantaged by their social or economic circumstances.

Rural and urban regeneration includes:

- ► innovative finance;
- ► governance and business models that include cultural heritage as a production factor;
- ► diffusion of know-how related to the use of cultural assets after their restoration or conservation;
- ► valuation of ecosystem services and how this might be applied to cultural heritage;
- ► public–private partnership models;
- ► the involvement of all societal groups in new, innovative cultural heritage products and services;
- ► the innovative use of cultural heritage to encourage integration.

Many historical assets face functional redundancy: churches are no longer used for worship, farm buildings for agriculture and factories for producing manufactured goods. Both urban and rural landscapes contain individual buildings, structures and cultural institutions that define and reinforce their history. Rural and urban regeneration gives these assets new value.

Learn from best practice: urban regeneration in rural destinations – Óbidos, Portugal

Óbidos, a small town in a rural part of Portugal, faced economic decline and depopulation. In 2001 the municipality implemented a development strategy, "Creative Óbidos", to transform the largely rural-based economy through creative activities linked to tourism. The main aim is for Óbidos to be a creative, ecologically friendly and healthy town based on distinctive endogenous assets, and so become an attractive place to live, work, learn and play.

The town council has organised a number of events to attract visitors to this historic town, which contributed to the development of a new tourism

product. Rapprochement of creative industries and tourism as well as technologies and modern marketing tools have opened new opportunities for the creation of a spectacular tourism offer.

Obidos, Portugal. Source: Pixabay

Moreover, local public bodies, in partnership with the private sector, are launching an urban regeneration programme that involves refurbishing old houses in order to create ateliers, studios and co-working spaces. Live-work houses for national and international artists, designers, researchers, etc. have helped to attract and retain a growing number of business owners and entrepreneurs in the creative industries. Artists, designers and craftspeople work together to make traditional products ranging from bread to embroidery. An example of how successful this kind of space might be for local entrepreneurs is the story of *bolo* (cake) *capinha d'Óbidos*, which has been made from a secret family recipe for 130 years. It all started when Anabela Capinha, who was unemployed at the time, came up with the idea of marketing her family's traditional cake to the public.

The most visible parts of the town's creative strategy are its various events and festivals. Óbidos became a town of festivals managed by the municipality within several local initiatives, such as "Óbidos Patrimonium" and "Óbidos Requalifica". These projects supported the revitalisation of the town's cultural heritage which has gained new value.

More information on Óbidos: www.obidos.pt

The part played by cultural heritage in sustainable development is crucial, particularly in the regeneration of settlements and landscapes. In the countryside, more holistic management of the environment, bringing cultural and natural heritage together into a single system, has resulted in greater efficiency and improved quality of life.

© The Routes of Saint Olav Ways

The RURITAGE programme identifies six systemic innovation areas that represent the ways in which cultural heritage drives rural regeneration and economic, social and environmental development.

► **Pilgrimage** may be one of the earliest and most important forms of tourism, and pilgrimage routes are a good way of developing valuable cultural and natural heritage to attract visitors to less explored areas.

► **Sustainable local food production**: Food, drink and gastronomy encompass cultural practices, landscape, local history, values and cultural heritage. They are a diverse and dynamic means for sharing stories, forming relationships and building communities.

► **Migration** is an integral part of contemporary life and economic conditions. The return of people to rural areas can create opportunities for repopulation, growth and rural regeneration, which will bring innovation, change and development.

► **Arts and festivals**: Rural communities have less access to the arts generally, but the arts and festivals are becoming increasingly popular in rural areas

as a means of revitalising local economies. They provide opportunities for participation, skills development, volunteering and social, cultural, economic and environmental development. They contribute to quality of life by strengthening communities, providing unique activities and events, building awareness of diverse cultures and identities, and acting as a source of community pride. By engaging youth, the arts and festivals also promote youth entrepreneurship and a creative rural economy, providing inspirational jobs and examples of entrepreneurship that may be particularly attractive to young people.

► **Resilience**: By enhancing the role of cultural heritage in building resilience against the threats of climate change and natural disaster, and ensuring that all development is risk informed, rural communities can protect themselves against loss and at the same time boost economic growth, create jobs and livelihoods, strengthen access to health and education, and contribute to fostering the responsible ownership of cultural heritage in rural areas.

► **Landscapes** provide attractive places for people to live, work and make a significant contribution to the economy through tourism and farming. They also provide habitats for many threatened species and for vital environmental services. Preservation of the traditional landscape and protection of the surrounding environment play a strategic role in developing rural communities and in providing economic benefits to the local population.

Learn from best practice: rural regeneration trough tourism activities in remote destinations – Albergo difusso, Santo Stefano di Sessanio, Abruzzo, Italy

Santo Stefano di Sessanio is a fortified medieval village 1250 metres above sea level, located in the mountains of Abruzzo within the Gran Sasso and Monti della Laga National Park. It has only 120 inhabitants. The modernisation of rural Italy in the 20th century placed the architectural heritage of many of its rural villages and towns in danger. Santo Stefano, like many more remote Mediterranean mountain villages, was deserted when its impoverished inhabitants left it in search of work. Paradoxically, its abandonment saved the town from architectural abuse.

The project to conserve and revitalise Santo Stefano as a "scattered hotel" (*albergo diffuso*) involved a detailed plan to preserve the integrity of the village and its surrounding landscape. Special laws were proposed to

the local authorities and the national park management that prohibited new construction and brought the old village back to life to welcome tourists, without sacrificing the village's identity. All modern technologies have been hidden from sight in order to retain the character of the village. The restoration of the village involved the reconstruction of buildings with original architectural materials, furniture and textiles. The "scattered hotel" model means that hotel rooms and other hotel facilities are spread throughout the village (in 16 buildings in this specific project). Local objects were used to preserve the unity of the interior aesthetic. Sextantio Albergo Diffuso is a historical cultural project that has breathed life into forgotten places and customs. The project has revived the crafts and skills of local people, who are actively involved in it. In special craft shops, visitors can buy objects that are used in everyday life in the village, including glass bottles, ceramic glasses, handwoven cloth and other handmade local products. The project also includes a festival of medieval and Renaissance music related to the history of Santo Stefano, when it had a strong connection with Florence.

To learn more

- ► Charity Commission for England and Wales (1999), *Promotion of urban and rural regeneration*, Charity Commission, London, https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/358867/rr2text.pdf
- ► RURITAGE website, www.ruritage.eu
- ► Sextantio Santo Stefano di Sessanio website, http://santostefano.sextantio.it/en
- ► Shucksmith M. (2000), "Exclusive countryside? Social inclusion and regeneration in rural areas", *Joseph Rowntree Foundation*, 27 July, www.jrf.org.uk/report/exclusive-countryside-social-inclusion-and-regeneration-rural-areas

3. Stakeholders' partnership

Partnership between stakeholders to revitalise remote areas through cultural tourism is more likely to result in proper governance, better management and public–private partnerships to improve economic, social and environmental conditions. This means co-operation between local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, developers and site managers

to realise a sustainable tourism industry and enhance the protection of heritage resources for future generations.

Partnerships around the Cultural Routes of the Council of Europe enhance cross-border, interregional and transnational co-operation on cultural heritage issues between the relevant stakeholders.

