# Economic impact of the Cultural Routes of the Council of Europe in the EU macro-regions
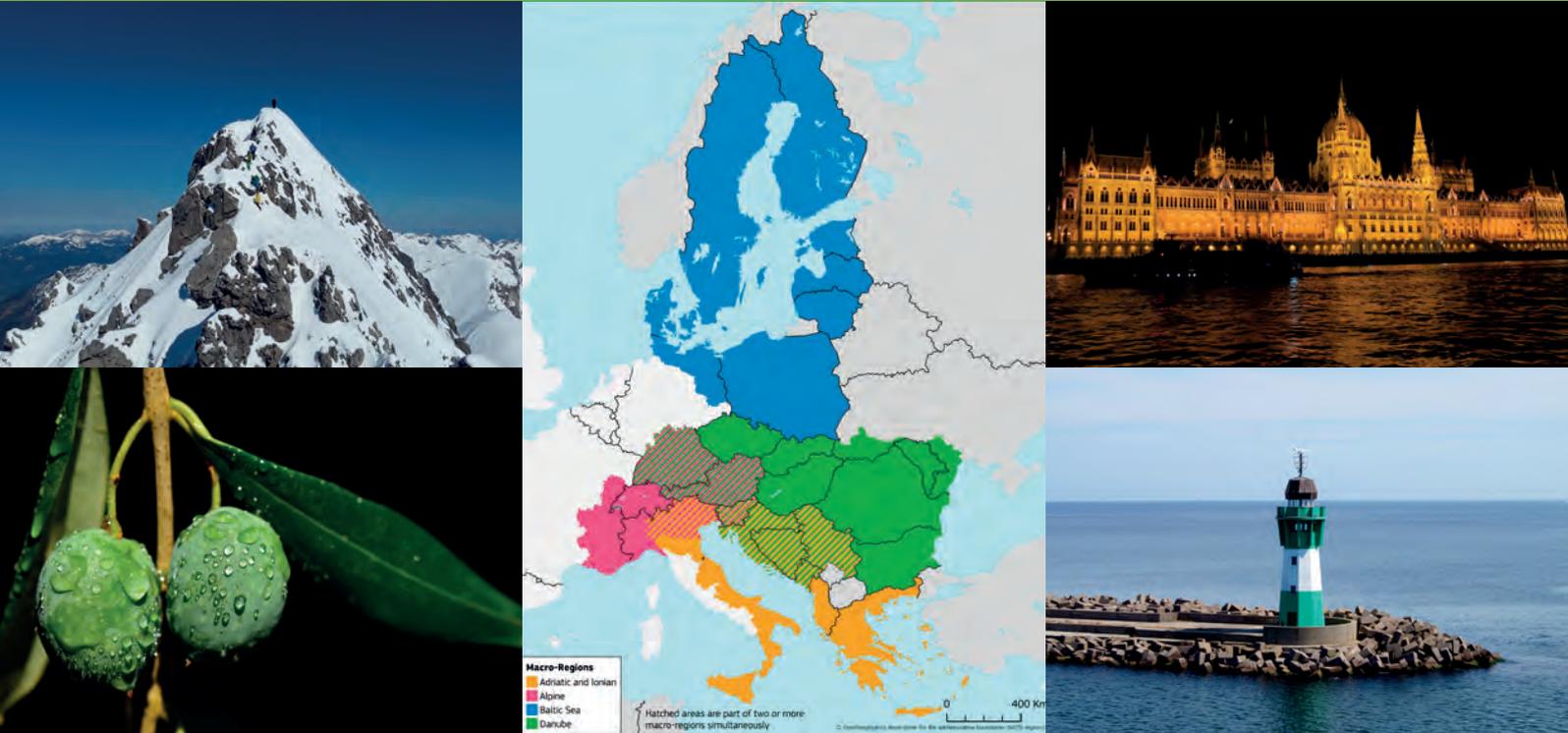
Routes4U Project

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

Economic impact of the Cultural Routes of the Council of Europe in the European Union macro-regions

Council of Europe

Contents

Forewords

Launched in 1987 as a tool for promoting the transnational dimension of European heritage, the Cultural Routes of the Council of Europe are unique in their commitment to the creation of a common European identity. More relevant than ever in a multicultural Europe facing many economic, geo-political and diversity challenges, they reflect the fundamental values of the Council of Europe: human rights, cultural democracy, cultural diversity and mutual exchanges across borders.

I am particularly pleased to present this study on the economic impact of the Cultural Routes of the Council of Europe in the framework of the four macro-regional strategies implemented through Routes4U, the 2017-2020 Joint Programme between the Council of Europe and the European Union (Directorate-General for Regional and Urban Policy, European Commission).

Cultural Routes are successful transnational models for regional development inviting the traveller to experience the authentic culture of a series of thematically linked destinations, providing an excellent opportunity to foster local traditions, arts and crafts and sources of revenue for the local population. Cultural Routes are unique legally established destination networks that invite travellers to take the time to discover European heritage at new and unique destinations, often in remote rural areas that may profit the most from the development of sustainable cultural tourism.

As the management of Europe's cultural heritage becomes an increasingly important source of economic development, European macro-regions have an important role to play with a view to leveraging and managing our transnational heritage in a sustainable way, ensuring its protection for future generations. The Cultural Routes of the Council of Europe crossing the macro-regions are an invitation to appreciate our European heritage while contributing to developing our cultural identity and the economic development of our local communities.

Stefano Dominioni
Executive Secretary, Enlarged Partial Agreement on Cultural Routes, Council of Europe
Director, European Institute of Cultural Routes

Europe's rich cultural heritage is an asset that can be further explored, with a view to seizing all opportunities for economic and social cohesion. These are core elements in the New European Agenda for Culture, proposed in 2018 by the European Commission. Culture and creative industries are important sources for the economy and the society, and they directly generate jobs. The generated jobs require a range of rare talents mostly displayed by young people. Indeed, culture and creative industries are significant sources of growth and innovation, accounting for 4.5% of EU GDP, employing 12 million people (7.5% of total employment). At the same time, culture has a direct impact on sectors such as tourism, with 26% of all EU travellers naming culture as a key factor when choosing their holiday destinations. The macro-regional strategies and the Interreg programmes support cultural heritage and the creative industries, both financially and politically. In particular, the macro-regional strategies link up existing structures and specialised actors to work together promoting traditions, arts, creativity, and entrepreneurship. They also activate a cross-sectoral dimension that enhances competitiveness and innovation, skills, education and social inclusion, resource efficiency and environmental protection.

In view of the momentum created by the launch of the New European Agenda for Culture and European Year of Cultural Heritage in 2018, the Directorate-General for Regional and Urban Policy of the European Commission and the Council of Europe concluded an agreement for launching the Routes4U project which aims at developing and certifying new Cultural Routes for all four macro-regional strategies (EUSBSR, EUSDR, EUSAIR, EUSALP). Two years later all key implementers specialised in culture from the four macro-regional strategies have contributed to this project and I am confident that the economic impact study on the Cultural Routes in four macro-regions will provide necessary information on Routes4U project's contribution to the regional economy.

If the four macro-regional strategies have a great economic potential for tourism, economy or growth, the main challenges is to balance economic development and sustainable tourism and to protect and preserve a

natural heritage threatened notably by climate change. By covering more than a half of the European continent, macro-regional strategies arose out of a wish to provide an effective and collective response to challenges and opportunities better handled together than separately. This is the case in the EU Strategy for the Baltic Sea Region, where one of the main priorities is to *Save the Sea,* while in the EU Strategy for the Adriatic and Ionian Region, we are looking at *Blue Growth*. In the EU Strategy for the Danube Region, the common management of the River basin presents not only economic concerns but also the need to protect biodiversity. Finally, in the EU Strategy for the Alps, the cultural activities in the winter and summer seasons should also be addressed with respect to the preservation of the natural beauty.

I look forward to hearing the results of the study on the Cultural Routes' economic impact in the macro-regions. I hope that the new Cultural Routes or certainly those already in a position to be certified, bring, in the years to come, a stable framework for a sustainable economic development in the four macro-regions.

Marc Lemaître
Director-General for Regional and Urban Policy,
DG REGIO, European Commission
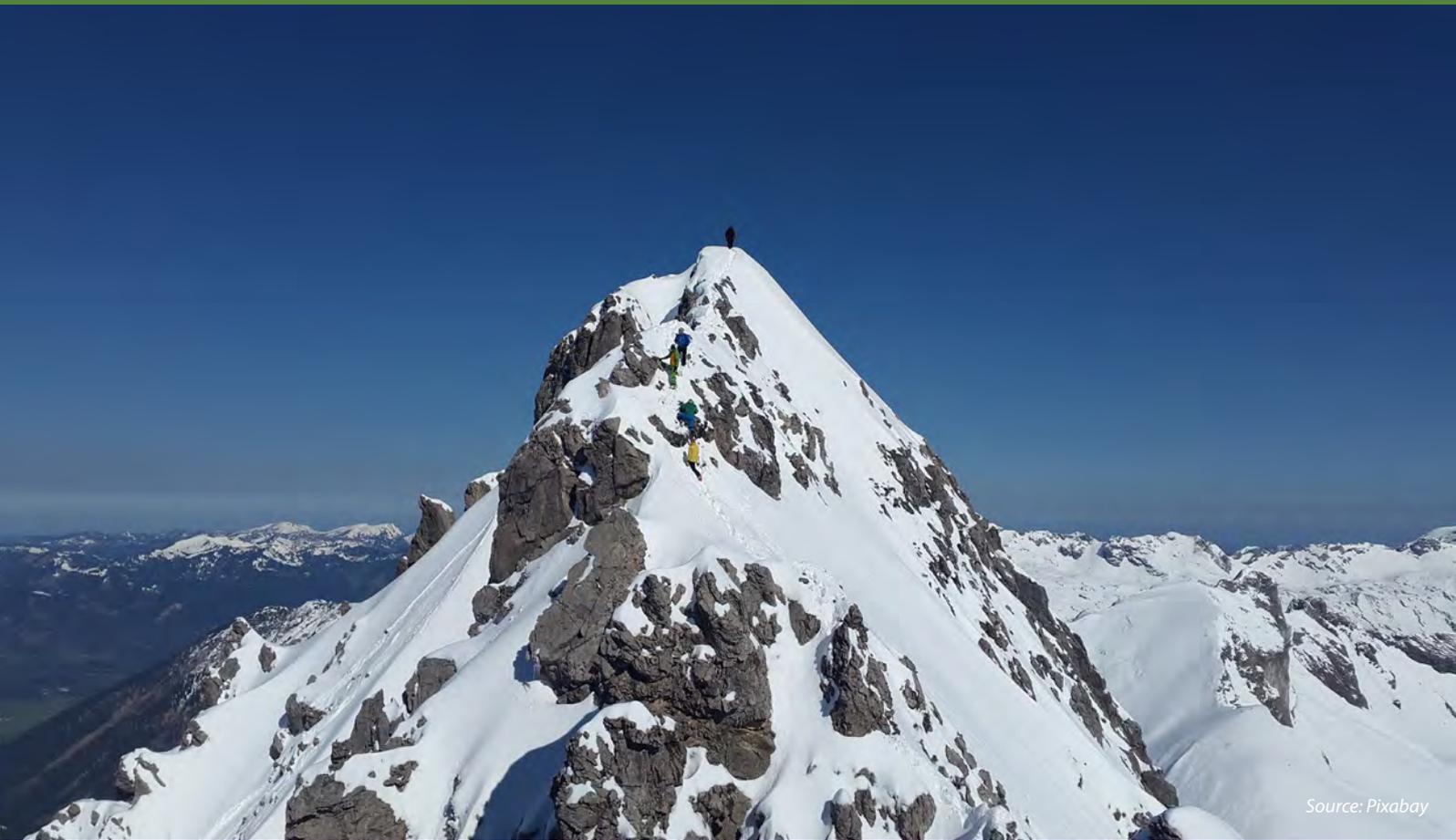
Part I

The economic impact of Cultural Routes in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Regions

by Constanze Metzger

Routes4U Joint Programme

The present study on the economic impact of Cultural Routes in the Alpine, the Adriatic and Ionian, the Baltic Sea and the Danube Region was developed in the framework of Routes4U. Routes4U is a Joint Programme of the Council of Europe (Directorate General Democracy – EPA on Cultural Routes) and the European Union (European Commission – DG REGIO) to foster regional development in the four EU macro-regions through the Cultural Routes of the Council of Europe.

This mission is in line with the objectives of the EU macro-regional strategies for the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Regions (EUSAIR, EUSALP, EUSBSR and EUSDR, respectively) because Cultural Routes can act as a driver of economic development, social cohesion and transnational co-operation.[1]

This is why three objectives of Routes4U have been identified:

1) to contribute to regional development;
2) to foster transnational cultural co-operation;
3) to strengthen social cohesion.

One of the main fields of action is the development of new Cultural Routes and the extension of certified Cultural Routes in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube regions. Several priority themes were identified, such as the development of a Cultural Route on the theme of the Iron Age in the Danube, the theme of Alvar Aalto in the Baltic Sea, the theme of Via Claudia Augusta in the Alpine Region and the extension of the Routes of the Olive Tree in the Adriatic and Ionian Region. Routes4U also provides support to certified Cultural Routes to strengthen their presence in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube regions.

It is in this context that the present set of studies on strengthening regional development in the four EU macro-regions through Cultural Routes of the Council of Europe must be seen. Their purpose is to analyse the current implementation of Cultural Routes, identifying needs, gaps and challenges, as well as formulating recommendations to increase the economic impact of Cultural Routes in the macro-regions.

This work can be seen in line with other actions that complement these studies, such as the awarding of mini-grants to ensure the production of tourism products and services, the development of a tourism catalogue, the launch of a Cultural Routes Card, the creation of a trip-planner and the finalisation of an e-learning course, including five modules with an extensive pool of data and information on Cultural Routes and macro-regional strategies.[2]

---

1. EUSAIR – EU Strategy for the Adriatic and Ionian Region, EUSALP – EU Strategy for the Alpine Region, EUSBSR – EU Strategy for the Baltic Sea Region, EUSDR – EU Strategy for the Danube Region.
2. Further information available under https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/activities

Cultural Routes
of the Council of Europe

Culture and diversity are vital for us to be able to build societies based on mutual respect in order to sculpt sustainable democracies. Culture helps us understand diversity and enables us to live together. With each other, not aside each other, or even against each other. Without culture, diversity is at risk. Without diversity there can be no democracy.

Deputy Secretary General of the Council of Europe,
10th Council of Europe Conference of Ministers Responsible for Culture[3]

Launch of Cultural Routes

In 1987, the Council of Europe launched the Cultural Routes of the Council of Europe programme in the tradition of culture conventions for the protection of heritage in Europe – namely the European Cultural Convention of 1954,[4] the Convention for the Protection of the Architectural Heritage of Europe of 1985[5], the European Convention for the Protection of the Archaeological Heritage of 1992[6], the European Landscape Convention of 2000[7] and the Council of Europe Framework Convention on the Value of Cultural Heritage for Society of 2005.[8]

The first Cultural Route of the Council of Europe[9] was the Santiago de Compostela Route. Cultural Routes embody the core values of the Council of Europe, democracy and human rights as prerequisites for cultural diversity, intercultural dialogue and mutual respect: "to travel along these routes in order to build a society founded on tolerance, respect for others, freedom and solidarity".[10]

By definition, a Cultural Route is

a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.[11]

Each Cultural Route is based on a European theme, representing past and present European heritage to be protected for future generations. As defined in Resolution CM/RES(2013)67 on the award of the "Cultural Route of the Council of Europe", the theme must display European values and be common to at least three European countries.[12] The theme should be proposed by citizens and researched by groups of multidisciplinary experts from different regions of Europe to illustrate European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe.

Cultural Routes offer a wide range of comparative advantages. On the following pages, a selection of specific features of the Cultural Routes is described.

---

3. Council of Europe, Deputy Secretary General, Speeches, www.coe.int/en/web/deputy-secretary-general/speeches/-/asset_publisher/Gt0K7o1XnY6l/content/10th-council-of-europe-conference-of-ministers-responsible-for-culture
4. Council of Europe (1954), *European Cultural Convention*, Paris, 19 December 1954, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=090000168006457e
5. Council of Europe (1985), *Convention for the Protection of the Architectural Heritage of Europe*, Granada 1985, https://www.coe.int/en/web/culture-and-heritage/granada-convention
6. Council of Europe (1992) : *European Convention for the Protection of the Archaeological Heritage, London, 6 June 1969,* https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/066
7. Council of Europe (2000), *European Landscape Convention, Florence, 20 October 2000,* https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/176
8. Council of Europe (2005), *Framework Convention on the Value of Cultural Heritage for Society*, Faro, 27 October 2005, www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199
9. On the following pages, "Cultural Routes" is used to describe the certified "Cultural Routes of the Council of Europe".
10. Council of Europe (1987), *Santiago de Compostela Declaration*, Santiago de Compostela, 23 October, https://rm.coe.int/16806f57d6
11. Council of Europe (2013), *Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA)*.
12. Council of Europe (2013), *Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification.*

1. Strengthening social cohesion;

2. Promotion and conservation of tangible and intangible heritage;

3. Protection of landscapes;

4. Transnational co-operation networks.

1) Strengthening social cohesion

Cultural Routes are managed and implemented by the people on the ground and display a participatory approach to heritage management in the field. In line with the objectives of the Faro Convention, Cultural Routes allow citizens to develop a sense of pride and ownership in their heritage, and thus raise awareness about heritage rights and responsibilities. Discovering and understanding the cultural identities of the sites is ensured through the local communities that transmit knowledge, traditions and ways of life:

> every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966).[13]

More than 1 500 members of Cultural Routes – local and regional authorities, academic and cultural institutions and individuals – transmit the message of cultural diversity, mutual understanding and transnational co-operation in Europe. In line with the objectives of the White Paper on Intercultural Dialogue, they reflect Europe's diversity in a democratic and inclusive manner.[14] They are a strong response to mutual ignorance or stereotypes. They display vibrant societies that allow social participation in cultural activities in full respect of their human rights.