Generally, cultural tourism partnerships in remote areas need to:

- ► **build positive relationships**: recognise the unique relationship with local groups;
- ► **demonstrate responsibility**: acknowledge the cultural obligations of the local indigenous community;
- ► **show respect**: demonstrate an understanding that cultural knowledge is the responsibility of elders in the community, and that not all information may be appropriate for sharing with visitors;
- ► **determine what needs to be protected**: the plan should be explicit about protecting traditional knowledge, as well as spiritual, archaeological and other heritage sites;
- ► **consider the land**: the environmental protection of landscapes, for both local people and visitors, is critical;
- ► **remember authenticity**: work with the local community to ensure that all cultural tourism offerings and stories are authentic;
- ► **ensure that deals with local people are visibly and obviously fair** to all parties;
- ► **promote employment and benefits for local communities**;
- ► **understand and share traditional ecological knowledge**, and what it means to the community;
- ► identify and **carefully manage**, often by avoidance, **all spiritually sensitive archaeological sites and heritage resources**;
- ► **carefully manage the natural landscape**, **wildlife** and **culturally important plants** (medicinal plants, berries, etc.), generally by controlling visitor impact.

Further reading

- ► McKercher B. and du Cros H. (2002), *Cultural tourism: the partnership between tourism and cultural heritage management*, Haworth Press, New York.

The European Cemeteries Route: Varazdin, Croatia © darko gorenak godar

4. Encouraging interaction, networking and social cohesion within vulnerable groups

Most European remote areas face the same economic, social and environmental problems, which have led to unemployment, depopulation, marginalisation and/or the loss of cultural, biological and landscape diversity. In most cases, both tangible and intangible natural and cultural heritage are threatened. Some rural areas, however, are reversing these trends by developing successful heritage-led regeneration strategies.

Rural areas have been at a disadvantage in lacking opportunities for economic development and prosperity: less-developed infrastructures and distance from key transport routes make them less attractive for business investment. These disadvantages disproportionately affect vulnerable groups.

► **The elderly**: Older people living in rural or remote areas often face difficulties. Low population density, geographic distance and the inaccessibility of remote areas, pose a challenge to public transport, service provision and community life. The lower level of economic activity in rural areas also limits the choice of service providers. These difficulties should not be underestimated, as social integration is a significant contributor to the overall well-being of older people in rural areas. In terms of cultural tourism, the elderly can play a key role in transferring their traditional local knowledge and skills through social inclusion. Tourism provides them with an opportunity to participate actively as storytellers of living history and as cultural heritage interpreters. Involving older people in

such activities improves their social integration in rural communities and reduces potential feelings of isolation and loneliness.

► **Young people**: Young people in remote areas often find themselves marginalised by decisions and rural and youth policies that are made elsewhere. The serious problems that confront young people in rural areas include relatively high unemployment, marginalisation, a lack of appropriate resources, fewer educational opportunities and poor career prospects. There are fewer jobs in farming, aquaculture, fishing and forestry, which used to be the main sources of employment in the countryside. Given these difficulties, young people have to decide whether to stay in the countryside or to move elsewhere in search of opportunities. Unemployed young people thus tend to move to urban areas to increase their chances of finding work. New activities related to cultural tourism may help young people find alternative employment in remote areas.

► **Women**: Women in remote areas are key agents in the transformational economic, environmental and social changes that are required for sustainable development. However, they face many challenges, such as limited access to credit, health care and education. These difficulties are further aggravated by the global food and economic crises and climate change. It is essential to empower women, not only for the well-being of individuals, families and rural communities, but also to improve economic productivity, given that women are a large part of the agricultural workforce worldwide. Empowering rural women in cultural tourism can unlock change on many fronts, especially in eradicating poverty.

Source: Wikimedia Commons, Ansgar Walk CC Attribution-Share Alike 3.0 Unported

- **Indigenous peoples**: Indigenous peoples, who are culturally distinct societies and communities, are the inheritors and practitioners of unique cultures and ways of relating to others and to the environment. The land on which they live and the natural resources on which they depend are inextricably linked to their identity, culture and livelihood, as well as to their physical and spiritual well-being. Indigenous languages are extensive and complex systems of knowledge, and are central to the identity of indigenous peoples, preserving their culture, world view and vision, as well as being an expression of their self-determination. Indigenous communities thrive by living in harmony with their surroundings. Research shows that, where indigenous groups have control of the land, forests and biodiversity flourish. Indigenous peoples are often among the poorest and most marginalised groups in society. Their language, stories, music, ways of dressing and handicrafts need to remain viable so that they can be transmitted to future generations.

To learn more

- UN General Assembly (2007), *United Nations Declaration on the Rights of Indigenous Peoples: resolution / adopted by the General Assembly*, 2 October, A/RES/61/295, https://www.refworld.org/docid/471355a82.html

5. Social entrepreneurship

Entrepreneurship is considered as social when part of the enterprise's profit is directed back to the welfare of a village or is used to strengthen the vitality of an area.

As social entrepreneurship does not have a concrete definition, groups focused on social entrepreneurship can be categorised into:

- **community-based enterprises**, which are based on societal ventures where the community as a whole uses the capital to empower itself;
- **socially conscientious enterprises**, which focus on sustainable development through social gains;
- **social service organisations and professionals**, who work to expand social capital for individuals, communities and organisations;
- **socio-economic enterprises**, which focus on bringing profits to individuals as well as non-profit social change to the community.

Social entrepreneurship is a way of people coming together to create an equal, just and sustainable society, and working to improve the social, economic and environmental conditions in their society.

Social entrepreneurs focus on developing an equal and just society through providing economic and social security to its members by giving them opportunities and raising their standard of living. They make decisions and bring about policy changes for the betterment of the community. They work for economic profit but invest the surplus profit to create social and economic assets and social entrepreneurship resources for the community. They act as role models to motivate the youth to bring about positive social change in the society. Social entrepreneurs address global problems such as poverty, unemployment, gender inequality, inadequate education, poor health facilities and policies, and inefficient governance, creating a global platform for like-minded people to work in teams to solve these problems.

Social enterprises often develop new solutions to societal challenges and play a pivotal role in driving social innovation by redesigning and re-engineering business models and value chains, developing new clusters and networks, or establishing new relationships or collaborations between public-, private- and third-sector organisations. They can play a decisive role in social innovation for remote areas such as in social care and health services, retail, education and training, environmental products and services, food production, distribution and consumption, culture and tourism.

According to *Forbes*, social entrepreneurship is strongly devoted to:

▶ **High aims – high motivation**: Social entrepreneurs are looking primarily to solve big problems in society, such as poverty, education and equal opportunities. Knowing that they are working for an important cause encourages them to set high objectives and makes them more motivated.

▶ **Markets as the means, not the goal**: When they start a social venture, entrepreneurs see the problem first and then use the markets to solve it, not the other way around.

© The Huguenot and Waldesian Trail

▶ **People at the centre**: In a social enterprise people and their needs are at the centre of organisational attention. This means that internal and commercial operations are carried out with the aim of improving lives – not only of customers but also of employees, communities and other relevant stakeholders. This is the key to any company being sustainable through the years and is perhaps the biggest lesson every entrepreneur and manager could apply to their companies.

▶ **Financial sustainability**: Profits are important for social entrepreneurs, but only as long as they are indicators of financial sustainability, which in turn guarantee the success of the social mission. Every company has to be financially sustainable, but profit concerns should not distract the organisation from its social objectives.

Further reading

▶ *Forbes* (2015), "4 Things we can learn from social entrepreneurs", 28 January, www.forbes.com/sites/iese/2015/01/28/4-things-we-can-learn-from-social-entrepreneurs/#53d857fe2a57

▶ Petrella F. and Richez-Battesti N. (2014), "Social entrepreneur, social entrepreneurship and social enterprise: semantics and controversies", *Journal of Innovation Economics & Management* No. 14, pp. 143-56.

V. Interpretation of cultural heritage through the Cultural Routes

1. Role of cultural heritage interpretation

Interpretation is a key development that can be a major improvement to cultural heritage and cultural tourism in Europe. Cultural heritage tourism sites and areas need an interpretation strategy and programme to explain and enthral visitors with their unique selling points.

Cultural tourism embraces visitors' full range of experiences to learn what makes a destination distinctive, such as its lifestyle, its heritage, its arts, its people, and the business of providing and interpreting that culture to visitors.

Interpretation is often seen as an educational and communication tool for promoting the idea of conservation and fostering appreciation of the heritage and stewardship of the environment and its sustainability.

The role of interpretation is therefore important. Interpretation includes:

- ► turning cultural phenomena into **experiences**;
- ► provoking **resonance and participation**;
- ► fostering **stewardship** for all heritage;
- ► offering paths to deeper **understanding**.

Cultural heritage interpretation in tourism connects people to the legacy of their past, turning experiences into sources of inspiration and creativity. To do so, it relates to people, provokes their curiosity, includes narratives that may be relevant to them and encourages reflection.

Interpretation is a non-formal learning approach. The most significant feature of cultural heritage interpretation, in contrast to other learning approaches,

is that it actively encourages participants to interpret the experience them-selves, to find their own meaning behind the facts. To support this search for meaning, interpretation seeks as far as possible to:

► provide first-hand experience of original heritage;

► enable active involvement in and exchange with participants;

► demonstrate commitment to the idea of caring for heritage in itself and as a resource for personal learning.

The combination of these elements is central to good heritage interpretation. Interpreters and change agents should know how to provoke, relate, reveal, share, empathise, mediate, inspire and respect.

Blaue Max CC Attribution-Share Alike 4.0 International

Cultural heritage interpretation can be delivered in many ways.

Personal interpretation involves people such as tour guides, rangers and museum guides explaining to individuals or groups the significance of their site.

Non-personal interpretation includes leaflets, guidebooks, exhibitions, interpre-tation panels, digital presentations, websites, recorded audio guides, models and other types of media with text and/or images. This interpretation includes printed materials, such as leaflets and panels, guidebooks and downloadable materials, and digital media such as film, animation, audio-visual presentations, touch screens and websites.

The interpretation of a cultural tourist product involves:

► storytelling;
► reviving the heritage;
► creating an experience that is relevant to visitors;
► allowing participation in the experience;
► focusing on quality and authenticity.

To learn more

► European Association for Heritage Interpretation (n.d.), What is heritage interpretation?, www.interpret-europe.net/feet/home/heritage-interpretation
► Hems A. and Blockley M. (eds) (2006), *Heritage interpretation*, Routledge, Abingdon.

2. Responsible approach to interpretation

The development of sustainable tourism requires both the satisfaction of visitor expectation and the preservation of the heritage, as well as consideration of local inhabitants' quality of life. It is important to strengthen local identity while diversifying and publicising tourist attractions of less well-known remote areas and offering an authentic cultural experience.

The Cape Town Declaration on Responsible Tourism recognises that responsible tourism takes a variety of forms. Responsible tourism is characterised by travel and tourism that:

► minimises negative economic, environmental and social impacts;
► generates greater economic benefits for local people and enhances the well-being of host communities, improves working conditions and access to the industry;
► involves local people in decisions that affect their lives and life changes;
► makes positive contributions to the conservation of natural and cultural heritage, and to maintenance of the world's diversity;
► provides more enjoyable experiences for tourists through more meaningful connections with local people, and a greater understanding of local cultural, social and environmental issues;
► provides access for people with disabilities and the disadvantaged;
► is culturally sensitive, engenders respect between tourists and hosts, and builds local pride and confidence.

This contributes to concerted action by encouraging cultural activities of European interest, according to the European Cultural Convention (Paris, 1954). The purpose of the convention is to develop mutual understanding between 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 with respect to the same fundamental values; and to encourage in particular the study of its languages, history and civilisation.

To learn more

► Council of Europe (1954), European Cultural Convention, Paris, 19 December, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090000168006457e

► International Centre for Responsible Tourism (2002), Cape Town Declaration on Responsible Tourism, Cape Town, www.un-documents.net/capetown.htm

3. Use of digital and technological innovations in interpretation

Digital and technological innovations in cultural heritage interpretation play an important role in the conservation and promotion of modern-day cultural heritage, but they should enhance real-life experiences rather than replace them. The role of cultural heritage interpretation is to tell stories – historical, artistic, sociological, psychological, modern, ancient and other stories.

Digital technology is a tool for visualising, exploring or consuming cultural heritage. It offers exciting new possibilities whereby visitors can be placed at centre stage, encouraged to engage in active dialogue and positioned not as onlookers but as participants.

Such innovative techniques and approaches must be used to the full in showcasing cultural heritage, but they must also be used judiciously so as to meet the dual challenge of preserving the integrity of the cultural heritage and making it accessible to as wide a public as possible.

A variety of digital technologies are used to present cultural heritage to enable a richer and more engaging visitor experience. The most common ones are:

- ► **augmented reality**, a type of interactive, reality-based display environment that uses the capabilities of computer-generated display, sound, text and effects to enhance visitors' real-world experience. Augmented reality combines real and computer-generated scenes and images to deliver a unified world. It has many different implementation models and applications, but its primary objective is to provide a rich audio-visual experience. It works by employing computerised simulation and techniques such as image and speech recognition and animation, through head-mounted or hand-held devices and powered display environments, to superimpose a virtual display on real images and surroundings. It provides visitors with an enhanced view of the world.

- ► **projection mapping**, a video projection technology where video is mapped onto a surface, turning common objects – buildings, runways, stages, even water – into interactive displays. These surfaces become a canvas, with graphics being projected onto them, playing off the surfaces' shape and textures to create an experience of light and illusion. Projection mapping immerses consumers in an experience.

- ► **holograms**, images created by a photographic projection that appears as a three-dimensional representation on a two-dimensional object. Holograms can be seen without intermediate optics such as goggles or glasses. By displaying products, objects and animated sequences in three dimensions, they enable seemingly real objects or animations to appear freely in space.

- ► **7D presentation**, a new technology, is a method for capturing a high-quality hologram in seven dimensions. It displays pictures and films in an interactive environment and includes various special visual and sound effects.

Further reading

- ► Cameron F. and Kenderdine S. (eds) (2007), *Theorizing digital cultural heritage*, MIT Press, Cambridge, MA.
- ► Dicks B. (2003), *Culture on display: the production of contemporary visitability*, Open University Press, Maidenhead.

4. Managing visitors

The European Route of Historic Thermal Towns: Budapest, Hungary © Jorge Franganillo

It is very important to monitor tourism flows and to ensure sustainable management structures for visitors on the Cultural Routes. On the one hand, in addition to protecting the natural and cultural features of the landscape, management must respect the rights and needs of local communities in remote areas by minimising the negative impacts of tourism. On the other hand, management are responsible for providing the necessary infrastructure for these attractions to ensure that visitors are entertained and educated.