Cultural Routes represent heritage management systems with full regard for the principles of democracy on a European level. As the Ministers of Culture affirmed in 2013, participation in cultural life strengthens democratic citizenship and social cohesion and, as such, is an important factor for cultural diversity, democratic stability and sustainable development.[15]

Cultural Routes are thus tools of social cohesion, which the Council of Europe defines as:

> the concept that includes values and principles which aim to ensure that all citizens, without discrimination and on an equal footing, have access to fundamental social and economic rights. Social cohesion is a flagship concept which constantly reminds us of the need to be collectively attentive to, and aware of, any kind of discrimination, inequality, marginality or exclusion.[16]

2) Promotion and conservation of tangible and intangible heritage

In the context of the Cultural Routes of the Council of Europe, heritage is defined in a holistic and inclusive way. It is not limited to the traditional and humanistic definition of archaeological sites, monuments and arts of work as the primary objects of heritage, for decades selected for promotion and protection.

The perception and interpretation of heritage as something consisting exclusively of elements of so-called "high culture" has seen fundamental changes and has become more inclusive and more complex because the traditional approaches to heritage management no longer seem adequate in relation to the diversity and complexity of our world. Cultural Routes are a direct response to such changes, as they display this complexity by reflecting heritage that includes intangible elements such as the living traditions, ways of expression and know-how that local communities consider their common legacy. This heritage from the past is subject to constantly evolving values, beliefs, knowledge and traditions, as a living mirror of the interaction of people with their environment and over time.[17]

---

13. 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

14. Council of Europe (2008), *White Paper on Intercultural Dialogue: Living Together As Equals in Dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-

15. Council of Europe (2013), *Final statement*, 10th Council of Europe Conference of Ministers of Culture, Moscow, 15-16 April 2013, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806a2de6

16. Council of Europe (2001), *Promoting the policy debate on social exclusion from a comparative perspective*, Trends in Social Cohesion, No. 1, Council of Europe Publishing, Strasbourg, p. 5, www.coe.int/t/dg3/socialpolicies/socialcohesiondev/source/Trends/Trends-01_en.pdf

17. Council of Europe (2015), *Namur Declaration*, Namur, 24 April, https://rm.coe.int/16806a89ae

In line with the Recommendation of the Committee of Ministers to Member States on the European Cultural Heritage Strategy for the 21st century, cultural heritage encompasses an intangible dimension that connects it to contemporary creation.[18] The focus of Cultural Routes lies in the selection of the heritage that is representative for Europe and displays the history and values of Europeans.

3) Protection of landscapes

Another innovative aspect of the heritage definition of Cultural Routes is that all Cultural Routes are landscapes, according to the European Landscape Convention. They display cultural and natural heritage as a result of the interaction between man and living environment, between inhabitant and traveller and between tangible and intangible aspects of heritage – in other words, "the result of the action and interaction of natural and/or human factors".[19]

The duality of nature and culture, as it was traditionally perceived and as is also reflected in many protection measures of either cultural or natural heritage and resources, does not apply to Cultural Routes, which encompass both the natural as well as the cultural values of heritage. A traveller along a Cultural Route not only discovers the natural environment, but also consumes culture in term of the cultural values linked to a particular landscape.

Cultural landscapes include landscapes designed and created by humans, such as parks, gardens, orchards, recreational gardens, plazas, and parks sometimes linked to monuments, buildings and ensembles. Landscapes can also evolve organically as a response to the natural environment. Such landscapes reflect the process of evolution in their form and features, sometimes reflecting relics which no longer fulfil their original function, or cultural landscapes that have a strong connection to religious, cultural or natural factors.[20]

In today's Europe, the sustainable use of landscapes in line with economic and societal needs is a pressing need. Some effects, such as pressure on ecosystems, urbanism, environmental pollution and climate change constitute a threat to European landscapes and thus to the quality of life of Europeans.[21]

4) Transnational co-operation networks

A key feature of the Cultural Routes is their transnational aspect as networks that cross at least three European countries. They invite the traveller to discover heritage that is representative not only of one European country but shared by different European countries.

Today this unique initiative finds expression in a growing transnational network of certified Cultural Routes. The shared heritage is interpreted in a respectful and innovative way, displaying Europe's cultural diversity. Especially in a situation where the partners dispose different levels of financial and human resources, this dialogue is beneficial for the joining of forces. By doing so, partners can ensure the protection of heritage by responding more efficiently to shared challenges and making use of benefits, in other words, to "use heritage to connect or even reconcile human beings with life, with their fellow citizens, with their environment and history".[22] This innovative approach on transnational cultural co-operation strengthens the efficacy of the measures of single actors and ensures coherence in heritage management.

From a management point of view, the transnational character of Cultural Routes has to be planned from the outset of a new Cultural Route in order to overcome potential obstacles. The transnational management of a Cultural Route can represent a challenge with regards to different languages, different organisational structures, different legislative and financial frameworks:

> In simple terms, themed tourism is easier to develop where language and culture are shared, within a homogeneous landscape and, particularly, within a single administrative jurisdiction. Even in a single country, developing tourism collaboratively is complex. The crossing of political borders, whether intranational or international adds further levels of difficulty.[23]

18. Council of Europe (2017), *Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century, CM/Rec(2017)1,* 22 February 2017, https://rm.coe.int/16806f6a03
19. Council of Europe (2000), *European Landscape Convention*, Florence, 20 October, https://rm.coe.int/1680080621
20. Council of Europe (2020), *Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations.*
21. European Environment Agency (2017), *Landscapes in transition. An account of 25 years of land cover change in Europe*, www.eea.europa.eu/publications/landscapes-in-transition
22. Council of Europe (2015), *Namur Declaration*, Namur, 24 April, p. 3, https://rm.coe.int/16806a89ae
23. World Tourism Organization and European Travel Commission (2017), *Handbook on marketing transnational tourism themes and routes*, UNWTO, Madrid, p. 45, https://doi.org/10.18111/9789284419166

Types of Cultural Routes

Cultural Routes are not exclusively linear trails as is the case with the first Cultural Route, Santiago de Compostela Pilgrim Routes. They are also heritage networks that connect territories through a shared history, such as the Hansa Cultural Route. Three different types of Cultural Route can be identified, distinguishing between linear routes presenting linear patterns, reticular (archipelago) pattern routes with geographically separated elements, and territorial routes involving territories presenting a single common theme or character.[24]

Linear routes are often pilgrimage routes, such as Via Francigena. They have a strong focus on the travel experience as they connect villages, towns and sites through a path. Linear routes are often hiking and biking paths, so display ways of slow and sustainable travel.

Reticular pattern routes combine different heritage elements under a common theme, such as is the case for TRANSROMANICA. These Cultural Routes are composed of geographically disconnected destinations that share a common heritage.

Territorial routes combine heritage elements that are common between different territories. They have a regional focus highlighting heritage that connects one region with another region of Europe under a common theme – such as is the case for Routes of the Olive Tree.

Main fields of action

For certified Cultural Routes, the following main fields of actions are implemented at local, national and international level.

4) Co-operation in research and development: Cultural Routes must play a unifying role around major European themes, showing how these themes are representative of European shared values.

5) Enhancement of memory, history and European heritage: Cultural Routes must protect and promote tangible and intangible heritage and explain their historical significance throughout Europe.

6) Cultural and educational exchanges for young Europeans: Cultural Routes must organise activities with young people in order to promote the concept of European citizenship.

7) Contemporary cultural and artistic practice: Cultural Routes must encourage activities and artistic practice which explore the links between their European theme and contemporary culture.

8) Cultural tourism and sustainable cultural development: Cultural Routes must seek partnerships with tourism organisations to draw attention on their European heritage and be part of the sustainable territorial development.

Certification process

In accordance with Resolution CM/Res(2013)67, candidate networks are awarded the Council of Europe Cultural Route certificate if all criteria are met. Certified Cultural Routes go through the evaluation process every three years. The members of the Governing Board of the Enlarged Partial Agreement on Cultural Routes (EPA on Cultural Routes), usually represented by delegates from the ministries of culture, tourism or foreign affairs, take the final decision based on experts' reports. If a certified Cultural Route does not meet the criteria set out in Resolution CM/Res(2013)67, the EPA Governing Board on Cultural Routes might decide on an additional assessment or, as a last resort, on not granting the renewal of the certification. This strict assessment process ensures all Cultural Routes of the Council of Europe meet the same requirements and, thus, possess the "guarantee of excellence".

To summarise, the creation of a Cultural Route requires defining a theme which will represent Europe and its values. On the basis of the theme, cultural and natural elements, tangible and intangible heritage are identified. A European network with legal status in at least three countries has to be established that operates in a democratic manner and is financially and organisationally viable. This network will then co-ordinate actions in the five main fields. The work of the Cultural Routes is then promoted under a common brand to increase the visibility.[25]

---

24. Berti E. (2015), "The heritage of Cultural Routes: between landscapes, traditions and identity", in Council of Europe (ed.), *Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes*, Council of Europe Publishing, Strasbourg.
25. Council of Europe, How to be certified 'Cultural Route of the Council of Europe'?, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/certification-guidelines

Organisational structure

From an organisational point of view, the work of the Cultural Routes of the Council of Europe programme is ensured by several organisational entities. The first of these is the Enlarged Partial Agreement on Cultural Routes, which was established in 2010 as an intergovernmental co-operation structure.[26] Its Governing Board is composed of representatives from ministries of member states and awards "Cultural Route of the Council of Europe" certification. The EPA's Statutory Committee adopts the EPA's annual budget. The secretariat of the EPA works under the supervision of the Executive Secretary and is located in Luxembourg.

The second body is the European Institute of Cultural Routes (EICR), created in 1998 with the funding of the Grand Duchy of Luxembourg's Ministry of Culture, Further Education and Research. The EICR organises educational and vocational training and workshops on the certification and management of Cultural Routes.[27] It operates under the supervision of its Board of Directors and assists in the certification process of Cultural Routes.

___

26. Council of Europe (2013), *Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA)*.
27. European Institute of Cultural Routes, http://culture-routes.net/, accessed 18 July 2018.

Economic impact of Cultural Routes

C ultural Routes[28] of the Council of Europe are cultural networks that provide living testimony to tangible and intangible heritage in Europe. This heritage is not selected exclusively according to economic value, but also according to social value. It plays a fundamental role in ensuring that heritage is not lost, destroyed or forgotten. Nevertheless, it can be said that Cultural Routes also have an economic component in line with the objectives of sustainable development. The Namur Declaration emphasises the importance of culture and cultural heritage as the "fourth pillar" ensuring sustainable development.[29]

To analyse the economic impact of Cultural Routes in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Region, tourism trends in Europe, different forms of cultural tourism and cultural consumption in tourism are described on the following pages.

Tourism trends

Europe attracts 50% of the world's total international tourist arrivals.[30] Tourism generates 10% of the European Union's GDP and represents 9% of its total employment. International tourism accounts for 6% of total EU exports, and 22% of services exports, ranking fourth in export categories, after chemicals, automotive products and food.[31]

The European Commission, in its Europe 2020 strategy, set up a framework for action to promote competitiveness and sustainable growth capacity in the tourism sector.[32] The Director of the European Travel Commission stated:

> The importance of the tourism sector for European economic and social development really cannot be overstated. Tourism is the third largest economic sector in the European Union and the indirect impacts it has on ETC member countries is clear for all to see. As we see tourism continuing growing, European destinations have started to shift from growth driven strategies to sustainable management solutions.[33]

Tourism has increased in Europe also as a result of the offers of low-cost airlines and non-traditional locations. These airlines have changed the traditional airline market and allow a much wider group of persons to travel, leading to greater mobility, especially of particular groups such as youth travellers. This new group of travellers has a direct impact on the creation of the infrastructure in urban centres, such as hostel-type accommodation, and is recognised as being interested in the culture of the host country.[34]

The digital revolution has also influenced tourism in significant way: "Tourism is probably one of the sectors where the internet has had the most significant impacts."[35] Information technologies are used by tour operators and travel agencies for booking and management systems, while tourism destinations use them for advertising, accounting and monitoring. Tourists have discovered the internet as a source of travel information, to select and plan their travel and to exchange with other travellers. One of the most important aspects is the user-generated content that allows a fast, updated and broad range of information on travel destinations. However, the digital revolution in the tourism segment has also brought challenges, such as misinformation and excessive reliance on major search engines: "Tourism creates many social issues and so too does the use of the Internet."[36]

---

28. "Cultural Routes" is used to describe the certified Cultural Routes of the Council of Europe.
29. Council of Europe (2015), *Namur Declaration*, Namur, 24 April, https://rm.coe.int/16806a89ae
30. In 2020, due to the Covid-19 pandemic, the tourism sector has been severely affected, with clear impacts on the economies of many countries.
31. World Tourism Organization (2018), *European Union tourism trends*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284419470, accessed 20 March 2019.
32. European Commission (2010), *Europe 2020: a European strategy for smart, sustainable and inclusive growth*, Brussels, 3 March, http://ec.europa.eu/eu2020/pdf/COMPLET%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf, accessed 25 July 2019.
33. European Travel Commission (2020), *European tourism 2019: trends & prospects*, Quarterly report (Q4/2019), ETC, Brussels, p. 8.
34. Russo A. P. and Richards G. (2016), "Synthesis and conclusions: towards a new geography of tourism?", in Russo A. P. and Richards G. (2016), *Reinventing the local in tourism: producing, consuming and negotiating place*, Channel View Publications, Bristol.
35. Lassnig M. (2012), in Russo A. P. and Richards G. (2016), *Reinventing the local in tourism: producing, consuming and negotiating place*, Channel View Publications, Bristol.
36. Standing C. and Tang-Taye J-P. (2014), "The impact of the Internet in travel and tourism: a research review 2001-2010", *Journal of Travel & Tourism Marketing* Vol. 31, No. 1, p. 110.

It has to be recognised that, while the increase in tourism represents a positive economic factor, and cultural activities can be strengthened due to increasing tourism, the increase in travel has an impact on the environment. The tourism sector causes pollution, mainly due to the increased air-transport as well as CO_2 emissions related to accommodation.[37] Further issues of excessive tourist numbers are the negative impact on infrastructure, and the potential destruction of the integrity and authenticity of the landscape as well as adverse effects on the living conditions of the local communities.

A discussion on tourism, including cultural tourism, must address the question of how to increase the number of tourist arrivals and tourism receipts and how to sustainably manage and implement tourism to ensure that the natural and cultural heritage, which is the main attraction to tourists, is protected and preserved.

Local communities and their needs have to be taken care of and they should benefit from tourism activities, as they are the holders of traditions associated with the places that are visited. Furthermore, local communities offer services such as accommodation, catering and cultural activities, so their involvement ensures solid co-operation in the long term.[38] These three components are prerequisites for policies on sustainable tourism, according to UNWTO a tourism that "provides more meaningful connections with local people, and a greater understanding of local cultural, social and environmental issues".[39]

Cultural Routes implement activities in the field of cultural tourism and sustainable cultural development.[40] They provide opportunities for small and medium-sized enterprises to develop tourism products and services, as well as to create jobs within the framework of economic and tourism activities that the Cultural Routes generate.[41] Due to the increasing importance of tourism as a driver of economic growth, this aspect of the fields of action of Cultural Routes plays an important role.

Definition of cultural tourism

The question can be asked if tourism has per se a cultural component and hence all types of tourism have to be considered cultural tourism: "At its heart, the distinction between cultural tourism and tourism generally may be a false distinction. Moving in the direction of developing more distinctly cultural economic theories of tourism presents an important challenge to the field."[42]

There is no universal agreement, but it can be observed that the concept of cultural tourism has gained importance in recent years. Especially for tourism in Europe, cultural heritage and cultural products attract travellers and so-called cultural tourists. While the term cultural tourism is widely used to describe this growth market, the definition of what the market consists of remains unclear.[43]

Looking into the types and sites of cultural tourism, they are archaeological sites and museums, architecture, art, sculpture, galleries, events, music and dance, drama, language, religious festivals, pilgrimages, cultures and sub-cultures.[44] UNWTO describes cultural tourism as a "type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination".[45]

The Association for Tourism and Leisure Education (ATLAS) defines cultural tourism as a "movement of persons to cultural attractions away from their regular place of residence, intending to gather new information and experiences to satisfy their cultural needs". Offers and services of cultural tourism become more diversified and encompass both ancient and modern interpretations of culture. "Growth is also expected to increase the diversity of cultural tourism demand and supply, increasing the importance of a number of niches,

37. Giulietti S., Romagosa F., Fons-Esteve J. and Schröder C. (2018), *Tourism and the environment: towards a reporting mechanism in Europe*, European Topic Centre on Urban, Land and Soil Systems report (ETC/ULS), www.sepa.gov.rs/download/strano/ETC_TOUERM_report_2018.pdf

38. Council of Europe (2020), *Local and regional development in the EU macro-regions: Cultural Routes and SMEs*, p. 31.

39. International Conference on Responsible Tourism in Destinations (2002), *Cape Town Declaration*, Cape Town, https://responsibletourismpartnership.org/cape-town-declaration-on-responsible-tourism/

40. Council of Europe (2013), *Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification*.

41. Council of Europe (2011), *Impact of European Cultural Routes on SMEs' innovation and competitiveness*, Provisional edition, Council of Europe Publishing, Strasbourg, p. 62.

42. Noonan D. and Rizzo I. (2017), "The Economics of Cultural Tourism", *Journal of Cultural Economics* Vol. 41, p. 104.

43. Richards G. (1996), *Cultural tourism in Europe*, CABI, Wallingford, p. 2.

44. Council of Europe (2013), *Final statement*, 10th Council of Europe Conference of Ministers of Culture, Moscow, 15-16 April 2013, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806a2de6

45. World Tourism Organization (2019), *UNWTO tourism definitions*, UNWTO, Madrid, p. 30, www.e-unwto.org/doi/pdf/10.18111/9789284420858

and stimulating a general shift towards intangible heritage and what one respondent called 'soft cultural infrastructure'."[46] Cultural tourism is more and more democratised and reflects the cultural diversity in Europe.

Since the beginning of the 21st century, there has been a significant increase in academic studies and research on cultural tourism, providing new inputs, but there has been only limited large-scale empirical research by the relevant international entities. The Second UNWTO/UNESCO World Conference on Tourism and Culture, "Fostering Sustainable Development", (Oman, 2017) concluded in its Muscat Declaration with the commitment to "generating better information on cultural tourism including the use of existing data sources and big data to measure and chart tourism and culture synergies".[47]

In light of the limited big data on cultural tourism, in 2018, the UNWTO conducted a survey, with 89% of national tourism administrations indicating that cultural tourism was part of their tourism policy and that it was expected to grow further in the upcoming years. The UNWTO's "Report on tourism and culture synergies" represents an empirical analysis of the size of the cultural tourism market of over 39% of all international tourist arrivals, or the equivalent of around 516 million international trips in 2017 that are considered cultural tourism.[48]

The traditional focus of cultural tourism was on visiting famous sites, monuments and works of art, and while this focus still exists nowadays, it has been further developed. It is no longer the preserve of elite that is interested in high art and has the necessary means to travel; it has shifted "from a pursuit of the social elite of the developed world, to a widespread activity of the masses of the developed world, supported by a highly complex network of support structures and services."[49] Tourism, including cultural tourism, has opened to a wider percentage of the population, leading to expansion of this sort of tourism, with its own challenges such as overcrowding, the so-called overtourism.[50]

There exists an imbalance when looking at the infrastructure that is needed to ensure the successful management of touristic sites as well as the resources needed for their promotion. This imbalance is reflected in the Routes4U Roadmaps for the implementation of Cultural Routes in the Adriatic and Ionian Region, the Alpine Region, the Baltic Sea Region and the Danube Region that describe the differences in tourism activities of the countries in this macro-region.[51]

Cultural consumption in tourism

According to this definition, all tourists consume culture by discovering the local culture of a country and by getting in touch with local communities. Even those tourists who usually prefer to maintain their existing habits and traditions get in direct contact with a different language, a different way of life and different food, so they automatically enter into a cultural dialogue. Experiencing and discovering other cultures through human contact and exchange can lead to the recognition of cultural diversity and mutual understanding. In other words, even when culture is a secondary effect of the travel and not the primary motivation of the travellers, this still can have a positive impact on the perception of both groups of travellers.

The different forms of cultural consumption of a tourist who consumes culture as part of the travel experience, on the other hand a tourist who consciously and purposefully looks for opportunities to get to know the different cultures, can be distinguished according to the various motivations to travel.[52] The analysis of the behaviour of the cultural tourism audience serves to better understand the visitor-related and context-related factors of visitor attraction. It provides a better understanding of the correlation between type of culture consumed and length of visit.

46. Richards G. (2018), "Cultural tourism: a review of recent research and trends", *Journal of Hospitality and Tourism Management* Vol. 36, p. 13.
47. UNESCO and World Tourism Organization (2017), *Muscat Declaration on Tourism and Culture: Fostering Sustainable Development*, 2nd UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development, Muscat, 11-12 December 2017, https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-11/muscat_declaration_0.pdf
48. World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284418978
49. Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, p. 8, https://unesdoc.unesco.org/ark:/48223/pf0000147578
50. Richards G. (2018), "Cultural tourism: a review of recent research and trends", *Journal of Hospitality and Tourism Management* Vol. 36.
51. Council of Europe (2019), *Roadmap for the Adriatic-Ionian Region: heritage protection, cultural tourism an transnational cooperation through the Cultural Routes*; Council of Europe (2019), *Roadmap for the Alpine Region: heritage protection, cultural tourism an transnational cooperation through the Cultural Routes; Council of Europe (2019), Roadmap for the Baltic Sea Region: heritage protection, cultural tourism an transnational cooperation through the Cultural Routes; Council of Europe (2019), Roadmap for the Danube Region: heritage protection, cultural tourism an transnational cooperation through the Cultural Routes*
52. McKercher B. and du Cros H. (2002), *Cultural tourism: the partnership between tourism and cultural heritage management*, Haworth Press, New York.

The changes in cultural production and consumption also refer to the means by which culture is transmitted in an increasingly globalised world.[53] In this regard, the internet revolution plays a central role in diffusing national borders and allowing transnational communication regardless of time and space in an unprecedented way.

> The revolutions in telecommunications and the media – particularly through the emergence of new communications services like the Internet – have rendered national cultural systems increasingly porous. The development of transport and tourism has brought more people than ever into face-to-face contact, engendering more and more opportunities for intercultural dialogue.[54]

A series of studies have shown that cultural activities attract travellers and that cultural tourists tend to spend more time at destinations, regardless of the season. Cultural offers and services can be visited during the whole year, so cultural tourism can have a positive impact on reducing seasonality. Besides, governments governments can overcome some of the negative effects of seasonality through policies for fostering cultural tourism. In this context, Cultural Routes can also contribute to local economies and societies as they work on a sustainable model, building on local knowledge and skills in addition to promoting lesser-known destinations. For instance, 90% of Cultural Routes cross rural areas.[55]

Cultural consumption has seen some changes in recent years, with a trend to look for more diversified and individualistic offers in tourism. Tourists are characterised by increasing complexity of interests, needs and expectations. This leads to further diversification of cultural tourism markets in an attempt to respond to the new complexity of cultural production and consumption.[56] There is the traditional cultural tourist, who can be characterised as well-educated, older and wealthier than the average. And there is the new form of cultural tourist, who can be described as curious independent, younger and not so wealthy.[57] While the consumption of the second sort of tourist is different and does not represent the same source of revenue, it is still a new economic force in tourism.

When assessing the monetary value of cultural tourism, studies have shown that cultural services and offers can attract more visitors, having a positive effect on the number of travellers to a destination: "on average, an increase of a million euro in the value of [cultural heritage] is associated with about one thousand more cultural visitors in the region."[58]

However, tourism in Europe has caused competition in the production of cultural offers and services with a tourism aim, a field that is characterised by scarce financial resources "so attempts to spread tourism consumption socially and geographically through the development of heritage tourism are facing an uphill battle".[59]

Benefits

Cultural tourism offers a wide range of opportunities. In the following, a series of advantages is presented with regards to the economic impact of Cultural Routes in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube regions:

1. Heritage preservation and promotion;
2. Creation of sources of revenue;
3. Learning experience;
4. Sustainable development of tourism.

---

53. Council of Europe (2013), *Final statement*, 10th Council of Europe Conference of Ministers of Culture, Moscow, 15-16 April 2013, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806a2de6
54. Council of Europe (2008), *White Paper on Intercultural Dialogue: Living Together As Equals in Dignity*, p. 12, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-
55. European Commission (n.d.), *Cultural tourism*, https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en
56. Richards G. and van der Ark A. (2013), "Dimensions of cultural consumption among tourists: multiple correspondence analysis", *Tourism Management*, www.researchgate.net/publication/257087425_Dimensions_of_cultural_consumption_among_tourists_Multiple_correspondence_analysis
57. Cultural tourism in the regions Montana-Vidin-Dolj*, Trends in cultural tourism development*, www.montana-vidin-dolj.com/en/publications/?NewsId=5
58. Guccio C., Lisi D., Mignosa A. and Rizzo I. (2018), "Does cultural heritage monetary value have an impact on visits? An assessment using official Italian data", *Tourism Economics* Vol 24, No. 3, p. 25.
59. Richards G. (1996), "Production and consumption of European cultural tourism", *Annals of Tourism Research* Vol. 23, No. 2, p. 279.

1) Heritage preservation and promotion

International organisations such as the Council of Europe, the European Union, the United Nations Educational, Scientific and Cultural Organization (UNESCO), the World Tourism Organisation (UNWTO) and the International Council on Monuments and Sites (ICOMOS) promote cultural tourism and heritage conservation. Presenting heritage to tourists requires preservation and conservation measures to ensure that the heritage is not destroyed. ICOMOS, in its International Cultural Tourism Charter, defines cultural tourism as a form of tourism that offers personal experience and as a positive force for the conservation of natural and cultural resources.[60]

The imperative of heritage protection can be counter to the interests of tourism operators and professionals aiming for further growth in the numbers of tourists. It is in recognition of this challenge that the Istanbul Declaration on Tourism and Culture calls for governance structures that link culture and tourism to ensure benefits to visitors and travellers, while "maintaining a healthy balance between tourism development and heritage conservation and safeguarding".[61]

In the framework of the 2018 European Year of Cultural Heritage, the European Commission surveyed 28 000 Europeans on how they perceived cultural heritage. This was the first big data on the appreciation and consumption of cultural heritage in Europe. The results show that:

► 84% consider that cultural heritage is important to them personally as well as to their community;
► 82% take pride in cultural heritage;
► 71% agree it can improve quality of life;
► 70% consider heritage as a tool to create a sense of belonging to Europe.[62]

The findings of the survey clearly show that heritage is not only a source of economic income but also a way to actively involve local communities in heritage management and preservation.

Remote destinations are mainly known for depopulation and marginalisation while they are often important sources of the intangible heritage of a region. Especially remote destinations are usually marked by small population size, physical isolation from larger urban centres, lack of economic diversification and employment opportunities, and limited services and infrastructure.[63] The heritage of these areas is often in need of better conservation, preservation or restoration. Sustainable cultural tourism can have a positive impact in generating income and protecting the tangible and intangible heritage on a sustainable and responsible way.[64]

Cultural Routes do not focus on major travel destinations but on remote areas and offer a distinctive cultural experience while protecting the tangible and intangible heritage of these remote areas.

2) Creation of sources of revenue

The creative economy represents new tourism attractions in the field of intangible heritage and contemporary culture. In the framework of the European Framework for Action on Cultural Heritage, the European Union recognises cultural and creative industries (CCIs) as responsible for around 3.5% of all EU products and services annually, providing employment for 7 million people – 3% of the European workforce.[65]

The OECD describes the relationship between the CCIs and tourism as beneficial, with a specific potential to bring an added value to tourism products and services by creative and innovative formats that make destinations distinctive and attractive to travellers.[66]

Two different types of cultural tourist can be characterised,[67] with one type of tourist with a higher level of education and culture and a higher level of solvency, who spends more money and has a prolonged stay in the visited destination, and the other growing group of younger cultural tourists looking for individual

60. ICOMOS (1999) : *International Cultural Tourism Charter*.
61. World Tourism Organization (2018), "Istanbul Declaration on Tourism and Culture: for the benefits of all", *UNWTO Declarations* Vol. 27, No. 2, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/unwtodeclarations.2018.27.02
62. European Union (2018), *Special Eurobarometer on Europeans and cultural heritage,* https://europa.eu/cultural-heritage/toolkits/special-eurobarometer-europeans-and-cultural-heritage_en.html
63. 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
64. Council of Europe (2020), *Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations*.
65. European Commission, Culture for growth and jobs, https://ec.europa.eu/culture/policy/strategic-framework/growth-jobs_en
66. OECD (2014), *Tourism and the creative economy*, OECD studies on tourism, OECD Publishing, http://dx.doi.org/10.1787/9789264207875-en
67. World Tourism Organization (2019), *UNWTO tourism definitions*, UNWTO, Madrid, p. 30, www.e-unwto.org/doi/pdf/10.18111/9789284420858

experiences, for a smaller budget.[68] Cultural tourism can thus increase positive effects on the macro-regions by attracting those tourists who spend more time and money at destinations.

A variety of small and medium-sized enterprises (SMEs) are involved in cultural tourism. In Europe, per 1 000 Europeans, there are 57 SMEs, divided into 53 micro-SMEs, three small SMEs and one medium-sized SME. SMEs account for 66.4% of EU employment in the non-financial business sector, and generate 56.8% of the value-added generated by the non-financial business sector.[69] SMEs thus play a crucial role in the European economies, which is why the European Union has developed strategies, programmes and frameworks such as the Small Business Act for Europe (SBA) to support entrepreneurship.[70]

In the cultural tourism sector, SMEs in accommodation services, catering services, guiding services, cultural services and health services are involved. According to Eurostat, in 2016, 2.4 million enterprises in the EU supplied goods and services mainly or partially to tourists.[71] Therefore, cultural tourism through the Cultural Routes of the Council of Europe can have a positive impact on SMEs in Europe.

Cultural Routes provide a double benefit: cultural products and services attract travellers to Europe. When sustainably managed, this cultural tourism leads to the development of further cultural offers, facilities and destinations, the growth of cultural industries as well as to the development of new policies on heritage protection. In other words, tourism is a vehicle for cultural development and vice versa. This interdependency between culture and tourism adds significantly to the competitive advantage of Europe in the global tourism market and cultural diversity in Europe.

However, due to insufficient data so far on cultural tourism, there is a need to generate better information, including big data to analyse, chart and compare tourism and culture synergies.[72]

> Cultural tourism has long been seen as benefitting both fields, by providing support for culture and generating attractions for tourism. But there are real questions about the extent to which such synergies are being realized, and also whether culture and tourism can actively harm one another.[73]

To summarise, the benefits of cultural tourism can include greater destination attractiveness and the preservation of tangible and intangible heritage, leading to increased revenue and job creation.[74] One paradox of tourism remains that it can generate many benefits while at the same time creating pressures and problems.[75]

3) Learning experiences

Cultural tourism and its offers and services provide learning opportunities in which travellers learn about cultural practices and local communities transmit their knowledge. They teach about the values, ways of life and expressions of the past and preserve this knowledge for future generations.

Cultural tourism can serve as a vocational and educational tool for formal and informal education, lifelong learning and training. In this context, interpretation is an important informal learning approach. Heritage interpretation, in contrast to other learning approaches, actively involves the traveller in interpreting the experience and deriving meaning, so it has a strong emphasis on first-hand experience, exchange with local communities and commitment to protect heritage.[76] In other words, "you cannot become a cultural tourist without cultural materials to consume, which in turn requires a certain level of cultural capital or competence."[77]

------

68. Cultural tourism in the regions Montana-Vidin-Dolj, Trends in cultural tourism development, www.montana-vidin-dolj.com/en/publications/?NewsId=5
69. Council of Europe (2020), *Local and regional development in the EU macro-regions: Cultural Routes and SMEs*.
70. European Commission, The small business act for Europe, https://ec.europa.eu/growth/smes/business-friendly-environment/small-business-act_en
71. Eurostat, EU tourism industries: economic growth 2012-2016, https://ec.europa.eu/eurostat/web/products-eurostat-news/-/DDN-20190516-1
72. UNESCO and World Tourism Organization (2017), *Muscat Declaration on Tourism and Culture: Fostering Sustainable Development*, 2nd UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development, Muscat, 11-12 December 2017, https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-11/muscat_declaration_0.pdf
73. Richards G. (2018), "Cultural tourism: a review of recent research and trends", *Journal of Hospitality and Tourism Management* Vol. 36, p. 14.
74. Council of Europe (2019), *Roadmap for the Danube Region: strengthening regional development through the Cultural Routes of the Council of Europe*, p. 19, https://rm.coe.int/168094b571
75. Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, p. 9, https://unesdoc.unesco.org/ark:/48223/pf0000147578
76. Council of Europe (2020), *Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations*.
77. Richards G. and van der Ark A. (2013), "Dimensions of cultural consumption among tourists: multiple correspondence analysis", *Tourism Management*, www.researchgate.net/publication/257087425_Dimensions_of_cultural_consumption_among_tourists_Multiple_correspondence_analysis

Culture is therefore an educational factor in tourism, with the potential to move away from the mere presentation of information, as is the case in traditional formats where the learner is in a rather passive position. Culture can present and transmit knowledge in an interactive format, such as craft or cookery classes, contributing to a positive experience. The prerequisite for knowledge transfer is the involvement of local communities who are the holders of the tangible and intangible heritage. The recognition of heritage values, and thus the protection of heritage itself, requires the knowledge of local communities. Cultural tourism sites might be attractive to tourists, but tourists might be unable to understand the particular heritage in terms of its tangible and intangible features.[78]

Cultural tourism destinations can implement different interpretation formats to show travellers the distinctive features of their heritage. Heritage interpretation constitutes an educational tool for the conservation and appreciation the heritage, as it transmits knowledge about the value of the intangible and tangible heritage.[79]

> 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 themselves, to find their own meaning behind the facts.[80]

While cultural tourism should be seen as a form of economic development, it is also an artistic way of presenting history and heritage to travellers:

> Individuals and societies can access to and gain insight of one another's places and pasts. Through experience, education and enjoyment, tourism can be a liberating vehicle for gaining and exchanging meaning and understanding in an intellectual, emotional and spiritual sense. It is the very movement and exchange of people which differentiates tourism from more mechanistic forms of global trade and economic development.[81]

The Cultural Routes of the Council of Europe offer creative experience through festivals, crafts and artistic creation to attract travellers. These formats focus on the preservation of local traditions. For example cookery classes contribute on one side to the preservation of local food products and transmission of this heritage to future generations. On the other hand, it stimulates cultural tourism linked to food. It has two positive outcomes: on one side, the conservation of intangible heritage, on the other hand, it encourages travellers with an interest in creative experiences to visit other destinations of the respective Cultural Route.

There is another benefit: due to the development of tourism infrastructure, more people get in contact with each other, which offers new ways for intercultural dialogue and mutual understanding. In times of growing nationalist tendencies and euroscepticism, the contribution of Cultural Routes to the recognition of European heritage and mutual understanding across borders cannot be over-estimated.