A responsible approach to local communities in remote areas includes establishing the carrying capacity of a particular site or area. Carrying capacity refers to the maximum number of people who can be supported in visiting the destination without degrading the physical, economic and socio-cultural environment or causing an unacceptable lowering of visitors' satisfaction. There are three forms of carrying capacity that are relevant to managing visitors on the Cultural Routes in remote areas:

► in terms of resources:
  – *physical carrying capacity refers* to the number of facilities;
  – *environmental carrying capacity* refers to the ecosystem's limitations on use;
► from the point of view of the host community:
  – *social carrying capacity*, or the ability of the host community to tolerate tourism;

► from the point of view of visitors:
  – *behavioural carrying capacity*, or the point at which the visitors feel that additional tourists would spoil their experience.

The Route of Saint Olav Ways: Hamar, Norway © Eskil Roll

Moreover, it is essential to provide visitors with innovative infrastructure assets that encourage and facilitate the learning process.

That can be:

► **crafts centres**

► **exhibition centres**

► **cultural installations**

► **visitor centres** are multipurpose developments, catering to a wider region or to a specific site, that inform visitors, channel them into suitable routes, provide a tourism-related retail outlet and offer local food. If possible, they should also make provision for local community use. Current trends in visitor centre development include the need to link them to the local cultural heritage, to involve local people as franchisees of businesses within the centres and to hold events such as exhibitions, demonstrations, "living history" and festivals.

► **storytelling centres**: Storytelling is an art form in which tellers convey a message, truth, information, knowledge, story, legend, myth or wisdom to an audience in an entertaining way, using whatever skills (musical, artistic, creative) or props they choose to enhance

the audience's enjoyment, engagement with and understanding of the message conveyed.

Storytelling is an ancient art of translating events into language, words, images and sounds through improvisation and imagination. Presenting heritage elements in an attractive and clear way for a wider audience, storytelling serves as a basis for the development of a cultural offer. Storytelling is used as a way of engaging tourists in museums and tourist destinations. The use of picturesque storytelling has been shown to improve understanding and memory retention of historical data. Storytelling may help visitors to better imagine the people who used to live in a particular place, their environment, their daily lives and events that might have changed their lives.

Stories have the capacity to encourage the reconstruction of different times, environments or cultures in our imaginations. They are worthy to be preserved, for they bring together personal and collective memories. Storytelling has proved to be an ideal strategy for motivating visitors, regardless of their previous knowledge and education.

From a marketing perspective, storytelling is a good way of conveying information to visitors.

Storytelling through theatrical performances or entertainment shows is an example of animated interpretation. Thus, different destinations, regardless of their location or resources, can attract a large number of tourists by bringing to life interesting stories related to their heritage through a creative approach to cultural and tourism product development.

Further reading

► Association of Ecotourism in Romania, Danube Delta National Research and Development Institute, Ivan Patzaichin Mila 23 Association, WWF (n.d.), *Evaluating the carrying capacity for visitor management in protected areas. Case study Danube Delta Biosphere Reserve*,

www.danubeparks.org/files/2131_Carrying_Capacity_Study_DDBR_AER_final.pdf

► Klaric M., Androić M., Nevidal R. and Horjan G. (2013), *Managing visitors on thematic Cultural Routes handbook. Adapted for the Danube Cultural Routes project: Roman Emperor's Route and the Danube Wine Route.* Ministry of Tourism of the Republic of Croatia and Lujzijana Association, Zagreb,

https://mint.gov.hr/UserDocsImages/arhiva/ManagingVisitors-CultRoutes.pdf

► Licaj B. and Matja L. (2015), "Storytelling and cultural tourism: valorization of past identities", in *Skills and tools to the cultural heritage and cultural tourism management* Vol. 2, Tempus IV project, Edizioni d'Errico, Teramo, pp. 279-90.

► Pedersen A. (2002), *Managing tourism at World Heritage Sites: a practical manual for World Heritage Site managers*, UNESCO World Heritage Centre, Paris, http://whc.unesco.org/uploads/activities/documents/activity-113-2.pdf

► Salazar N. B., Van Den Branden E. and Bryon J. (2009), *"Cultural tourism storytelling in "Flanders": the story behind the stories"*, Steunpunt Toerisme, Leuven, www.researchgate.net/publication/256439294_Cultural_tourism_storytelling_in_'Flanders'_The_story_behind_the_stories

Learn from best practice: cultural tourism visitor centre – Lascaux IV, Montignac, France

Lascaux 4, Montignac, France. Source: Wikimedia Commons, Traumrune CC Attribution-Share Alike 3.0 Unported

Lascaux IV is a visitor complex, opened in 2016, that recreates the appearance and atmosphere of the cave in Montignac, where 20 000-year-old paintings were discovered but which have been closed to the public for over 50 years. It frames a huge replica of one of the world's most important examples of prehistoric cave art. The Lascaux Palaeolithic cave paintings were first discovered in 1940, but the cave had to be closed in 1963 after the carbon dioxide produced by visitors caused the images to deteriorate visibly.

Visitors to Lascaux IV experience an authentic reproduction of the original cave including temperature changes through it, damp cave scents, air pressure changes and interior cave sounds. Lascaux IV is the same size as the original site, its walls match the colours and textures, and each polychrome

painting has been reproduced to a high degree of accuracy. The most advanced 3D laser scanning and casting technologies have been used to replicate the original cave. In Lascaux IV, visitors can enjoy a replication of the cave by means of the latest digital tools (enhanced reality, 3D screens, etc.). The atmosphere is damp and dark, recreating the humidity inside the original cave; sounds are muffled; and the temperature drops to about 16 Celsius. The sequence allows for contemplation, enabling people to experience the sanctuary that it might once have been. Lights flicker just as the animal-fat lamps of Palaeolithic times did, revealing the layers of paintings and engravings on the surface of the walls. These features enable visitors to enjoy an immersive and individualised experience.

More information on Lascaux IV: www.lascaux.fr/en/prepare-your-visit/visit-lascaux/international-centre-for-cave-art

Learn from best practice: storytelling – Istra Inspirit, Istria, Croatia

Istra Inspirit is a storytelling project that revives historical events in authentic locations, through staged Istrian legends and myths and historical events. Visitors are offered a unique journey through the history of Istria, from castles, Roman villas, historical centres of old towns and museums to participating in a Roman feast, watching a staged medieval execution, listening to a baroque ballad and experience a coal miner's hard working day. Twelve stories are brought together from various parts of the region using actors and stage sets, complemented by food and drink from different historical periods, dance performances and craft souvenirs.

Source: Pixabay, Paolo Ghedini

The project employs professional and background actors, directors, dramatists and technical staff. Participants travel through time in an interactive walking performance as well as through Istria, as they go from place to place. Witch Mare's House, opened in 2018, is dedicated to the story of the last "witch" in Istria. Mare was not, however, a witch but an herbalist who was denounced for witchcraft and condemned to death by burning. Her story is presented using projection mapping and augmented reality. The Istra Inspirit storytelling project is supported by the regional authorities and managed by the Istra Inspirit Association.