To summarise, the benefits of Cultural Routes can include greater destination attractiveness, the preservation of tangible and intangible heritage, the protection of cultural diversity, leading to increased revenue and job creation.[82]

4) Sustainable development of tourism

One paradox of tourism remains that it can generate many benefits while at the same time creating pressures and problems.[83] An EU definition of sustainable development[84] is included in the final report of the World Commission on Environment and Development, "Our Common Future World", the so-called Brundtland Report. This report highlights the fragility of ecosystems and growing inequalities in resources and calls for

---

78. Council of Europe (2020), *Social participation and social cohesion in the EU macro-regions: Cultural Routes and community engagement*, p. 22.
79. European Association for Heritage Interpretation (n.d.), What is heritage interpretation?, www.interpret-europe.net/feet/home/heritage-interpretation/
80. Council of Europe (2020), *Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations*, p. 62.
81. Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, p. 23, https://unesdoc.unesco.org/ark:/48223/pf0000147578
82. Council of Europe (2019), *Roadmap for the Danube Region: strengthening regional development through the Cultural Routes of the Council of Europe*, p. 19, https://rm.coe.int/168094b571
83. Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, p. 9, https://unesdoc.unesco.org/ark:/48223/pf0000147578
84. EUR-Lex, Sustainable development, https://eur-lex.europa.eu/summary/glossary/sustainable_development.html

development "which meets the needs of the present, without compromising the ability of future generations to meet their own needs."[85]

Cultural tourism relates to the economic characteristics of heritage and is thus essential for economies as a factor of development.[86] At the same time, sustainable development calls for the preservation of resources for future generations. It implies looking critically into demand and supply, production and consumption, in order to develop management systems that do not threaten ecosystems. Apart from the need to protect the natural resources of a specific area, management systems have to take into account also the needs of the societies that live there. Sustainable development is guaranteed when the balance of economic development and protection of natural and cultural heritage is ensured.

This process cannot occur without involving the local communities. They need to be informed and involved in tourism activities of a specific destination and participate in the protection and promotion of the cultural values of the heritage. Responsibilities and benefits must be shared. The economic and heritage functions of tourism are not mutually exclusive but can be equally beneficial to the different actors in the field – tourism agencies, tourists and local communities. To summarise, the sustainable development of cultural tourism networks requires:

- ► responding to the needs of the local population by involving them;
- ► ensuring sufficient resources for the development of a tourism destination in the long term;
- ► optimising the benefits of travellers;
- ► diversifying tourism offers to ensure a balanced distribution of tourists;
- ► minimising the negative impact of tourism on natural and cultural values;
- ► ensuring educational and awareness-raising programmes for the local communities to get to know their heritage.

Sustainable tourism strategies are needed to ensure the long-term benefits to tourists, local communities and local and national authorities. This also includes a clear definition of the maximum capacity of destinations without degrading the natural or cultural components of sites and without impairing visitor satisfaction. Three forms of carrying capacity are relevant to managing visitors on the Cultural Routes: in terms of natural and cultural resources, in terms of the local communities to tolerate tourism, and in terms of visitor numbers to ensure that the experience is not spoilt by overcrowding.[87]

Cultural Routes link the concepts of cultural tourism and sustainable cultural development. By crossing mainly rural areas, the Cultural Routes ensure that cultural tourism activities are implemented in a sustainable way to protect the tangible and intangible cultural resources of regions that are off the beaten track and to generate benefits to local communities.[88]

Challenges

Cultural tourism interconnects tourism, culture and development in a complex way. This is not a static process but one of constant adaptation, evolution and change, touching upon the relation of local communities with tourists and professionals working in the field of tourism. It also touches upon policy fields in terms of education, infrastructure and planning.

> The overlaps and competing priorities have made it difficult to devise precise policy frameworks for an area such as tourism and culture, and even discussion of the issues involved becomes complex as themes merge and intersect.[89]

ICOMOS points to the potential risks when tourism activities are poorly planned, managed or monitored so that they threaten natural and cultural resources, do not consider the intangible heritage of the local communities, or cause conflicts between visitors and habitants.

85. World Commission on Environment and Development (1987), *Our common future*, Oxford University Press, Oxford, p. 43.
86. ICOMOS (1999), *International Cultural Tourism Charter: Managing tourism at places of heritage significance*, 12th General Assembly, Mexico City.
87. Council of Europe (2020), *Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations*.
88. Council of Europe (2013), *Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification*.
89. Robinson M. and Picard D. (2006), *Tourism, culture and sustainable development*, UNESCO, Paris, p. 14, https://unesdoc.unesco.org/ark:/48223/pf0000147578

With regards to the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube regions, Cultural Routes have the potential to mitigate risks of tourism, in particular the two risks of cultural tourism that are further described[90]:

1. Overtourism;

2. Exploitation of natural and cultural resources.

1) Overtourism

Tourism, including cultural tourism, is not evenly distributed in Europe. The figures for tourism in the Alpine, the Adriatic and Ionian, the Baltic Sea and the Danube regions reveal significant differences in tourism arrivals. While especially in those countries where cultural tourism is still subject to development, mass tourism might be an option to generate fast income sources in the short term. It may also create serious problems in the long term, by irreversibly destroying resources and by creating tension with local communities that might suffer from this kind of tourism.

Cultural tourism runs a risk of being concentrated at major heritage sites. This can lead to the well-known phenomenon of overtourism that threatens the heritage of the places and harms the living conditions of local populations.

However, there is an actual tendency for tourists to look for diversified, unique and individual cultural experiences instead of mass-tourism offers.[91] In other words, cultural tourism must respond to the trend of tourist looking for authentic touristic experiences.[92] Authenticity is an attribute given to a certain cultural activity by the local communities and then presented to and perceived by the tourists. Local communities have to be involved, to ensure that cultural product or activity is presented and perceived as authentic.[93] Authentic touristic experiences are ensured when the number of tourists is well managed so that they cannot spoil the experience of each other.

Furthermore, to successfully address risks of overtourism, there is an increasing demand for market segmentation and diversification of tourism offers, with an increasing interest in ecological "green tourism" to mitigate the negative impact on the environment and the life of people on the ground. Not all tourism destinations have responded to these shifts, however: "these heritage sites are suffering for a lack of innovation because their value proposition has not been evolving consistently with the changing needs of cultural tourism demand."[94]

To summarise: by creating authentic and diversified tourism offers, Cultural Routes can mitigate the risk of overtourism as it can be observed at major tourism destinations.

2) Exploitation of natural and cultural resources

Another risk of tourism, including cultural tourism, is that tourism jobs can be low-paid and seasonal. In this context the trend is

> towards small scale, quality tourism. Niche markets and emerging fields, such as: health tourism, the "silver economy", cultural tourism, sports tourism, gastronomy tourism. As you know, this kind of tourism often builds on local features that make regions "unique".[95]

In Europe, the challenge of tourism can be described as finding the balance to ensure the further development of tourism destinations and offers to become a competitive economic activity, while at the same time protecting the natural and cultural resources of destinations.[96]

---

90. At the time of publication, the Covid-19 pandemic had severely affected both the tourism and cultural sectors.
91. World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284418978
92. MacCannell D. (1976), *The tourist: a new theory of the leisure class*, Shocken, New York.
93. Cohen E. (1988), "Authenticity and commoditization in tourism", *Annals of Tourism Research* Vol. 15, No. 3, pp. 371-86.
94. Bonetti E., Simoni M. and Cercola R. (2014), "Creative tourism and cultural heritage: a new perspective", in Aiello L. (ed.), *Handbook of research on management of cultural products: e-relationship marketing and accessibility perspectives*, IGI Global, Hershey, PA, p. 267.
95. European Commission, *Introductory speech by Commissioner Crețu at the Meeting of Ministers in charge of Tourism from the Danube Region*, https://ec.europa.eu/commission/commissioners/2014-2019/cretu/announcements/introductory-speech-commissioner-cretu-meeting-ministers-charge-tourism-danube-region_en.
96. European Commission (2007), *Agenda for a sustainable and competitive European tourism*, Communication from the Commission, COM(2007) 621 final, Brussels, 19 October.

This problematic issue can be addressed by the so-called sustainable cultural tourism, which refers to different forms of tourism and types of destinations, including the various niche tourism segments. By implementing principles of sustainability, specific needs with regards to the environmental, economic, and socio-cultural development that are affected by touristic activities can be taken care of. Only when ensuring an appropriate balance of these three dimensions, are tourism destinations sustainable in the long term.

Due attention needs to be given to the involvement and participation of all stakeholders from the tourism sector, including tourism enterprises, operators and tourists, but also the political level in the form of local or national governments. Last but not least, the involvement of civil society is fundamental to ensure sustainability, as local communities play an important role in the protection and preservation of heritage.

Sustainable tourism calls for the constant monitoring of impacts in order to detect potential negative effects and mitigate those effects through corrective measures. The United Nations Environment Programme calls for sensitive use of environmental resources to preserve the essential ecological processes that constitute natural heritage and biodiversity. The socio-cultural authenticity of host communities should be preserved by paying attention to their living cultural heritage and traditional values. Travellers should have an intercultural understanding to respect the specifics of the host communities. The socio-economic benefits of tourism should be beneficial to all stakeholders and distributed. Special emphasis should be placed on poverty alleviation, e.g. by ensuring stable employment and income-earning opportunities and social services to host communities.[97]

_____
97. UNEP and World Tourism Organization (2005), Making tourism more sustainable: a guide for policy makers, pp. 11-12, in World Tourism Organization (n.d.), *Sustainable development*, www.unwto.org/sustainable-development

European Union macro-regional strategies

These MRS [macro-regional strategies] have become an integral part of the EU policy framework; they offer strong potential and contribute in a unique and innovative way to cooperation within the EU and with neighbouring countries.[98]

The EU macro-regional strategies provide an opportunity for strengthened transnational co-operation as well as co-ordination between member states but also with third countries. They address those issues that countries cannot solve alone but that request transnational efforts: "The added-value of EU macro-regional strategies, thus, is arguably greatest for those issues which countries or regions cannot solve or satisfactorily address by acting alone, but which require joint responses."[99]

Macro-regional strategies address vast geographical areas and aim at strengthening co-ordination of actors, policies and resources on their transnational agenda. Macro-regional strategies are "integrated frameworks" to achieve economic and social cohesion as well as transnational co-operation between EU-members and third countries. The European Structural and Investment Funds (ESI Funds) programmes support the macro-regional strategies in the achievement of these objectives.[100]

"A European Union (EU) macro-regional strategy is a policy framework which allows countries located in the same region to jointly tackle and find solutions to problems or to better use the potential they have in common (e.g. pollution, navigability, worldwide business competition, etc.). By doing so, they benefit from strengthened cooperation, with the aim of making their policies more efficient than if they had addressed the issues in isolation."[101]

To date, the European Union has adopted four macro-regional strategies.[102] These are accompanied by action plans which respond to new needs and challenges as well as opportunities in the EU macro-regions. These macro-regions encompass 19 EU member states and eight countries which are not members of the EU.[103] The EU strategies for the four macro-regions are subject to the so-called "three no's" principle which governs optimal use of existing financial resources, of existing structures and existing legislation without creating new funds, structures or laws. [104]

---

98. European Commission (2019) : Report form the Commission to the European Parliament , the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation of the EU macro-regional strategies, COM(2019) 21 final, Brussels, 29 January, https://ec.europa.eu/regional_policy/sources/cooperate/macro_region_strategy/pdf/2_implementation_en.pdf

99. Ágh, A., Kaiser, T. and Koller, B. (2011): *The New Horizons for the Cohesion Policy in the European Union: The Challenge of the Danube Strategy* (Budapest: Together for Europe Research Centre and King Sigismund College).

100. European Structural and Investment Funds 2014-2020. *Trade Union Guide.* https://www.etuc.org/sites/default/files/publication/files/ces_brochure_cohesion_avec_liens_en_def_0.pdf.

101. European Commission : *What is an EU macro-regional strategy.* https://ec.europa.eu/regional_policy/sources/cooperate/macro_region_strategy/pdf/mrs_factsheet_en.pdf

102. European Commission (2019) : Report form the Commission to the European Parliament , the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation of the EU macro-regional strategies, COM(2019) 21 final, Brussels, 29 January, https://ec.europa.eu/regional_policy/sources/cooperate/macro_region_strategy/pdf/2_implementation_en.pdf

103. Some countries are only partly covered, meaning that only part of the territory of a country belongs to a macro-region.

104. Council of the European Union (2014), *Council conclusions on the European Union Strategy for the Adriatic and Ionian Region (EUSAIR)*, General Affairs Council meeting, Brussels, 29 September, p. 2, www.adriatic-ionian.eu/wp-content/uploads/2018/04/General-Affairs-Council-Conclusions-29-Sep-2014.pdf

The EU Strategy for the Baltic Sea Region

The Baltic Sea Region, EUSBSR. Source: EU

The first EU strategy was established in 2009 for the Baltic Sea Region (EUSBSR).[105] It includes eight countries: Denmark, Estonia, Finland, Latvia, Lithuania, Poland, Sweden and Germany.[106] Nevertheless, the EUSBSR also foresees co-operation with other countries such as Russia, Iceland, Norway and Belarus[107] which might "benefit from strengthened co-operation contributing to achievement of economic, social and territorial cohesion". [108]

---

105. Routes4U (2019), *Working document – Steering Committee – 2 July 2019*, p. 7, https://rm.coe.int/1680966db8
106. Only part of Germany belongs to the Baltic Sea region, namely Berlin, Brandenburg, Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein.
107. EUSBSR, About, www.balticsea-region-strategy.eu/about/about
108. European Commission (n.d.), Macro-regional strategies, https://ec.europa.eu/regional_policy/en/policy/cooperation/macro-regional-strategies

The EUSBSR lists three objectives, which are divided into 12 sub-objectives (four per objective) and 13 policy areas.[109] They represent the main strategic areas, either in terms of main challenges or key opportunities for the Baltic Sea Region.[110] All sub-objectives and policy areas are strongly interconnected.

The objectives of the EUSBSR are the following:

1) saving the sea;
2) connecting the region;
3) increasing prosperity.

Two policy areas (PA)– culture and tourism – are included under the overall objective of "increasing prosperity".[111] PA Culture focuses on the protection and promotion of cultural heritage and the development of cultural industries in order to foster economic growth of the countries of the Baltic Sea Region.[112] The goal of the PA Tourism is to facilitate international and transnational tourism in the region by attracting visitors from countries beyond as well as within the Baltic Sea Region.[113]

The EUSBSR Action Plan describes the relevance of tourism in the Baltic Sea Region, with constant growth and a pressing need to ensure sustainable use of the cultural and nature heritage[114]. In the field of tourism, the objective is to create a transnational, macro-regional brand to contribute to growth and gross value added, also with a view to assisting remote and rural areas. The problem of the fragmentation of tourism offers and services needs to be addressed: "[the] tourism sector has by its very nature to be sustainable, responsible, innovative and entrepreneurial."[115]

To this end, the following actions are listed.

► Facilitate networking and clustering of tourism stakeholders by strengthening the Baltic Sea Tourism Forum Process and promoting the establishment of a Baltic Sea Tourism Centre.

► Help to mobilise the full potential for sustainable tourism of the Baltic Sea Region by co-ordinating with stakeholders through joint workshops and improving communication for policy area tourism.[116]

The action plan continues that culture could also be considered as a strategic factor contributing to Baltic Sea Region development in several aspects: as a factor of the region's development and as a factor for developing and building society's identity, both at national and transnational level. Culture and creative industries generate GDP and help increase prosperity, thus serving as development multipliers.[117]

Objectives in the fields of culture are:

► promotion of Baltic Sea Region cultural and creative industries;

► promoting creative entrepreneurship within the Baltic Sea Region;

► preserving the Baltic Sea Region cultural heritage across borders;

► efficient framework of Baltic Sea Region cultural co-operation.[118]

There are other priorities in the field of culture, that are more difficult to monitor, such as the development and promotion of a macro-regional cultural identity and cultural diversity of the Baltic Sea Region.

109. EU Strategy for the Baltic Sea Region, EUSBSR : https://www.balticsea-region-strategy.eu/about/about
110. European Commission (2017), *European Union Strategy for the Baltic Sea Region.* Action Plan, Commission Staff Working Document, COM(2009) 248, SWD(2017) 118 final, Brussels, 20 March, https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf
111. Routes4U (2019), *Working document – Steering Committee – 2 July 2019*, p. 10, https://rm.coe.int/1680966db8
112. Council of Europe (2019), *Roadmap for the Baltic Sea Region: heritage protection, cultural tourism and transnational co-operation through the Cultural Routes*, p. 22, https://rm.coe.int/168093415b
113. Ibid., p. 23.
114. European Commission (2017),*Commission staff working document. European Union Strategy for the Baltic Sea Region*, Action Plan, SWD(2017) 118 final, https://www.balticsea-region-strategy.eu/action-plan
115. Commission of the European Communities (2009), *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions; Action Plan concerning the European Union Strategy for the Baltic Sea Region*, Commission Staff Working Document, SEC(2009) 712, Brussels, 10 June, https://ec.europa.eu/transparency/regdoc/rep/2/2009/EN/SEC-2009-712-F1-EN-MAIN-PART-1.PDF
116 EUSBSR, PA Tourism, https://www.balticsea-region-strategy.eu/increase-prosperity/pa-tourism
117. Ibid., p. 54.
118. Ibid., pp. 72-3.