More information on Istra Inspirit: www.istrainspirit.hr/en

VI. Best practices

Project: Follow the Vikings

The Viking Routes were certified by the Council of Europe in 1993. They are a far-ranging, significant collection of sites, stories and heritage that represent the shared Viking legacy of Europe and beyond. The Vikings established important trading centres such as Hedeby (Germany), Birka (Sweden), Jorvik (United Kingdom), Dublin (Ireland) and Kyiv (Ukraine), and left a clear legacy behind them wherever they went.

The Follow the Vikings project (2015-19) created a broad and lasting network between cultural actors involved in the preservation, presentation and marketing of Viking heritage throughout Europe and beyond.

The project steering committee consisted of 15 partners from eight countries (Canada, Denmark, Finland, Iceland, Ireland, Spain, Sweden and the United Kingdom), all of whom are members of the Destination Viking Association.

Highlights of the project include:

- ► Follow the Viking Roadshow – celebrating the European Viking heritage;
- ► Discover the Viking (www.followthevikings.com/discover) online learning materials, which contain interesting information about daily life, culture, settlements, travel, crafts and famous Vikings, and the relevance of these to life today;
- ► an online library with pictures, videos and magazines to learn more about the Vikings.

The project is a virtual tour through the Viking world which aims to make transnational Viking heritage accessible to a worldwide audience, to help convey knowledge about the Vikings and improve the quality of Viking heritage sites. It also aims to bring the legacy of the Vikings to a broader audience at major as well as at lesser-known sites, museums and attractions related to the Viking story.

The project has created a broad and lasting network between the cultural actors involved in the preservation, presentation and marketing of Viking heritage

throughout Europe and further afield. It has supported an intensified exchange of knowledge and experience between stakeholders, and supported the creation of joint transnational presentations and products on the Viking legacy.

Project: Well-O-live: The Road to Wellness

The Routes of the Olive Tree have been certified as a Cultural Route of the Council of Europe since 2005. These are itineraries of intercultural discovery and dialogue based on the theme of the olive tree – a universal symbol of peace. The routes are a gateway to new co-operation between remote areas that might otherwise be condemned to isolation and economic downturn, by bringing together all those involved in the economic exploitation of the olive tree (artists, small producers and farmers, young entrepreneurs, etc.).

The Well-O-live project builds a transnational network linking together private and public actors from seven European countries (Bulgaria, Croatia, Finland, France, Greece, Italy and Spain), all of whom are committed to developing an innovative model for designing, managing and promoting market-driven thematic products of rural tourism focused on wellness and well-being activities along the Routes of the Olive Tree.

The project has resulted in:

> ▶ inventory and mapping of "Olive Oil and Tree" tangible and intangible assets and related tourism services;

> ▶ the organisation of multidisciplinary training laboratories, Experiential Labs, in five countries (Croatia, France, Greece, Italy and Spain), which are focused on innovative design and management of experiential rural tourism products based on wellness and well-being activities;

> ▶ development of ready-to-market experiential tourist packages, including wellness and well-being activities, cycling and walking tours, cultural experiential activities, wine and food tasting, all revolving around olive oil and the olive tree and following the main pattern of the Routes of the Olive Tree;

> ▶ organisation of Travel Blogger Experiences in five countries. Multimedia contents developed by bloggers and video-makers participating in the FAM trips are included on the "Crossing Routes – Blogging Europe" platform.

Project: Erlebnis Burgbau Friesach

TRANSROMANICA: The Romanesque Routes of European Heritage was officially certified as a Cultural Route of the Council of Europe in August 2007. TRANSROMANICA promotes the common Romanesque heritage of nine countries in Europe between the Baltic and the Mediterranean seas. Around the year 1000, artists from all over Europe, inspired by the Roman and early Christian tradition, developed a new architectural style, the Romanesque. The Romanesque style incorporated local myths and legends in reworking old traditions that reflected the specific geographical characteristics of different regions of medieval Europe over a period of 300 years. These regional styles derive from a variety of cultures ranging from the Byzantine to Western styles.
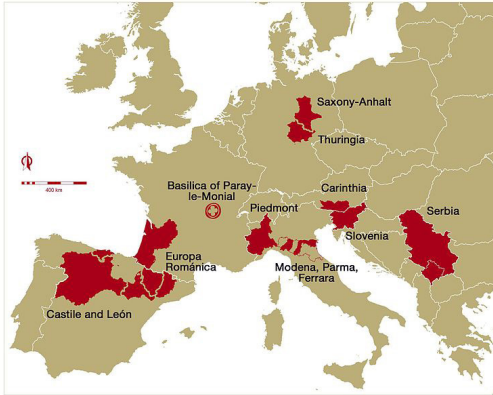
The tens of thousands of medieval castles across Europe attract many visitors, but few actually think about the enormous task of building a castle in medieval times.

The Burgbau (Castle building) in Friesach, Carinthia, Austria aims to change that. Employing a multidisciplinary approach that interweaves tourism, culture, experimental archaeology and science, a historical experiment has been undertaken to build a 12th-century Alpine castle. It is being built as a Romanesque residential tower, which would have been typical in Carinthia at the time, using only natural materials (wood, stone, sand, etc.) and medieval tools and methods. That means no motorised or electrical equipment or anything that was not around in the Middle Ages.

One of the aims of the project is to revive traditional skills that have been forgotten in modern society. Visitors can see stonemasons, blacksmiths and carpenters hard at work. It just takes a few minutes of watching them to become aware of what a slow, long-drawn-out process building used to be. All the stones being used to build the castle are carried in a horse-drawn

wagon, which makes countless trips each day between the stonemason and the building site.

The project also has an employment initiative whereby it seeks to employ unemployed or underemployed local people who have difficulty finding work in their dying trade. They are actual craftsmen at work, not actors.

Admission to the Burgbau is only by a guided tour, as it is a construction site, albeit a medieval one. The tour is absolutely fascinating, providing a brief insight into just how onerous building a castle was in medieval times. The building will take 30 years to finish, if everything goes according to plan.

More information on Erlebnis Burgbau Friesach:

► TRANSROMANICA website: www.transromanica.com/en/news
► Burgbau website: https://burgbau.at

Project: Explore HANSA

The Hansa route was certified as a Cultural Route by the Council of Europe in 1991. The network consists of 190 cities in 16 countries; a significant number of the cities are UNESCO World Heritage Sites. The Hansa may be seen as a medieval forerunner to the European Union, and thus constitutes an invaluable heritage from a common European past.

Hanseatic Approach to New Sustainable Alliances (HANSA) is a co-operative project between Sweden, Estonia and Latvia. The project builds on the values of the historical Hanseatic League through co-operation, research and development of new tourism products.

Food lovers revel in the local culinary specialities while visiting the sites on the route. Those who would like to recreate Hanseatic dishes at home will find recipes in the Culinary guide of Straupe, from the world's smallest Hanseatic town.

Those looking for more active or cultural holidays can follow the Koknese Nature Trail or visit Visby during its medieval week. Videos of Hanseatic cities like Straupe, Cēsis, Koknese, Pärnu and Valmiera are also available online.

The project has led to the creation of new walking, biking and hiking routes. It has also emphasised the culinary aspects of the cultures, both in terms of locally produced food and as an assurance of quality through its HANSA

Culinary Label. The aim is to transfer these products to other Hanseatic cities to strengthen their transnational aspects and to increase the number of tourists throughout the year.

The main goal of the HANSA is to enhance the values of the historical Hanseatic League, which can still be found among its member cities. Furthermore, partner organisations are collaborating to create and develop new tourism products to support efforts to make the Hansa a leading brand of the Baltic Sea Region and an active Cultural Route of the Council of Europe.

Kingston upon Hull, UK. Source: Geograph © Bernard Sharp CC BY-SA 2.0

More information on Explore HANSA: www.hanse.org/en/projects/explore-hansa

Third summary

1. Regeneration refers to the renewal of a living landscape, and ideally should address the balance between preservation and conservation, and between adaptive reuse and upgrade. In regeneration cultural heritage can be used innovatively to produce economic growth and jobs, and to increase social cohesion and environmental sustainability.

2. Rural and urban regeneration includes the following:

- ▶ innovative finance;
- ▶ governance and business models that include cultural heritage as a production factor;

- ▶ diffusion of know-how related to the use of cultural assets after their restoration or conservation;
- ▶ valuation of ecosystem services and how this can be applied to cultural heritage;
- ▶ public–private partnership models;
- ▶ the involvement of all societal groups in new, innovative cultural heritage products and services;
- ▶ the innovative use of cultural heritage to encourage integration.

3. Partnership between stakeholders to revitalise remote areas through cultural tourism is more likely to result in proper governance, better management and public–private partnerships to improve economic, social and environmental conditions. Partnerships around the Cultural Routes of the Council of Europe enhance cross-border, interregional and transnational co-operation on cultural heritage issues between the relevant stakeholders.

4. Cultural tourism partnerships in remote areas need to:
- ▶ build positive relationships;
- ▶ demonstrate responsibility;
- ▶ show respect;
- ▶ determine what needs to be protected;
- ▶ consider the land;
- ▶ remember authenticity;

- ensure that deals with local people are visibly and obviously fair to all parties;
- promote employment and benefits for local communities;
- understand and share traditional ecological knowledge, and what it means to the community;
- identify and carefully manage, often by avoidance, all spiritually sensitive archaeological sites and heritage resources;
- carefully manage the natural landscape, wildlife and culturally important plants (medicinal plants, berries, etc.), generally by controlling visitor impact.

5. Rural areas have been at a disadvantage, lacking opportunities for economic development and prosperity. Less-developed infrastructures and distance from key transport routes make them less attractive for business investment. These disadvantages disproportionately affect vulnerable groups such as:

- the elderly;
- young people;
- women;
- indigenous people.

6. Social entrepreneurship is a type of an entrepreneurship where part of the profit is directed back to the welfare of a village or is used to strengthen the vitality of an area. Social entrepreneurs make decisions and bring about policy changes for the betterment of the community. They can have a significant impact on remote areas and their further social, economic and environmental development.

The main focus is on:

- high aims – high motivation;
- markets as the means, not the goal;
- people at the centre;
- financial sustainability.

7. Interpretation plays an important role in explaining cultural heritage to visitors. Cultural heritage interpretation in tourism connects people with the legacy of their past, turning experiences into sources of inspiration and creativity. To do so, it relates to people, provokes their curiosity, includes narratives that may be relevant to them and encourages reflection. Cultural heritage interpretation can take many forms, both personal (guides, rangers, etc.) and non-personal (leaflets, guidebooks, exhibitions, websites, recorded audio guides, etc.).

8. The interpretation of a cultural tourism product includes:

► storytelling;

► reviving the heritage;

► creating an experience that is relevant to visitors;

► allowing participation in the experience;

► focusing on quality and authenticity.

9. Digital and technological innovations should be used in cultural heritage interpretation, because they play an important role in conservation and in the promotion of cultural heritage, in addition to attracting new visitors and enhancing their experience.

Examples of digital and technological innovations are:

► augmented reality;

► projection mapping;

► holograms;

► 7D presentation.

10. A responsible approach that considers the rights and needs of the local community in remote areas includes establishing the carrying capacity of a particular site or area. There are three forms of carrying capacity that are relevant for managing visitors in remote areas:

► in terms of resources: physical carrying capacity and environmental carrying capacity;

► from the point of view of the host community: social carrying capacity;

► from the point of view of visitors: behavioural carrying capacity.

11. In the context of the development of a cultural and tourism product, innovative infrastructure assets are essential, since they encourage and facilitate the learning process.

► visitor centres;

► storytelling centres;

► crafts centres;

► exhibition centres;

► cultural installations.

Bibliography

▶ Andereck K. L. (2008), "Benefits of cultural heritage tourism", *CAUTHE Conference 2008*, Gold Coast, Queensland, 11-14 February.

▶ Arterial Network, "Rediscover the UNESCO 2005 Convention", *YouTube*, 30 Dec. 2017, www.youtube.com/watch?v=o4BCwO_YlfI

▶ Association of Ecotourism in Romania, Danube Delta National Research and Development Institute, Ivan Patzaichin Mila 23 Association, WWF (n.d.), *Evaluating the carrying capacity for visitor management in protected areas. Case study Danube Delta Biosphere Reserve*, www.danubeparks.org/files/2131_Carrying_Capacity_Study_DDBR_AER_final.pdf

▶ Bachleitner R. (1999), "Cultural tourism in rural communities", *Journal of Business Research* Vol. 44, No. 3, pp. 199-209.

▶ Buykli M. et al. (2015), *Integrated approach to the management of the World Heritage properties in the CIS countries*, Outcome paper of the International Scientific and Practical Seminar of CIS and Baltic countries "Integrated Approach to the Management of the World Heritage Properties", Minsk, 29-31 October 2014, https://unesdoc.unesco.org/ark:/48223/pf0000233866

▶ Cameron F. and Kenderdine S. (eds) (2007), *Theorizing digital cultural heritage*, MIT Press, Cambridge, MA.

▶ Charity Commission for England and Wales (1999), *Promotion of urban and rural regeneration*, Charity Commission, London,

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/358867/rr2text.pdf

▶ Council of Europe (1954), *European Cultural Convention*, Paris, 19 December, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090000168006457e

▶ Council of Europe (2000), *European Landscape Convention*, Florence, 20 October, https://rm.coe.int/1680080621

▶ Council of Europe (2005), *Framework Convention on the Value of Cultural Heritage for Society*, Faro, 27 October, www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199

▶ Council of Europe (2013), Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA), 2013.

► Council of Europe (2014), *The Baku Cultural Routes Declaration. Council of Europe cultural routes: cultural tourism for intercultural dialogue and social stability*, The Council of Europe Cultural Routes Annual Advisory Forum, Baku, 30-31 October, https://ehtta.eu/portal/wp-content/uploads/2014/12/baku_declaration.pdf

► Council of Europe (n.d.), EU macro-regional strategies, Routes4U Project, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/eu-macro-regions

► Csapó J. (2012), The role and importance of cultural tourism in modern tourism industry, in Kasimoglu M. (ed), *Strategies for tourism industry – micro and macro perspectives*, InTech, pp. 201-32,

https://cdn.intechopen.com/pdfs/35715/InTech-The_role_and_importance_of_cultural_tourism_in_modern_tourism_industry.pdf

► Cultural Landscape Foundation website, https://tclf.org/

► De Ascaniis S., Gravari-Barbas M. and Cantoni L. (eds) (2018), *Tourism management at UNESCO World Heritage Sites*, Università della Svizzera Italiana, Lugano, www.fun-mooc.fr/asset-v1:Paris1+16008+session01+type@asset+block@MOOC_TMatUWHS_manual.pdf

► Dicks B. (2003), *Culture on display: the production of contemporary visitability*, Open University Press, Maidenhead.