The EU Strategy for the Danube Region

"The EU Strategy for the Danube Region (EUSDR) provides an integrated framework for strengthening this cooperation between nations. Bringing together 115 million people from nine EU member states, three EU candidate countries and two EU neighbour countries, it has an important integrative and cohesive function."[119]

The Danube Region, EUSDR. Source: EU

Following the successful launch of EUSBSR, the EU Strategy for the Danube Region (EUSDR) was developed in 2011. The EUSDR covers 14 countries along the Danube River and its specific characteristic includes the participation of both EU- and non-EU countries.[120]

The region is home to 115 million people and includes nine EU member states – Austria, Bulgaria, Czech Republic, Croatia, Germany,[121] Hungary, Slovak Republic, Slovenia and Romania and five non-EU countries – Bosnia and Herzegovina, Moldova, Montenegro, Serbia and Ukraine.[122]

The EUSDR Action Plan, revised in 2020, is structured in four pillars and 12 priority areas with 85 actions.[123] Each priority area is managed by two countries as Priority Area Co-ordinators (PACs).[124] The four pillars are defined as follows:

1) connecting the Danube Region;

2) protecting the environment in the Danube Region;

119. European Commission (2020) , Commission staff working document. Action Plan replacing staff working document SEC(2010) 1489 final accompanying the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for the Danube Region, SWD(2020) 59 final, Brussels 6 April, p 2, https://danube-region.eu/wp-content/uploads/2020/04/EUSDR-ACTION-PLAN-SWD202059-final-1.pdf

120. EUSDR, The Danube Region, https://danube-region.eu/about/the-danube-region/

121. Only two regions of Germany are covered by the EUSDR: Baden-Wurttemberg and Bavaria.

122. Only four regions of Ukraine are covered by the EUSDR: Odessa, Ivano-Frankivsk, Chernivtsy and Zakarpatya.

123. European Commission (2020) , Commission staff working document. Action Plan replacing staff working document SEC(2010) 1489 final accompanying the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for the Danube Region, SWD(2020) 59 final, Brussels 6 April. https://danube-region.eu/wp-content/uploads/2020/04/EUSDR-ACTION-PLAN-SWD202059-final-1.pdf

124. EUSDR, Our Strategy – 12 Priorities, https://danube-region.eu/about/priority-areas/

3) building prosperity in the Danube Region;

4) strengthening the Danube Region.[125]

Each EUSDR Priority Area has specific targets in order to establish a focus on the ongoing and future activities within the region. Culture and tourism are covered by Priority Area 3, "To promote culture and tourism, people to people contacts", defining seven targets to be achieved:

1) develop a Danube Brand;

2) implement a harmonised monitoring system;

3) develop new and support existing Cultural Routes;

4) develop green tourist products;

5) create a "Blue Book" on cultural identity;

6) preserve cultural heritage and natural values in a sustainable way;

7) promote exchange and networking in contemporary arts field.[126]

The EUSDR puts a strong emphasis on Cultural Routes in the first action plan.[127] As a direct result of the co-operation of Routes4U and EUSDR, the revised action plan focuses even more on the potential of Cultural Routes for cultural tourism:

> The Council of Europe's Routes4U project started its work to foster regional development through some specific tools. For example, the first Routes4U meeting for the Danube Region contributed to identifying the regional needs of the Danube Region with regard to the Cultural Routes Programme and featured three (CultPlatForm21, ART NOUVEAU, Iron Age Danube) of the Danube Transnational Programme pole 5a projects as contributing to already established cultural routes or with potential of being developed into new ones.[128]

Actions in the EUSDR revised action plan are defined as follows:

1) promote sustainable tourism in the Danube Region and capitalise on EUSDR projects in the areas of culture, nature and tourism;

2) support and promote cultural tourism in the Danube Region;

3) invest in sustainable quality products, services, innovative forms and infrastructure in the fields of tourism and culture, promote skills, education and creating jobs in the related areas;

4) develop a "Smart Destination Danube";

5) promote and encourage the development of the cultural activities and creative sectors;

6) promote cultural heritage in the Danube Region.[129]

The EU Strategy for the Adriatic and Ionian Region

"I want to stress that this Strategy [EUSAIR] is far from being only about socio-economic development, or governance. It is about reinforcing the process of European integration. It is about strengthening the ties between the Member States and also about bringing the participating candidate and potential candidate countries closer to the EU".[130]

125. Ibid.
126. EUSDR, Targets, https://danube-region.eu/about/targets/
127. European Commission (2010), *Action Plan, Accompanying document to the European Union Strategy for the Danube Region*, Commission Staff Working Document, SEC(2010)1489 final, Brussels, 8 December, http://ec.europa.eu/regional_policy/sources/docoffic/official/communic/danube/action_plan_danube.pdf
128. Council of the European Union (2020), *Action Plan replacing Staff Working Document SEC(2010) 1489 final accompanying the European Union Strategy for the Danube Region*, SWD(2020) 59 final, 8 April, p. 33, https://data.consilium.europa.eu/doc/document/ST-7252-2020-INIT/en/pdf
129. Ibid.
130. European Commission (2014), *Speech of Commissioner for Regional Policy Corina Crețu at the EU Strategy for the Adriatic and Ionian Region at the occassion of the launch of the EU Strategy for the Adriatic and Ionian Region (EUSAIR), 18 November 2014*

The Adriatic and Ionian Region, EUSAIR. Source: EU

The macro-regional Strategy for the Adriatic and Ionian Region (EUSAIR) was developed in 2014, based on the experience of the Adriatic-Ionian Initiative launched in 2000.[131] The EUSAIR includes eight countries, four of which are EU member states – Croatia, Greece, Italy[132] and Slovenia – while the other four are non-EU countries – Albania, Bosnia and Herzegovina, Montenegro, Serbia.

The Action Plan of the strategy consists of four pillars and focuses on the objectives for the region. Each pillar is co-ordinated by one EU and one non-EU country.

The four pillars and the topics are as follows.

1) Blue Growth promotion of innovation, research and business opportunities in Blue economy, estab-lishment of sustainable seafood production and consumption as well as improvement of sea basin government.

2) Connecting the region (transport and energy networks) – developing transport and energy connectivity within the region and beyond.

3) Environmental quality reduction of sea and air pollution, limitation, mitigation and compensation of soil erosion, halting loss of biodiversity and degradation of ecosystems.

4) Sustainable tourism – development of sustainable tourism. [133]

131. European Commission (2014), *For a prosperous and integrated Adriatic-Ionian Region*, Publications Office of the European Union, Luxembourg, p. 2, www.adriatic-ionian.eu/wp-content/uploads/2018/04/For-a-prosperous-and-integrated-Adriatic-and-Ionian-region.pdf
132. Only the following regions of Italy belong to the Adriatic and Ionian region: Abruzzo, Apulia, Basilicata, Calabria, Emilia Romagna, Friuli Venezia Giulia, Lombardy, Marche, Molise, Sicily, Trentino, Umbria and Veneto.
133. European Commission (2014), *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region*, COM(2014) 357 final, Brussels, 17 June, www.adriatic-ionian.eu/wp-content/uploads/2018/02/com_357_en.pdf

Under pillar 4 of sustainable tourism, two objectives are defined:

1) Diversification of the macro-region's tourism products and services along with tackling seasonality of inland, coastal and maritime tourism demand.

2) Improving the quality and innovation of tourism offer and enhancing the sustainable and responsible tourism capacities of the tourism actors across the macro-region.[134]

The focus of the sustainable tourism pillar lies on the full use of the unexploited potential of the region, combating seasonality and mass tourism impact while improving and diversifying the quality of the tourism offer, as well as involving all potentially interested stakeholders and establishing common standards and rules.[135]

The action plan emphasises tourism as the fastest-growing economic sector in the Adriatic and Ionian Region, but warns that "the full potential of the Region's rich natural, cultural, historic and archaeological heritage is not yet exploited in a sustainable and responsible way".[136] The action plan lists diversification of the tourism offers, reduction of seasonality, creation of better job opportunities and increase of sustainability in tourism. It explicitly mentions creative and cultural industries, as well as cultural entrepreneurship as actions for innovative, creative and diverse tourism offers and services.

The following actions are listed:

1) brand-building of tourist products and services;

2) improving quality of sustainable tourism offer;

3) diversification of the cruise and nautical sectors and enhancement of the yachting sector;

4) sustainable tourism platform on new products and services;

5) sustainable and thematic tourist routes;

6) fostering Adriatic-Ionian cultural heritage;

7) improving accessibility for Adriatic-Ionian tourism products and services;

8) upgrade of Adriatic-Ionian tourism products.[137]

The action on the development of tourist routes in particular is in line with the Cultural Routes of the Council of Europe. The priority of this field of action is to develop transnational routes to display the diverse heritage of the Adriatic and Ionian Region, using different formats such as walking and hiking, cycling and sailing. It focuses on remote areas that are more affected by depopulation, economic decline and isolation.

The EU Strategy for the Alpine Region

"The Alpine region possesses unique geographical and natural features, and constitutes an interconnected macro-region and transit region which has substantial potential for development; whereas, however, specific responses are needed to challenges arising from environmental, demographic, transport, tourism and energy-related issues, seasonality and multi-activity, and coordinated territorial planning could produce better results and added value for territorial cohesion in Alpine and peri-Alpine areas."[138]

134. EU Strategy for the Adriatic and Ionian Region, EUSAIR, https://www.adriatic-ionian.eu/about-eusair/pillars/red-pillar/

135. European Commission (2014), *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region*, COM(2014) 357 final, Brussels, 17 June, p. 10, www.adriatic-ionian.eu/wp-content/uploads/2018/02/com_357_en.pdf

136. European Commission (2014), *Commission staff working document. Action Plan accompanying the document Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region*, Commission Staff Working Document, SWD(2014) 190 final, Brussels, 17 June, p. 5, https://ec.europa.eu/regional_policy/sources/cooperate/adriat_ionian/pdf/actionplan_190_en.pdf

137. Ibid, p. 53 ff.

138. European Parliament (2016), *EU strategy for the Alpine region. European Parliament resolution of 13 September 2016 on an EU Strategy for the Alpine region (2015/2324(INI))*, https://www.alpine-region.eu/sites/default/files/uploads/page/24/attachments/peresolution-13set2016.pdf

EU Strategy for the Alpine Region

European Commission
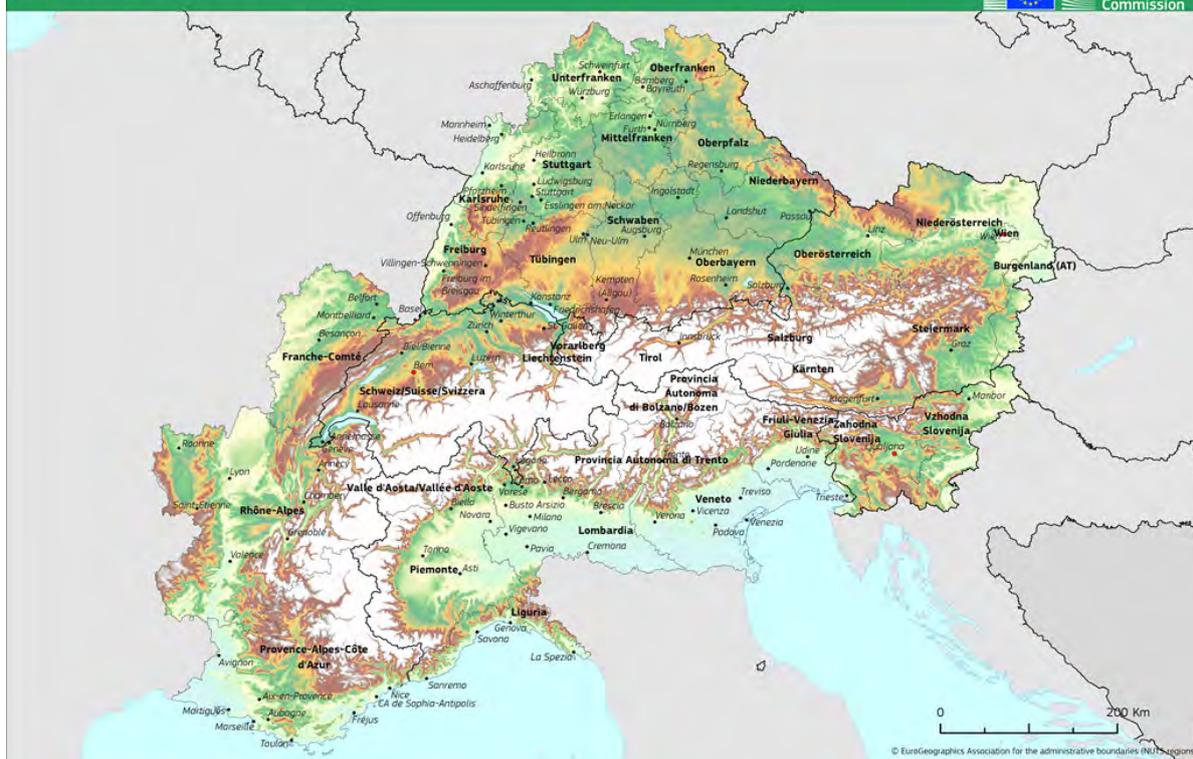
The Alpine Region, EUSALP. Source: EU

The latest strategy of the European Union was developed in 2015 and is dedicated to the Alpine Region. Seven countries are covered by the strategy: Five EU member states – Austria, France,[139] Germany,[140] Italy,[141] Slovenia and two non-EU countries – Switzerland and Liechtenstein. Together, they constitute 48 territorial units and include more than 80 million people.[142]

The reason behind the creation of the EU Strategy for the Alpine Region lies in the existence of such challenges as economic globalisation, demographic trends, vulnerability to climate change, energy demand, a high degree of seasonality and significant disparities among areas,[143] and the necessity of tackling them.

The strategy identifies three thematic policy areas and priorities related to them:[144]

► Economic growth and innovation – fair access to job opportunities, building on the high competitiveness of the region:
  • Action 1 – to develop an effective research and innovation ecosystem;
  • Action 2 – to increase the economic potential of strategic sectors;
  • Action 3 – to improve the adequacy of the labour market, education and training in these strategic sectors.

► Mobility and connectivity – sustainable internal and external accessibility for all:
  • Action 4 – to promote inter-modality and interoperability in freight and passengers transport;
  • Action 5 – to connect people electronically and promote accessibility to public services.

► Environment and energy – a more inclusive environmental framework for all and renewable and reliable energy solutions for the future:
  • Action 6 – to preserve and valorise natural resources, including water and culture resources;
  • Action 7 – to develop ecological connectivity in the EUSALP territory;

---

139. Only Franche-Comté, Provence-Alpes Côte d'Azur and Rhône-Alpes belong to the Alpine region.
140. Only Baden-Württemberg and Bavaria are covered by the strategy.
141. Only Bozen, Friuli Venezia Giulia, Liguria, Lombardy, Piedmont, Trento, Valle d'Aosta and Veneto are part of the Alpine region.
142. EUSALP, EU Strategy for the Alpine Region, www.alpine-region.eu/eusalp-eu-strategy-alpine-region
143. Ibid.
144. EUSALP, The objectives, www.alpine-region.eu/objectives

- Action 8 – to improve risk management and to better manage climate change including major natural risks prevention;
- Action 9 – to make the territory a model region for energy efficiency and renewable energy.[145]

The cultural dimension and tourism are mainly covered by Action 2 – to increase the economic potential of strategic sectors – and Action 6 – to preserve and valorise natural resources, including water and cultural resources. The goal of Action Group 2 is to improve the economic and social environment,[146] while Action Group 6 is focused on preserving and sustainably valorising the natural and cultural heritage of the Alpine Region to enable future generations to enjoy the unique area of the Alps.[147]

The EUSALP action plan specifies tourism as an important economic factor, as when compared to the European Union, around 15% of the total nights spent in tourist accommodation by non-residents of European tourism concentrates in this region.[148] SMEs are the most important tourism actors with regards to economic development and employment. Tourism sectors listed are agro-tourism and health tourism, while cultural tourism is not explicitly listed.[149] While the action plan emphasises the region's outstanding natural and cultural heritage, as reflected by its UNESCO World Heritage status, it focuses on the natural richness of the Alps:

> there is still scope to find innovative ways of valorising local products, benefiting local Alpine communities, ensuring the authentic nature of these products, and providing local business opportunities (research and innovation, manufacturing and marketing) … valorisation is possible with regard to human settlements (art, buildings and churches). In this regard, exchange of experiences and best practices among stakeholders involved in these sectors is essential.[150]

145. European Commission (2015), Commission staff working document. Action Plan accompanying the document Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Alpine Region, Commission Staff Working Document, SWD(2015) 147 final, Brussels, 28 July, https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf
146. EUSALP, Action Group 2, www.alpine-region.eu/action-group-2
147. EUSALP, Action Group 6, www.alpine-region.eu/action-group-6
148. European Commission (2015), Commission staff working document. Action Plan accompanying the document Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Alpine Region, Commission Staff Working Document, SWD(2015) 147 final, Brussels, 28 July, p.14, https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf Numbers are given for 2009 and 2013.
149. Ibid, p. 14
150. Ibid., p. 31

Executive summary of the studies

Methodology

The following studies are based on theoretical and empirical work, including literature reviews, data collection, case studies, calculations and questionnaires to gather and analyse data to assess the economic impact of the Cultural Routes of the Council of Europe in the four EU macro-regions.

The theoretical work contained a broad analysis of the existing documentation, such as the study on the impact of Cultural Routes on SMEs' innovation and competitiveness,[151] the Routes4U roadmaps analysing the Cultural Routes in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Region[152] and the action plans for the EU strategies.[153] Web resources were used, relating to the Enlarged Partial Agreement on Cultural Routes, Routes4U, the European Institute of Cultural Routes, EUSAIR, EUSALP, EUSBSR and EUSDR. Examples and best practices were compiled to illustrate the socio-economic dimensions of the Cultural Routes. The literature review summarised and synthesised existing evidence. On the basis of this evidence, new ideas were developed and suggestions for future research were made. The introduction of the studies provides an overview about the research question, access to a literature database and evaluation methods.

The empirical part contained four surveys that were conducted in the timeframe from 2017 to 2019 among professionals working for the Cultural Routes of the Council of Europe, crossing the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Regions. The criterion for the selected Cultural Routes was that they should cross at least three countries of the respective macro-region, so have a macro-regional presence.

Questions included the impact of Cultural Routes activities on local economies and their importance as promoters of employment. Specific examples and data on the impact of Cultural Routes on social inclusion and the involvement of communities in cultural and touristic activities were gathered. Data on the funding awarded to Cultural Routes through applying to the call for proposals for transnational programmes, as well as information on activities implemented through this funding and on their outcomes in terms of contribution to development, were requested.

Another part of the questionnaire focused on the management of Cultural Routes, including data on numbers of visitors, membership trends in terms of expansion or reduction of network members, co-operation with local SMEs, especially with innovative and creative industries, visibility and outreach to communities and stakeholders. Benefits and challenges for the creation of Cultural Routes in the four macro-regions were identified. Data were compiled on the activities aimed at the protection and promotion of tangible and intangible heritage. The social participation of local communities in the activities of Cultural Routes was analysed.