► Eloevents, "Cultural Landscapes Video", *YouTube*, 7 Oct. 2016, https://www.youtube.com/watch?v=pJFctrwIE9A

► Euromontana (2015), *The Rural, Mountainous and Remote Areas (RUMRA) Intergroup has been officially launched*, 24 March, www.euromontana.org/en/the-rural-mountainous-and-remote-areas-rumra-intergroup-has-been-officially-launched

► European Association for Heritage Interpretation (n.d.), What is heritage interpretation?, www.interpret-europe.net/feet/home/heritage-interpretation

► European Commission (2002), *Using natural and cultural heritage for the development of sustainable tourism in non-traditional tourism destinations*, https://ec.europa.eu/growth/content/using-natural-and-cultural-heritage-development-sustainable-tourism-non-traditional-0_it

► European Commission (n.d.), Cultural tourism,

https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en

► European Commission (n.d.), Macro-regional strategies, https://ec.europa.eu/regional_policy/en/policy/cooperation/macro-regional-strategies

► European Cultural Tourism Network (2016), *Thessalia Charter For Sustainable Cultural Tourism* (2nd ed.), www.culturaltourism-network.eu/uploads/5/0/6/0/50604825/thessalia_charter_second_edition_v3.pdf

► European Parliamentary Research Service Blog (2018), *People living in remote areas (what Europe does for you)*, 21 December, https://epthinktank.eu/2018/12/21/people-living-in-remote-areas-what-europe-does-for-you

► Feifer M. (1986), *Tourism in history: from imperial Rome to the present*, Stein & Day, New York.

► Forbes (2015), "4 Things we can learn from social entrepreneurs", 28 January, www.forbes.com/sites/iese/2015/01/28/4-things-we-can-learn-from-social-entrepreneurs/#53d857fe2a57

► Goss Agency Inc. (2016), *World Trade Organization's 6 categories of cultural tourism*, https://thegossagency.com/2016/03/12/world-trade-organizations-6-categories-of-cultural-tourism

► Hall C. M. and Lew A. A. (2009), *Understanding and managing tourism impacts: an integrated approach*, Routledge, Abingdon.

► Hems A. and Blockley M. (eds) (2006), *Heritage interpretation*, Routledge, Abingdon.

► ICOMOS (2002), "Heritage at risk from tourism", in ICOMOS, *World Report 2001-2002 on monuments and sites in danger*, www.icomos.org/risk/2001/tourism.htm

► ICOMOS website, www.icomos.org/en

► International Centre for Responsible Tourism (2002), *Cape Town Declaration on Responsible Tourism*, www.un-documents.net/capetown.htm

► Jefferson A. and L. Lickorish (1988), *Marketing Tourism*, Longman, Harlow.

► Klaric M., Androić M., Nevidal R. and Horjan G. (2013), *Managing visitors on thematic Cultural Routes handbook. Adapted for the Danube Cultural Routes project: Roman Emperor's Route and the Danube Wine Route.* Ministry of Tourism of the Republic of Croatia and Lujzijana Association, Zagreb, https://mint.gov.hr/UserDocsImages/arhiva/ManagingVisitors-CultRoutes.pdf

► Licaj B. and Matja L. (2015), "Storytelling and cultural tourism: valorization of past identities", in *Skills and tools to the cultural heritage and cultural tourism management* Vol. 2, Tempus IV project, Edizioni d'Errico, Teramo, pp. 279-90.

► Matečić I. (2016), "Specific characteristics of the tangible cultural heritage valuation process in tourism", *Acta Turistica* Vol. 28, No. 1, pp. 73-100, https://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=237903

► McKercher B. and du Cros H. (2002), *Cultural tourism: the partnership between tourism and cultural heritage management*, Haworth Press, New York.

► OECD (2009), *The impact of culture on tourism*, OECD, Paris, www.mlit.go.jp/kankocho/naratourismstatisticsweek/statistical/pdf/2009_The_Impact.pdf

► Pedersen A. (2002), *Managing tourism at World Heritage Sites: a practical manual for World Heritage Site managers*, UNESCO World Heritage Centre, Paris, http://whc.unesco.org/uploads/activities/documents/activity-113-2.pdf

► Petrella F. and Richez-Battesti N. (2014), "Social entrepreneur, social entrepreneurship and social enterprise: semantics and controversies", *Journal of Innovation Economics & Management* No. 14, pp. 143-56.

► Richards G. (1999), European cultural tourism: patterns and prospects, in Dodd D. and van Hemel A-M. (eds), *Planning cultural tourism in Europe. A presentation of theories and cases*, Boekman Foundation, Amsterdam,

www.researchgate.net/publication/254825039_European_Cultural_Tourism_patterns_and_prospects

► Richards G. (2003), What is Cultural Tourism?, in van Maaren A. (ed.), *Erfgoed voor Toerisme*, Nationaal Contact Monumenten, www.academia.edu/1869136/What_is_Cultural_Tourism

► Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, https://unesdoc.unesco.org/ark:/48223/pf0000147578

► RUMRA & Smart Villages Intergroup website, www.smart-rural-intergroup.eu

► RURITAGE website, www.ruritage.eu

► Salazar N. B., Van Den Branden E. and Bryon J. (2009), *"Cultural tourism storytelling in "Flanders": the story behind the stories"*, Steunpunt Toerisme, Leuven, www.researchgate.net/publication/256439294_Cultural_tourism_storytelling_in_'Flanders'_The_story_behind_the_stories

► Scully-Russ E. (2012), "Human resource development and sustainability: beyond sustainable organizations", *Human Resource Development International* Vol. 15, No. 4, pp. 1-17.

► Sextantio Santo Stefano di Sessanio website, http://santostefano.sextantio.it/en

► Shucksmith M. (2000), "Exclusive countryside? Social inclusion and regeneration in rural areas", *Joseph Rowntree Foundation*, 27 July, www.jrf.org.uk/report/exclusive-countryside-social-inclusion-and-regeneration-rural-areas

► Stebbins R. (1996), "Cultural tourism as serious leisure", *Annals of Tourism Research* Vol. 23, Issue 4, pp. 948-50.

► Sustainable Development Goals website, https://sustainabledevelopment.un.org/

► UN General Assembly (2007), *United Nations Declaration on the Rights of Indigenous Peoples: resolution / adopted by the General Assembly*, 2 October, A/RES/61/295, https://www.refworld.org/docid/471355a82.html

► UNESCO (1954), *Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention*, The Hague, 14 May, http://portal.unesco.org/en/ev.php-URL_ID=13637&URL_DO=DO_TOPIC&URL_SECTION=201.html

► UNESCO (2003), *Convention for the Safeguarding of the Intangible Cultural Heritage*, Paris, 17 October, https://ich.unesco.org/en/convention

► UNESCO (2005), *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, https://en.unesco.org/creativity/convention/texts

► UNESCO (n.d.), The UNESCO World Heritage and Sustainable Tourism Programme, http://whc.unesco.org/en/tourism

► UNWTO website, https://www.unwto.org/

► Vecco M. (2010), "A definition of cultural heritage: from the tangible to the intangible", *Journal of Cultural Heritage* Vol. 11, No. 3, pp. 321-4.

► World Business Council for Sustainable Development, HRH The Prince of Wales's Business & Environment Programme and University of Cambridge Programme for Industry (2005), *Driving success. Human resources and sustainable development*, WBCSD, Geneva, www.cisl.cam.ac.uk/resources/publication-pdfs/hr-briefing.pdf

► World Tourism Organization (2012), *Tourism and intangible cultural heritage*, UNWTO, Madrid, www.immaterieelerfgoed.nl/media/inline/2017/9/14/tourism_and_intangible_cultural_heritage_unwto.pdf

► World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284418978

Glossary

Carrying capacity – refers to the maximum number of people who can be supported in visiting the destination without degrading the physical, economic and socio-cultural environment or causing an unacceptable lowering of visitors' satisfaction. There are three forms of carrying capacity: in terms of resources (physical carrying capacity and environmental carrying capacity), from the point of view of the host community (social carrying capacity), from the point of view of visitors (behavioural carrying capacity).

Council of Europe – is an international governmental organisation founded in 1949. It is the oldest European organisation, as well as the "most European" one. The Organisation includes 47 member states and covers the whole European continent. From its origin, the Council of Europe's purpose has been to promote greater unity between its member states and their citizens. Human rights, democracy and the rule of law are its three core values, providing the foundations of the Organisation and orienting its work.

Cultural heritage – is 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 Routes – are transnational networks with legal status that have been certified by the Council of Europe, in which at least three countries from different European regions participate. The network partners carry out a broad range of activities in the academic, educational and artistic fields.

Cultural tourism – is essentially a form of tourism that focuses on culture and cultural environments, including the landscapes of the destination, and the values, lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population and host community. It can include attendance at culture events, visits to museums and heritage places, and mingling with local people. It should be regarded not as a definable niche within the broad range of tourism activities, but as encompassing all the experiences absorbed by the visitor in a place that is beyond their own living environment.

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 human beings, 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.

European Commission – is the European Union's politically independent executive body. It is responsible for drawing up proposals for new European legislation, and it implements the decisions of the European Parliament and the Council of the European Union. The EU Strategies for the Macro-regions were adopted by the European Commission and endorsed by the European Council.

European Institute of Cultural Routes (EICR) – is the technical agency of the Cultural Routes of the Council of Europe programme. It was created in 1998 and is located in Neumünster Abbey, in Luxembourg City.

Heritage – is a broad concept that encompasses natural, indigenous and historical or cultural inheritance.

Heritage interpretation – refers to an educational and communication tool for promoting the idea of the heritage meaning for communities. Heritage interpretation as a non-formal learning process connects communities to the legacy of their past.

Intangible heritage – refers to traditions and customs, artistic expressions and values.

Landscape – is an area perceived by people and whose character is the result of the action and interaction of natural and human factors. Thus, a landscape is a product of both natural processes and human activity that mutually shape the territory and its community.

Macro-regional strategy – is a policy framework that allows countries in the same region to tackle and find solutions to problems jointly or to better use the potential they have in common.

Remote area – is an area characterised by remoteness from major economic, transportation and cultural centres, which severely hinders development of such a territory. One of the ways to increase competitive advantages of an area is tourism. Since tourism development, particularly cultural and creative tourism, does not always rely on massive costly infrastructure projects, even remote areas with a lack of resources have an opportunity to transform their heritage into an attractive competitive tourism product and increase thus the quality of life of inhabitants through providing them with financial opportunities and cultural enrichment.

Regeneration of rural and urban territories – refers to the repair or renewal of physical, social or economic infrastructure in areas of social and/or economic

deprivation, and to assisting people who are disadvantaged by their social or economic circumstances.

Routes4U project – is a 30-month project, launched in the framework of the joint programme between the Council of Europe (Directorate General Democracy) and the European Union (European Commission – DG REGIO). The project aims at specific action to foster regional development through cultural heritage policies.

Stakeholders – are parties that are somehow effective in or affected by a company. They can be its investors, employees, customers or suppliers.

Storytelling – is a form of communication aimed at transforming information into such a message that is able to reach and convince a target audience. In the context of tourism, storytelling is related to the interpretation of heritage (legends, myth, wisdom, for example) through an entertaining artistic way (by the use of music, graphic design, theatrical performance, etc.) in order to attract and retain an audience. Storytelling thus serves as a basis of the development and promotion of a cultural and tourism product.

Tangible heritage – is material heritage and includes sites, buildings and objects.

Tourism product – is the sum of physical and psychological experiences gained by tourists when they travel to a destination. Tourism product aims at the satisfaction of visitors' needs – from leisure to business needs – in a destination outside visitors'; permanent residence.

List of abbreviations

DG REGIO	Directorate-General for Regional and Urban Policy, European Commission
EDEN	European Destinations of Excellence
EU	European Union
EUSAIR	European Union Strategy for the Adriatic-Ionian Region
EUSALP	European Union Strategy for the Alpine Region
EUSBSR	European Union Strategy for the Baltic Sea Region
EUSDR	European Union Strategy for the Danube Region
HEREIN	European Cultural Heritage Information Network
ICOMOS	International Council on Monuments and Sites
NGO	non-governmental organisation
OECD	Organisation for Economic Co-operation and Development
RUMRA	Rural, Mountainous and Remote Areas
SDGs	Sustainable Development Goals
SMEs	small and medium-sized enterprises
UN	United Nations
UNESCO	United Nations Education, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
WBCSD	World Business Council for Sustainable Development

As of today, more than 30 transnational networks certified "Cultural Route of the Council of Europe" cross the four EU macro-regions: the Baltic Sea Region, the Danube Region, the Adriatic and Ionian Region and the Alpine Region, encompassing 27 countries and more than 340 million people.

The European Union developed four macro-regional strategies (EUSAIR, EUSALP, EUSBSR and EUSDR) with a view to strengthening transnational co-operation and addressing common challenges and opportunities within these geographical areas. The Cultural Routes of the Council of Europe contribute to the objectives of the macro-regional strategies: they strengthen transnational cultural co-operation as well as sustainable cultural tourism in the macro-regions.

This Routes4U manual provides relevant information on how the Cultural Routes of the Council of Europe increase the attractiveness of remote destinations in the EU macro-regions.

– What is cultural tourism?
– How does cultural tourism contribute to territorial cohesion in the EU macro-regions?
– What resources are needed to develop cultural tourism products?
– How can cultural tourism revitalise remote destinations?
– How can we interpret cultural heritage?

This manual illustrates the wide range of activities of Cultural Routes, compiling best practices of certified Cultural Routes. It puts the Cultural Routes of the Council of Europe into the context of the EU macro-regional strategies by explaining their common objectives. Video links, checklists, infographics and various reference materials provide the opportunity for further study.

GBR

The Council of Europe is the continent's leading human rights organisation. It comprises 47 member states, including all members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights oversees the implementation of the Convention in the member states.

www.coe.int

The Member States of the European Union have decided to link together their know-how, resources and destinies. Together, they have built a zone of stability, democracy and sustainable development whilst maintaining cultural diversity, tolerance and individual freedoms. The European Union is committed to sharing its achievements and its values with countries and peoples beyond its borders.

www.europa.eu

Funded
by the European Union
and the Council of Europe

EUROPEAN UNION

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

Implemented
by the Council of Europe