All studies contain an assessment to identify needs, gaps and challenges with regards to the implementation of Cultural Routes, strengthening regional development through Cultural Routes, including concrete examples and recommendations.

Study on the economic impact of Cultural Routes in the Adriatic and Ionian Region

The study analyses the potential of Cultural Routes to promote the economic and social growth of the Adriatic and Ionian Region through regional development, cultural co-operation and social cohesion. The study pays particular attention to the question of how the Cultural Routes improve the accessibility to natural and cultural resources in remote areas, which are less developed or depopulated. For the Adriatic and Ionian Region, those areas are rural and mountainous, since coastal tourism is usually well developed and promoted in the region even though facing challenges linked to seasonality.

Another focus of the study is the work of the Cultural Routes on developing actions in the framework of multi-level governance, as they foster regional co-operation among multilevel stakeholders. And finally, the last part of the study analyses the participation of local communities. Since locals know the history of a cultural site and appreciate the necessity for its protection and preservation, they can maintain its memory and cultural identity.

---

151. Council of Europe (2011), *Impact of European Cultural Routes on SMEs' innovation and competitiveness*, Provisional edition, Council of Europe Publishing, Strasbourg.
152. Council of Europe, Routes4U Project, Publications, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/publications
153. Council of Europe, Routes4U Project, Reference texts, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/reference-texts

In January 2020, the Adriatic and Ionian macro-region is crossed by 28 of the 38 Cultural Routes of the Council of Europe. Most of these Cultural Routes cross Italy, while Montenegro and Bosnia and Herzegovina have just one Cultural Route each. Due to the large number of Cultural Routes in the region, only selected routes were studied and analysed by the expert. The criterion for being chosen was the requirement of crossing at least three counties of the Adriatic and Ionian macro-region. Cultural Routes received the questionnaire on management structures, which asked about network management, transnational co-operation and stakeholders (both public and private).
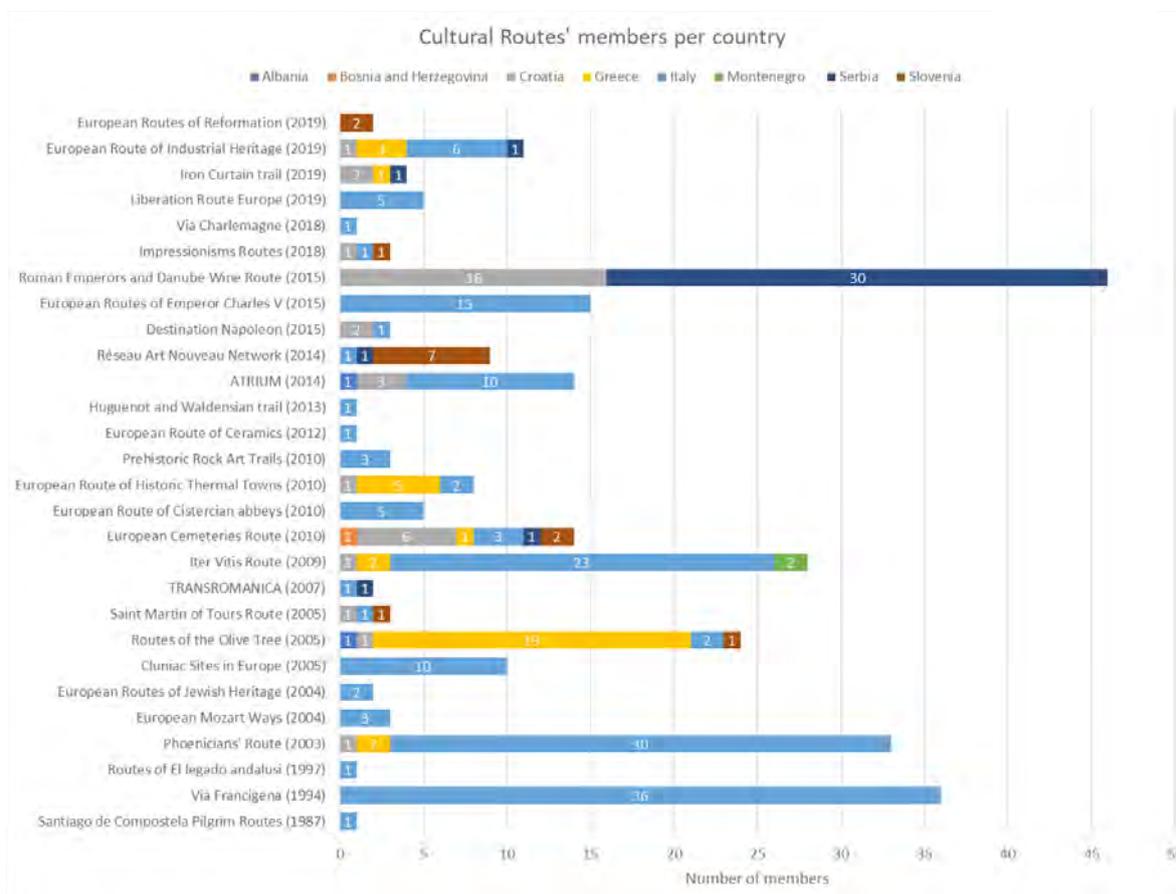
Cultural Routes in the Adriatic and Ionian Region, January 2020, Source: Routes4U

The study describes the change of tourism worldwide in the 21st century. Due to new developments in communication technologies, tourism agencies for organised group trips are becoming less used, as tourists become more individual in organising their travels on their own. Today, the tourist searches for memorable experiences and emotions to live and share. The challenge lies in the capacity of destinations to provide a tourist with new experiences and emotions, as well as high-grade services such as environmental and landscape quality, local cultural heritage and local traditions, scope to carry out exciting and playful activities, and a fundamental relationship with the local population.

This leads to two different types of tourism: the first is the growth of "all-inclusive" deals, where people choose to spend their limited time in secure areas, difficult to access from the outside, in so-called "happy islands". The purpose is to escape from everyday life to an often artificial fantasy environment, eliminating as much as possible the potential risks of an autonomous holiday. The second trend is the search for authentic and individual travel experiences, where the trip is organised individually and is motivated by the wish to get to know local populations and less-visited places.

With both trends, people search for unforgettable experience and positive emotions, which can be shared via social media. This so-called "emotional" tourism is a segment that has grown in recent years. In this context, cultural tourism linked to the Cultural Routes, for example to discover rural traditions, or regional culinary, wine and olive cultural productions, is predicted to become a trend in the coming years, with a potential for expansion and economic growth.

The study underlines that nowadays, tourists have an active role as promoters of tourism destinations through social media. This type of traveller is eager to explore, learn and meet new people – locals who can provide an authentic cultural experience.

The study further analyses how the existing Cultural Routes crossing the Adriatic and Ionian Region can strengthen the regional development and implement the objectives identified in the EU Strategy for the Adriatic and Ionian Region. Thus, focusing on themes of symbolic importance to European culture and identity, the Cultural Routes contribute to the development of less-known destinations through cultural exchange and increasing their "glocal" dimension. [154]

Although tourism is one of the fastest-growing economic activities in the Adriatic and Ionian Region, its potential remains to be fully exploited. Hence, a list of actions that can be implemented by Cultural Routes networks in the region is provided. The Cultural Routes have potential for regional development, creation of SMEs, and social participation in cultural activities based on a common cultural heritage. This participation of local communities in innovative and creative projects is listed as one of the most important aspects of Cultural Routes creation.

The study focuses on seven selected Cultural Routes to analyse the state of the art of their development, and whether they already are or could become vectors of regional development in the Adriatic and Ionian Region:

1) Phoenicians' Route;
2) Routes of the Olive Tree;
3) Saint Martin of Tours Route;
4) Iter Vitis Route;
5) European Cemeteries Route;
6) European Route of Historic Thermal Towns;
7) ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Memory.

According to the expert, the further development of Cultural Routes can be enhanced, while stable success can be made only with the political support of regional, national and local authorities. There are obstacles to the further development of Cultural Routes, such as financial capacity. The most common critical issues, as well as positive aspects, are set out in the conclusion of the study.

The study also describes the importance of the Cultural Routes in the Adriatic and Ionian Region in terms of existing potential in combating depopulation and ageing in inland areas, as well as isolation and underdevelopment of rural areas. Cultural Routes can introduce a new concept, the "local cultural district", especially in areas "in need" and with new tourism trends to involve local communities.

The positive effects include:

1) revitalisation of cultural and natural heritage for economic development;
2) development of sustainable and responsible tourism;
3) promotion of traditional crafts and creation of new types of economy, creation of distinctive high-quality local products with the involvement of local people;
4) valorisation of local history and traditions;
5) employment and education of the local population.

The list of recommendations is divided into regional co-operation, cultural co-operation, economic development, sustainable tourism, accessible tourism, training and capacity building, intercultural and interreligious dialogue, branding and promotion, information and communication technologies.

Study on the economic impact of Cultural Routes in the Alpine Region

The study states that the world's major tourism destinations face a new dilemma. On one side, the tourism sector has further developed with a positive impact on economic growth. On the other hand, the phenomenon of overtourism in some destinations negatively affects both territories and local communities.

In view of these developments, the Cultural Routes of the Council of Europe constitute a new concept to revitalise and present cultural heritage in a broader sense and promote destinations that are not yet well known.

_____
154. Reflecting or characterised by both local and global considerations, https://www.lexico.com/definition/glocal

The Cultural Routes have been further developed in recent years, in line with the key trends of cultural tourism. They encourage locals to participate in cultural activities in order to protect and promote their cultural heritage. Locals transmit the heritage, as they understand its meaning and value to the fullest. Cultural Routes have a potential to contribute to the creation of SMEs and the development of cultural tourism product and services.

The research focuses on the implementation of 28 Cultural Routes in the Alpine Region and their economic impact. This impact is measured by determining the value created in economic, social and cultural terms.
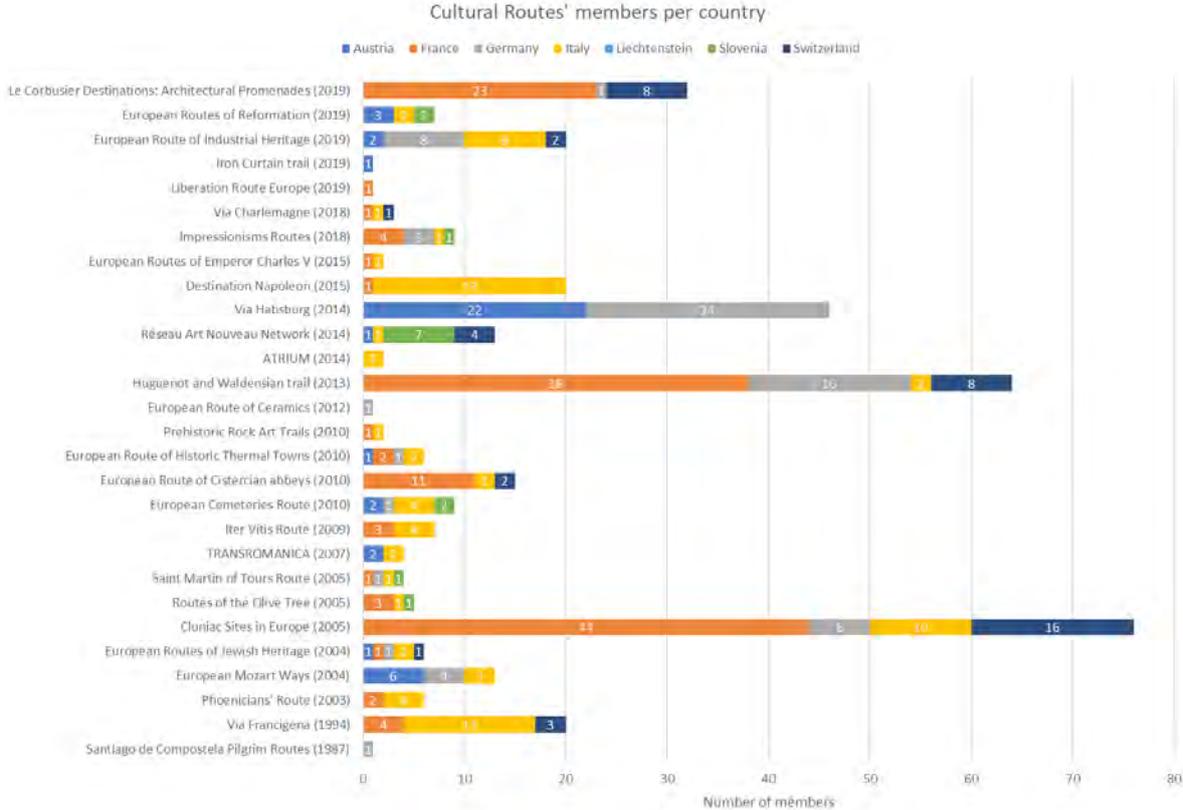
Cultural Routes members in the Alpine Region, January 2020. Source: Routes4U

The analysis of the socio-economic impact of the Cultural Routes includes a description of technologies of accountability. The study concludes that the use of information and communications technologies (ICT) from an accountability perspective can support social inclusion, the creation of economic, social and cultural value, and good relationships between residents and visitors.

The first section of the study presents an empirical analysis of the Cultural Routes of the Alpine Region, looking at the different activities listed on the sites in qualitative and quantitative terms. It concludes with a review of the Cultural Routes' activities as well as an evaluation of the socio-economic impact that the Cultural Routes have on their territories. A brief description of the information provided by the website of each Cultural Route, highlights of the level of interaction on a site, and the number and type of language options are presented accordingly, as well as common issues related to the webpages of the Cultural Routes.

According to the study, some Cultural Routes are more focused than others on tourists, e.g. the Santiago de Compostela Pilgrim Routes and Via Francigena. The study recommends the creation of a shared brand to display the links within the Alpine Region. This could be strengthened through further management co-operation in order to limit the range of interpretations of each Cultural Route. Good practices to increase coherence of activities of Cultural Routes in the Alpine Region are given. The study provides recommendations aiming how to improve accountability from a managerial perspective.

Another section is dedicated to the review of a value model and a territory value chain (TVC) as a tool to measure the socio-economic value created by the Cultural Routes and as an instrument of creative tourism. At the end of this section, a data description and general overview in terms of hospitability, number of arrivals and overnight stays, as well as the potential limitations and caveats regarding the method used for measuring

the impact of Cultural Routes, are presented and suggestions are provided. The study closes with recommendations on future research on the economic impacts and benefits of Cultural Routes in the Alpine Regions.

Study on the economic impact of Cultural Routes in the Baltic Sea Region

The study provides an overview over the Cultural Routes crossing the Baltic Sea Region. In January 2020, the Baltic Sea Region is crossed by 20 of the total of 38 Cultural Routes of the Council of Europe.
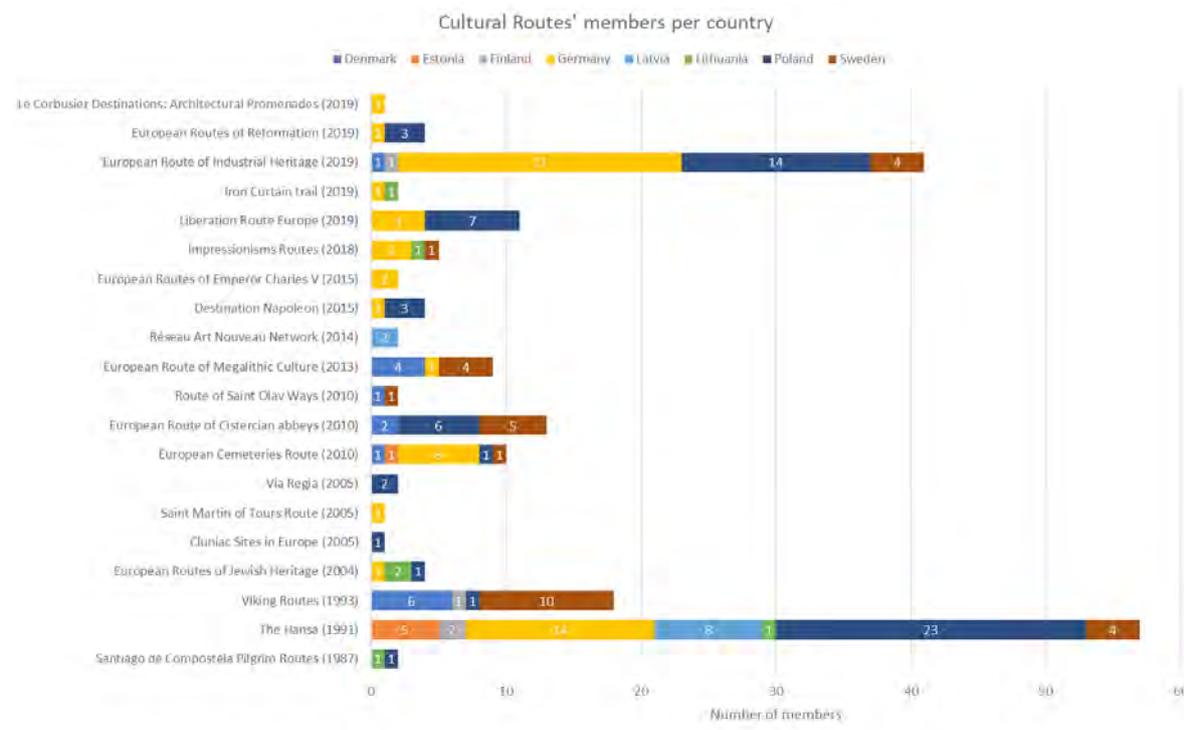
Cultural Routes in the Baltic Sea Region, January 2020. Source: Routes4U

The themes are diverse and provide an opportunity to experience the different aspects of heritage that are present in the Baltic Sea Region and thus form part of the heritage and identity of this macro-region. While Cultural Routes are by definition European networks and of European value, their heritage can be representative for a specific region and dispose a macro-regional value.

The study for the Baltic Sea Region consists of three complementary parts:

1) Case studies;
2) Questionnaire evaluation;
3) Social media analysis.

In the study, examples of the good practices of the Cultural Routes are divided into four themes: regional development, cultural co-operation, social cohesion and other activities. Each group lists different approaches of the Cultural Routes as to how to promote their theme and how to make people interested and eager to discover the tangible and intangible heritage related to it.

Examples of the regional development theme include European Routes of Charles V, European Cemeteries Route, Routes of Saint Olav Ways, Liberation Route Europe, Santiago de Compostela Pilgrim Routes and the Hansa.

Best practices of Cultural Routes in the field of cultural co-operation field are Viking Routes ("Follow the Viking" project) and European Route of Industrial Heritage ("Work it OUT!"). Under the social cohesion theme, the Liberation Route Europe "History through their EYES" project, the "YouthHansa" activity and the Cluniac Kids project of the Fédération Européenne Des Sites Clunisiens are listed. The study also looks at examples such as the Industrial Barometer of the European Route of Industrial Heritage, and the cycling and donating initiative of the Iron Curtain Trail.

Each of the above-mentioned activities can be an impetus to other Cultural Routes to make their cultural heritage more visible and recognisable, and to motivate people to investigate the cultural diversity of Europe in general. To this end, recommendations are listed at the end of each paragraph.

Another part of the study describes the survey, revealing the importance of the retrieval of data that is represented in a structured way so that it can be compared and further processed. While not all of the Cultural Routes passing through the Baltic Sea Region answered the questionnaires or sent their data, the information received through the survey allows recent trends to be identified, providing a general picture of the Cultural Routes and their impact on regional development in the Baltic Sea Region.

In addition to the survey, a social media analysis was conducted. The websites of all the Cultural Routes in the Baltic Sea Region were examined. Their social media presence via Facebook, Instagram, Twitter, Snapchat, YouTube etc. was analysed, looking at how and to whom the activities were presented.

The last chapters of the study focus on the financial aspect of Cultural Routes, how they ensure the implementation of activities, what their economic impact is and what potential sources of financing there are.

To summarise, the report provides an overview about the functioning of Cultural Routes, their practices and approaches, as well as about their economic impact on the Baltic Sea Region.

Study on the economic impact of Cultural Routes in the Danube Region

The study starts with a description of the methodology used to gather the necessary information for:
- ► an analysis of the current implementation of the Cultural Routes in the Danube Region;
- ► needs assessment – identification of needs, gaps and challenges regarding implementation of the Cultural Routes in the Danube Region; and
- ► recommendations on transnational and trans-sectoral policies on how to strengthen regional development through the Cultural Routes.

In January 2020, 25 Cultural Routes cross the Danube Region, 11 of which were studied in the research, chosen according to the number of countries involved (minimum three).
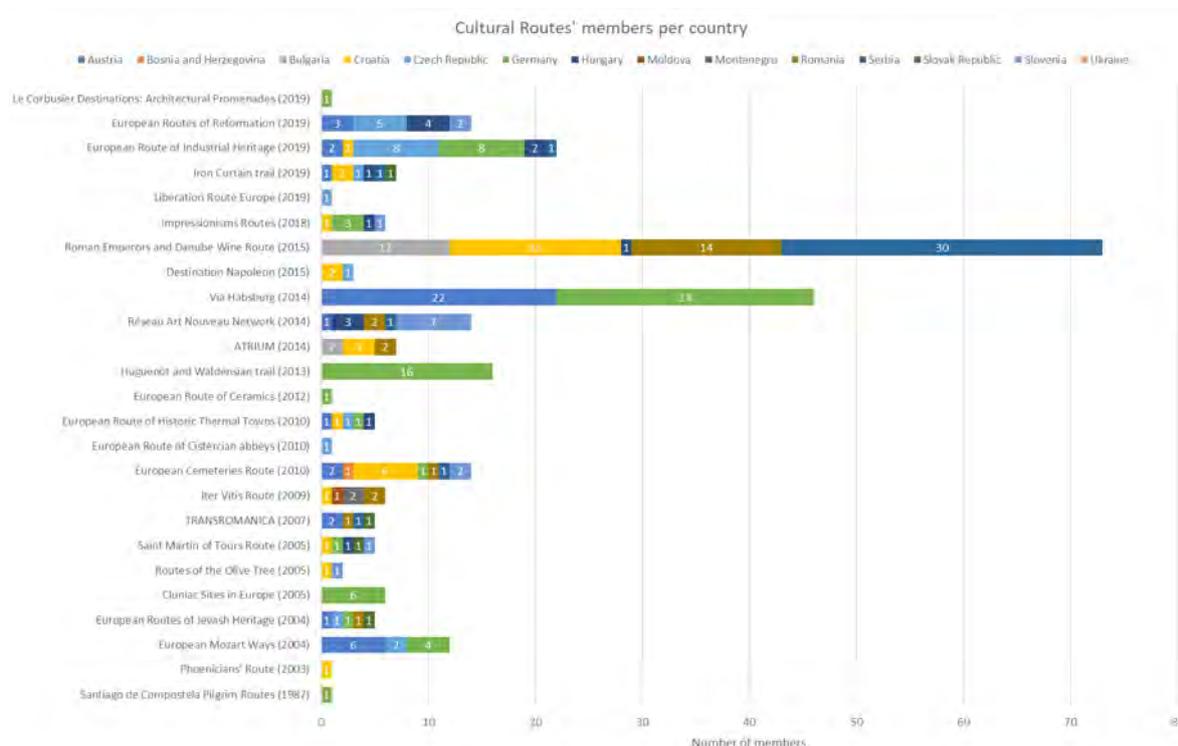
Cultural Routes in the Danube Region, January 2020. Source: Routes4U

The professionals of the selected Cultural Routes received a questionnaire with 20 open-ended questions to be answered.

The study provides a description of the changing nature of cultural tourism according to the UNWTO "Tourism and culture synergies" report (2018). It emphasises the trend of further growth in the cultural tourism sector over the following five years, which might produce positive socio-cultural and economic effects for the population of a specific cultural area.

The study then provides explanations on cultural tourism that can refer to different types of areas, such as rural, mountain or urban regions. It can contribute to reducing the negative effects of seasonality in tourism, mainly through cultural policies for fostering cultural tourism. In this context, Cultural Routes can also contribute to local economies and societies as they work on a sustainable tourism model, building on local knowledge and skills, in addition to often promoting lesser-known destinations – 90% of the Cultural Routes go through rural areas.[155]

Nowadays, the cultural tourism market is diversified and fragmented into many different niches in order to be able to attract different types of travellers. Different factors are listed as the main reason for a potential tourist not being interested in a cultural site or monument: incompatibility with tourism due to their opening hours, inaccessibility due to the lack of capacities, difficult access or lack of additional amenities and infrastructure.

The study provides an overview of the process of commercialisation or commoditisation in the Danube Region by which things and activities come to be evaluated primarily in terms of their exchange value, in the context of trade, thereby becoming goods and services. Developed exchange systems, in which the exchange value of things and activities is stated in terms of prices, then form a market.

Culture becomes a process whereby local individuals or groups engage in cultural activities to which certain meanings are attached, into a "product" for which an image and identity is created and which is marketed through a marketing campaign. According to the study, countries in the Danube Region should invest in cultural tourism management to create a unique product and offer a tourist consumer an experience based on the principles of preservation, utilisation and promotion.

Nowadays, there is a variety of cultural tourism motives (religious, artistic, gastronomic, educational, cultural, etc.), which led to the appearance of corresponding types of activity (pilgrimages, cruises, sojourns, apprenticeships, etc.) and can be described with some practical examples (Vatican, paths of Marco Polo, Baroque paths in Europe, culinary academies, study travel, etc.).

The study puts an emphasis on the difference between preserving cultural heritage by local communities and presenting cultural heritage to tourists. Each process requires the protection and preservation of cultural heritage to ensure sustainability. The opening of a site requires the involvement of a third party in form of a presenter or mediator whose role is to attract and provoke curiosity, present and inform – not by mere provision of information, but rather by something motivating interest and emotion.

The study identifies three areas of possible benefits of cultural goods and services:

1) benefits of traditional fulfilment or satisfaction offered by culture: aesthetic and artistic values, educational values, historical values;
2) economic benefits in terms of culture directly generating productive services;
3) social or common benefits associated with information, communication and social integration of young people, nation-building and image-branding.

The second section starts with the description of the European Union strategies for the macro-regions in general and the EU Strategy for the Danube Region (EUSDR) in particular. Cultural tourism in the Danube Region is led by Austria, followed by Croatia and Germany. There are low visitor figures for hotels and similar types of accommodation in candidate and potential candidate countries, as well as the non-EU country Moldova. However, positive developments between 2008 and 2015 indicate that tourists are slowly discovering destinations in these less-visited countries. The tourism attraction of the Danube Region is still insufficiently analysed in a touristic and economic sense, but the region has a great potential and the expert emphasises that more (multidisciplinary) efforts should be made in order to design attractive tourism products related to the Cultural Routes with the involvement of local communities for further economic and social development of the area.

The section providing analysis of the Cultural Routes in the Danube Region describes the distribution of the 25 Cultural Routes located in 13 countries out of the 14 in the region (no Cultural Route has so far been established in the Ukrainian part of the Danube Region). Some Cultural Routes are well represented in the Danube Region, such as the Roman Emperors and Danube Wine Route or the European Cemeteries Route, but there

---

155. European Commission (n.d.), Cultural tourism, https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en

is no Cultural Route passing through every state of the Danube Region. The Cultural Routes' members are not distributed in a geographically balanced manner, with the highest proportion being cities or municipalities, followed by cultural organisations and tourism stakeholders.

Activities of the 11 selected Cultural Routes, both implemented and planned, concerning regional development, cultural co-operation and social cohesion are provided for the years 2017 to 2019. The Cultural Routes contribute to local communities, in terms of economic development and employment, via creation of tourism SMEs and implementation of varied innovative practices. The study lists information from eight Cultural Routes on the impact of their activities on the local economy. A profitable management of a Cultural Route necessarily involves partnerships with local development agencies, tour operators and incoming travel agencies – destination management companies (DMCs). DMCs are not traditional tourist intermediary agencies but rather companies (entrepreneurs) using their extensive knowledge of local tourist resources to offer combined and diversified tourism products and services such as trips, package arrangements.

The study contains a recommendation to develop tourism under a common regional brand of the Danube Region and the further development of transnational co-operation within the region in order to improve cohesion and increase competitiveness through regional co-operation.

The study describes funding awarded to Cultural Routes and activities organised with this funding. In defining obstacles and challenges, the Cultural Routes provide guidelines and recommendations on how to apply for funding. It also examines the management of Cultural Routes, such as number of visitors, membership trends in terms of expansion or reduction of network members, visibility of communication and outreach to communities and stakeholders.

The last part of study contains a needs assessment for the Cultural Routes for strengthening regional development in the Danube Region. It contains information on needs and shortcomings, gaps and challenges, suggestions for solutions. It also provides recommendations how the Cultural Routes can increase the visibility of their impact on the regional development of the Danube Region. The research study ends with the list of recommendations divided into different categories on the involvement of local communities, on funding, on management and needs assessment.

Bibliography

Bonetti E., Simoni M. and Cercola R. (2014), "Creative tourism and cultural heritage: a new perspective", in Aiello L. (ed.), *Handbook of research on management of cultural products: e-relationship marketing and accessibility perspectives*, IGI Global, Hershey, PA.

Cohen E. (1988), "*Authenticity and commoditization in tourism*", *Annals of Tourism Research* Vol. 15, No. 3, pp. 371-86.

Commission of the European Communities (2009), *Action Plan concerning the European Union Strategy for the Baltic Sea Region*, Commission Staff Working Document, SEC(2009) 712, Brussels, 10 June, https://ec.europa.eu/transparency/regdoc/rep/2/2009/EN/SEC-2009-712-F1-EN-MAIN-PART-1.PDF

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

Council of Europe (1985), *Convention for the Protection of the Architectural Heritage of Europe*, Granada 1985, https://www.coe.int/en/web/culture-and-heritage/granada-convention

Council of Europe (1987), Santiago de Compostela Declaration, Santiago de Compostela, 23 October 1987, https://rm.coe.int/16806f57d6

Council of Europe (1992) : *European Convention for the Protection of the Archaeological Heritage*, London, 6 June 1969, https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/066

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

Council of Europe (2001), Promoting the policy debate on social exclusion from a comparative perspective, Trends in Social Cohesion, No. 1, Council of Europe Publishing, Strasbourg, www.coe.int/t/dg3/socialpolicies/socialcohesiondev/source/Trends/Trends-01_en.pdf

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 (2008), White Paper on Intercultural Dialogue: Living Together As Equals in Dignity, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-

Council of Europe (2011), Impact of European Cultural Routes on SMEs' innovation and competitiveness, Provisional Edition, Council of Europe Publishing, Strasbourg.

Council of Europe (2013), *Final statement*, 10th Council of Europe Conference of Ministers of Culture, Moscow, 15-16 April, https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806a2de6

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

Council of Europe (2013), Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification.

Council of the European Union (2014), Council conclusions on the European Union Strategy for the Adriatic and Ionian Region (EUSAIR), General Affairs Council meeting, Brussels, 29 September, www.adriatic-ionian.eu/wp-content/uploads/2018/04/General-Affairs-Council-Conclusions-29-Sep-2014.pdf

Council of Europe (2015), *Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes*, Council of Europe Publishing, Strasbourg.

Council of Europe (2015), Namur Declaration, Namur, 24 April, https://rm.coe.int/16806a89ae

Council of Europe (2017), Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century, CM/Rec(2017)1, 22 February 2017, https://rm.coe.int/16806f6a03

Council of Europe (2019), Roadmap for the Adriatic-Ionian Region: heritage protection, cultural tourism and transnational cooperation through the Cultural Routes, https://rm.coe.int/16808ecc0a

Council of Europe (2019), Roadmap for the Adriatic-Ionian Region: heritage protection, cultural tourism and transnational cooperation through the Cultural Routes, https://rm.coe.int/roadmap-for-alpine-region-strengthening-regional-development-through-t/1680997283

Council of Europe (2019), Roadmap for the Baltic Sea Region: heritage protection, cultural tourism and transnational co-operation through the Cultural Routes, https://rm.coe.int/168093415b

Council of Europe (2019), Roadmap for the Danube Region: strengthening regional development through the Cultural Routes of the Council of Europe, https://rm.coe.int/168094b571

Council of Europe (2020), *Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations*.

Council of Europe (2020), Local and regional development in the EU macro-regions: Cultural Routes and SMEs.

Council of the European Union (2020), Action Plan replacing Staff Working Document SEC(2010) 1489 final accompanying the European Union Strategy for the Danube Region, SWD(2020) 59 final, 8 April, https://data.consilium.europa.eu/doc/document/ST-7252-2020-INIT/en/pdf

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

European Commission (2007), Agenda for a sustainable and competitive European tourism, Communication from the Commission, COM(2007) 621 final, Brussels, 19 October.

European Commission (2010): Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for Danube Region. COM(2010) 715 final, Brussels, 8 December, https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A52010DC0715

Commission of the European Communities (2009), *Commission staff working document accompanying the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions; Action Plan concerning the European Union Strategy for the Baltic Sea Region*, Commission Staff Working Document, SEC(2009) 712, Brussels, 10 June, https://ec.europa.eu/transparency/regdoc/rep/2/2009/EN/SEC-2009-712-F1-EN-MAIN-PART-1.PDF

European Commission (2014), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region, COM(2014) 357 final, Brussels, 17 June, www.adriatic-ionian.eu/wp-content/uploads/2018/02/com_357_en.pdf

European Commission (2014), Commission staff working document. Action Plan accompanying the document Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region, Commission Staff Working Document, SWD(2014) 190 final, Brussels, 17 June, p. 5, https://ec.europa.eu/regional_policy/sources/cooperate/adriat_ionian/pdf/actionplan_190_en.pdf

European Commission (2014), For a prosperous and integrated Adriatic-Ionian Region, Publications Office of the European Union, Luxembourg, www.adriatic-ionian.eu/wp-content/uploads/2018/04/For-a-prosperous-and-integrated-Adriatic-and-Ionian-region.pdf

European Commission (2015), *Commission staff working document. Action Plan accompanying the document Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Alpine Region, Commission Staff Working Document,* SWD(2015) 147 final, Brussels, 28 July, https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf

European Commission (2019) : Report form the Commission to the European Parliament , the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation of the EU macro-regional strategies, COM(2019) 21 final, Brussels, 29 January, https://ec.europa.eu/regional_policy/sources/cooperate/macro_region_strategy/pdf/2_implementation_en.pdf

European Commission (2020) , *Commission staff working document. Action Plan replacing staff working document SEC(2010) 1489 final accompanying the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for the Danube Region*, SWD(2020) 59 final, Brussels 6 April. https://danube-region.eu/wp-content/uploads/2020/04/EUSDR-ACTION-PLAN-SWD202059-final-1.pdf

European Commission (n.d.), Cultural tourism, https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en

European Commission (n.d.), Intercultural dialogue, https://ec.europa.eu/culture/policy/strategic-framework/intercultural-dialogue_en

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

European Commission (n.d.), The small business act for Europe, https://ec.europa.eu/growth/smes/business-friendly-environment/small-business-act_en

European Environment Agency (2017), Landscapes in transition. An account of 25 years of land cover change in Europe, www.eea.europa.eu/publications/landscapes-in-transition

European Parliament (2016), EU strategy for the Alpine region. European Parliament resolution of 13 September 2016 on an EU Strategy for the Alpine region (2015/2324(INI)), https://www.alpine-region.eu/sites/default/files/uploads/page/24/attachments/peresolution13set2016.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

European Travel Commission (2020), European tourism 2019: trends & prospects, Quarterly report (Q4/2019), ETC, Brussels.

European Travel Commission and World Tourism Organization (2009), Handbook on tourism destination branding, UNWTO, Madrid.

Giulietti S., Romagosa F., Fons-Esteve J. and Schröder C. (2018), Tourism and the environment: towards a reporting mechanism in Europe, European Topic Centre on Urban, Land and Soil Systems report (ETC/ULS), www.sepa.gov.rs/download/strano/ETC_TOUERM_report_2018.pdf

Guccio C., Lisi D., Mignosa A. and Rizzo I. (2018), "Does cultural heritage monetary value have an impact on visits? An assessment using official Italian data", Tourism Economics Vol 24, No. 3, pp. 297-318.

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

International Conference on Responsible Tourism in Destinations (2002), Cape Town Declaration, Cape Town, https://responsibletourismpartnership.org/cape-town-declaration-on-responsible-tourism/

MacCannell D. (1976), The tourist: a new theory of the leisure class, Shocken, New York.

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

Noonan D. and Rizzo I. (2017), "Economics of cultural tourism: issues and perspectives", Journal of Cultural Economics Vol. 41, pp. 95-107.

OECD (2014), Tourism and the creative economy, OECD studies on tourism, OECD Publishing, http://dx.doi.org/10.1787/9789264207875-en

Richards G. (1996), "Production and consumption of European cultural tourism", *Annals of Tourism Research* Vol. 23, No. 2, pp. 261-83.

Richards G. (1996), *Cultural tourism in Europe*, CABI, Wallingford, p. 2.

Richards G. (2018), "Cultural tourism: a review of recent research and trends", *Journal of Hospitality and Tourism Management* Vol. 36.

Richards G. and van der Ark A. (2013), "Dimensions of cultural consumption among tourists: multiple correspondence analysis", Tourism Management, www.researchgate.net/publication/257087425_Dimensions_of_cultural_consumption_among_tourists_Multiple_correspondence_analysis

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

Routes4U (2019), Working document – Steering Committee – 2 July 2019, https://rm.coe.int/1680966db8

Russo A. P. and Richards G. (2016), Reinventing the local in tourism: producing, consuming and negotiating place, Channel View Publications, Bristol.

Standing C. and Tang-Taye J-P. (2014), "The impact of the Internet in travel and tourism: a research review 2001-2010", Journal of Travel & Tourism Marketing Vol. 31, No. 1, pp. 82-113.

UNESCO and World Tourism Organization (2017), Muscat Declaration on Tourism and Culture: Fostering Sustainable Development, 2nd UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development, Muscat, 11-12 December 2017, https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-11/muscat_declaration_0.pdf

World Commission on Environment and Development (1987), Our common future, Oxford University Press, Oxford.

World Tourism Organization (2018), "Istanbul Declaration on Tourism and Culture: for the benefits of all", UNWTO Declarations Vol. 27, No. 2, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/unwtodeclarations.2018.27.02

World Tourism Organization (2018), European Union tourism trends, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284419470

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

World Tourism Organization (2019), UNWTO tourism definitions, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284420858

World Tourism Organization and European Travel Commission (2017), Handbook on marketing transnational tourism themes and routes, UNWTO, Madrid, https://doi.org/10.18111/9789284419166

Part II

Study of the Adriatic and Ionian Region

By Alessandro Capocchi

Strengthening regional development in the Adriatic and Ionian Region through the Cultural Routes

Executive summary

"Strengthening Regional Development in the Adriatic-Ionian Region through the Cultural Routes by the Council of Europe" is the title of a study which is part of the Routes4U project, implemented by the Council of Europe in co-operation with the European Commission to foster regional development, heritage policies and practices to contribute to cultural, economic and social co-operation in the Alpine, Adriatic-Ionian, Baltic Sea and Danube macro-regions.

Focusing on the Adriatic and Ionian Region (AIR), this study covers eight European countries which are all Council of Europe member states: Albania, Croatia, Bosnia and Herzegovina, Greece, Italy, Montenegro, Serbia and Slovenia.

The study analyses policies on the implementation of Cultural Routes of the Council of Europe to strengthen macro-regional development. The study analyses the potential of the Cultural Routes to promote economic and social growth in the Adriatic-Ionian macro-region, improving regional development, cultural co-operation and social cohesion in the area.

The study pays particular attention to the question of how the Cultural Routes improve accessibility to natural and cultural resources in remote areas. It is especially these less developed or depopulated rural areas that need innovative tourism services to enhance their local economies (particularly rural and mountain area, as coastal tourism is generally well developed in the AIR). Slow tourism, sport tourism, eco- and rural tourism are developing together with the growth of private and public investment related to creative and cultural networks, as the Cultural Routes contribute to the development of local economies and the welfare of local citizens in remote destinations.

The study also analyses how the Cultural Routes promote new forms of economic development within the framework of multilevel governance and cultural heritage potential. The Cultural Routes are European networks that contribute to regional co-operation between multilevel stakeholders. Furthermore, the Cultural Routes promote common values and European identity, as well as intercultural and transnational dialogue.

Methodology

Of the 38 Cultural Routes of the Council of Europe, 28 are presented in the AIR with at least one member state of the Council of Europe involved. The following table lists the Cultural Routes networks certified by the Council of Europe and crossing the AIR:

Cultural Routes crossing the AIR	AIR countries
ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Memory	Albania, Croatia, Italy
Cluniac Sites in Europe	Italy
Destination Napoleon	Croatia, Italy
European Cemeteries Route	Bosnia and Herzegovina, Croatia, Greece, Italy, Serbia, Slovenia
European Mozart Ways	Greece, Italy
European Route of Ceramics	Italy
European Route of Cistercian Abbeys	Italy
European Route of Historic Thermal Towns	Croatia, Greece, Italy
European Route of Industrial Heritage	Croatia, Greece, Italy, Serbia

Cultural Routes crossing the AIR	AIR countries
European Route of Jewish Heritage	Italy
European Routes of Emperor Charles V	Italy
Huguenot and Waldensian Trail	Italy
Impressionisms Routes	Italy, Slovenia
Iron Curtain Trail	Croatia, Greece, Serbia, Slovenia
Iter Vitis Route	Croatia, Greece, Italy, Montenegro
Liberation Route Europe	Italy
Phoenicians' Route	Croatia, Greece, Italy
Prehistoric Rock Art Trails	Italy
Réseau Art Nouveau Network	Italy, Serbia
Roman Emperors and Danube Wine Route	Croatia, Serbia
Routes of El legado andalusí	Italy
Routes of Reformation	Italy, Slovenia
Routes of the Olive Tree	Albania, Croatia, Greece, Italy, Slovenia
Saint Martin of Tours Route	Croatia, Italy, Slovenia
Santiago de Compostela Pilgrim Routes	Italy
TRANSROMANICA – The Romanesque Routes of European Heritage	Italy, Serbia
Via Charlemagne	Italy
Via Francigena	Italy

Due to the large number of Cultural Routes involved and in order to evaluate a larger regional impact of the networks, it was decided that the Cultural Routes to be included in this study would be selected based on two criteria: they should be based within the macro-region, and should pass through at least three countries members situated in the AIR.

Accordingly, the selected Cultural Routes are those listed in the table below:

Network	Countries (at least 3)	Year of certification
Phoenicians' Route	Croatia, Greece, Italy	Certified in 2003
Routes of the Olive Tree	Albania, Croatia, Greece, Italy, Slovenia	Certified in 2005
Saint Martin of Tours Route	Croatia, Italy, Slovenia	Certified in 2005
Iter Vitis Route	Croatia, Greece, Italy	Certified in 2009
European Cemeteries Route	Bosnia and Herzegovina, Croatia, Greece, Italy, Serbia, Slovenia	Certified in 2010
European Route of Historic Thermal Towns	Croatia, Greece, Italy	Certified in 2010
ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban	Albania, Croatia, Italy	Certified in 2013

A questionnaire relating to the Cultural Routes, especially those within the Adriatic-Ionian Region, was circulated to managers of the Cultural Routes in the region, to collect current information on the network management, activities, new destinations involved, transnational co-operation and stakeholders (both public and private).

Specifically, the questionnaire covered the following information:
► members of the Cultural Routes networks, including whether those members are active partners and their contribution to the implementation of the Cultural Route in the AIR;
► cultural sites included in the Cultural Route in the AIR (updated information);

- ► activities during 2017–18 (implemented and planned) in the AIR concerning regional development, cultural co-operation and social cohesion, with best practices and good examples;
- ► practices and tools in the implementation of the Cultural Route;
- ► updated data on management of the Cultural Route (such as number of visitors, events organised, hosting structures, new museums and cultural sites involved, new destinations involved, projects developed in the last period, etc.);
- ► transnational and regional policies development for the implementation of the Cultural Routes: last updated information on macro-regional co-operation and agreements between regions/countries to support the development of the Cultural Routes.

Based on the information collected, some recommendations on transnational and trans-sectoral policies were outlined to address the study objectives.

The recommendations are intended to give some suggestions for the development of the Cultural Routes of the Council of Europe in the Adriatic and Ionian Region. They have the further purpose of proposing the application of new policies and the execution of pilot actions to national or regional decision-makers and are also addressed to the Cultural Routes networks and local stakeholders. They can be element for reflection, to stimulate debate and deepen the discussions during appropriate workshops or working groups involving regional and local stakeholders in the development of the existing Cultural Routes or new European routes in the Adriatic-Ionian macro-region.

Analysis of the current implementation of the Cultural Routes in the AIR countries

The main purpose of the study is to examine how a transnational Cultural Route contributes to the implementation of the European Union Strategy for the Adriatic and Ionian Region (EUSAIR) in the field of regional co-operation and the development of innovative sustainable tourism policies.

These fields of analysis have to be put in the context of EUSAIR Pillar 4, Sustainable Tourism. This is co-ordinated jointly by Croatia's Ministry of Tourism and Ministry of Culture and Albania's Ministry of Economic Development, Tourism, Trade and SME. Its specific objectives are to improve the quality and innovation of tourism on offer, to tackle seasonality of inland, coastal and maritime tourism demand by diversifying the macro-region's tourism products and services, and to enhance the sustainable and responsible tourism capacities of the tourism actors across the macro-region. The Cultural Routes of the Council of Europe provide an answer to EUSAIR Pillar 4 objectives as they address the following issues:

- ► diversified tourism offers (products and services) tackling the issue of seasonal tourism;
- ► sustainable and responsible tourism management improving innovation and quality.

This study analyses how the existing Cultural Routes in the Adriatic-Ionian Region may strengthen regional development and the objectives identified in EUSAIR Pillar 4.

The Cultural Routes projects are transnational grass-roots networks. They offer new management models for interregional co-operation, and innovative products and services in the cultural and tourism sector which can be used to strengthen sustainable tourism. Focusing on themes of symbolic importance for European culture and identity, they encourage the development of less-known destinations through cultural exchange and by working on the "glocal"[156] dimension. The Cultural Routes networks create synergies between national regional and local authorities involving a wide range of socio-economic actors and stakeholders from the private and public sector. They promote a better knowledge of Europe's common heritage while also upholding European values and cultural diversity through intercultural dialogue.

The Cultural Routes thematic networks offer an innovative approach for sustainable cultural tourism[157] and regional development.[158] The beneficiaries may be cultural stakeholders, such as cultural networks, associations, museums, universities; tourism stakeholders, such as national and local tourism offices and tourism operators; economic stakeholders, such as small and medium-sized enterprises (SMEs) and cultural and creative industries;

---

156. Reflecting or characterised by both local and global considerations, www.lexico.com/definition/glocal
157. For a definition of cultural sustainable tourism please refer to: European Association Historic Towns and Regions (2009), *Guidelines for sustainable cultural tourism in historic towns and cities*, pp. 7-9.
158. Regional development is by definition a process by which a societal problem is to be solved by implementing a systematic and well-defined change process. Regional development activities are always aimed at addressing regional problems and issues through development interventions which are best carried out at the regional level. To know more: www.igi-global.com/dictionary/the-challenges-of-smart-specialization-strategies-and-the-role-of-entrepreneurial-universities/24865

and also civil society and local citizens participating in innovative cultural and tourism activities and acting similarly to "heritage communities" following the definition in Art.2.b of the Faro Convention of the Council of Europe.[159]

Heritage communities are self-organised, self-managed groups of individuals who are interested in progressive social transformation of relationships between peoples, places and stories, with an inclusive approach based on an enhanced definition of heritage. Heritage communities consider cultural heritage (taken as a holistic conceptualisation) as a fundamental social and economic resource. Through direct democratic engagement they work in support of diversity and sustainable heritage-led local development, seeking economic and social conditions favourable to the survival and well-being of diverse communities and their local cultural heritage.[160]

Although tourism is already one of the fastest-growing economic activities in the AIR, its potential has not yet been fully exploited in many areas and the natural, cultural, historic and archaeological heritage, which constitutes a common ground in the macro-region, should be evaluated and emphasised within thematic issues.

Actions that can be implemented by the Cultural Routes networks in the AIR.

► National, regional and local institutions as well as local stakeholders should promote and improve the Adriatic-Ionian "brand" and ensure its values are consistent with the region's features in order to promote the macro-region as a destination.[161]

► Tailor tourism products and services to customer groups of responsible tourism, so promoting sustainability within the Adriatic-Ionian Region.

► Joint co-operation at the macro-regional level will boost efforts to diversify tourism in a sustainable manner, to reduce the dependence of the sector on the seasonal model, and to limit its environmental impact.

► Promote new tourism thematic routes for walking, cycling and sailing to diversify the tourism offer and expand its reach into coastal hinterland economies.

► Protect and promote Adriatic and Ionian cultural heritage by working together with the cultural stakeholders.

► Establish a research and development platform with universities, research centres and the business community to develop new tourism products and services.

► Improve accessible tourism, expanding the access to tourism products and services for senior groups, disabled people and low-income groups. This will have both a strong social value and also a quite important economic value.

The Cultural Routes are potential sources of regional development, encouraging SME generation and clustering, and inviting the wider community to participate in activities deriving from a common cultural heritage. Their potential for local economic and social development, representing a source of innovation, creativity, small business creation and cultural tourism products and services development, has been proved.

Therefore, the Cultural Routes may be expected to contribute further in developing the macro-regional identity and branding, promoting it as an entity. The participation of local communities in innovative and creative projects, and the regeneration of remote areas, are among the most important aspects of the Cultural Routes project. Local communities feel involved in the local development of cultural tourism projects that build on the uniqueness and authenticity of remote destinations.

The Cultural Routes networks also hold potential for SME development, providing new and innovative markets for SMEs' products and services, and helping to generate revenue in remote regions. At the same time the economic and social impacts of the Cultural Routes may vary greatly, depending on their governance. The management approach should be consistent with the thematic network, while also relating to the management structure, type of network, development approach, geographical parameters, target groups, capacity and quality standards of products and services.

The study focuses on seven Cultural Routes to analyse the state of the art of their development in the Adriatic and Ionian Region, and to assess whether they already are or could become a vector of regional development in that region.

---

159. Art.2.b.: "*A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.*" To know 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

160. Council of Europe (n.d.), *The Faro Convention action plan handbook 2018-2019*.

161. Some projects to improve the Adrion brand have been financed by the ADRION Interreg programme "Building the ADRION brand name in tourism: indulging all Five Senses", https://adrion5senses.adrioninterreg.eu/. See also: "Adriatic-Ionian Region: network to support Adrion brand. Workshop about cross-border tourism", www.ansamed.info/nuova_europa/en/news/sections/eusair/2013/12/09/Adriatic-Ionian-region-network-support-Adrion-brand_9752617.html

The Cultural Routes in the Adriatic and Ionian Region

Phoenicians' Route

Certified as a Cultural Route of the Council of Europe in 2003, the Phoenicians' Route has its headquarters in Castelvetrano (Trapani) in Italy. The route includes France, Spain, Malta, Tunisia and Lebanon, and within the Adriatic-Ionian Region, Italy, Croatia and Greece.

Promoting the Council of Europe's values and aiming at fostering Mediterranean intercultural dialogue, the Route is a way to work together for the development of human rights, peace and mutual respect in the Mediterranean region.

The thematic network of the Phoenicians' Route refers to the major nautical routes used by the Phoenicians from the 12th century BC, for trade and cultural communication across the Mediterranean. The great nautical and commercial abilities of the Phoenicians contributed to the development of Mediterranean civilisation, producing an intense exchange of manufactured articles and social and cultural innovation. The Phoenicians' Route takes in the Mediterranean cities that were the stopping places of journeys through which people exchanged artefacts, knowledge and experience.

The objective of the Phoenicians' Route is to show travellers routes linking the countries of three continents and over 100 towns. These interconnections are incorporated in a relevant heritage, originating from the ancient Mediterranean civilisation, manifesting in numerous archaeological, ethnic, anthropological, cultural and natural sites throughout the countries of the Mediterranean, and also a significant yet intangible Mediterranean heritage.

Within the Adriatic-Ionian macro-region, the Phoenicians' Route has for many years been associated with cultural co-operation and tourism. Recently the Route has seen the development of a new model of local/regional development called "Smart Ways".

"Smart Ways" is intended to highlight the excellence of certain itineraries included in the Phoenicians' Route, in which quality tourism products are developed and where concepts of advanced and innovative tourism are applied in addition to sustainability – accessibility, experience, creativity, slow tourism, responsible tourism, etc. "Smart Ways" also encourages the application of the methodology promoted by the Faro Convention. It focuses on the cultural initiative of local heritage communities and local stakeholders as the main actors of local development.

"Smart Ways" foresees the creation of "centres for interpretation" of the Phoenicians' Route, in connection with cultural heritage sites and tourism attractions, selecting around 25 museums and archaeological sites related to the themes developed by the Cultural Route, in the following countries and regions: Croatia (6), Greece (5) and Italy (Emilia-Romagna (2), Marche (1), Apulia (3), Sicily (8)).

The "Smart Ways" initiative will involve the creation of a mailing list and detailed descriptive data sheets for each museum and area identified, in order to create a database. Selected partners will appoint delegates to act as mediators between the Phoenicians' Route project team and the territory in which the cultural attractions are located. These "territorial facilitators" will set up supply chains within their territories.

The design and implementation of "Smart Ways" (following the Phoenicians' Route methodology) will facilitate creative, experiential and slow tourism as a basis for further developments, soft mobility and other initiatives. There will be integration with local agri-food production and the Mediterranean diet, and the involvement of local crafts and other identity themes. Interpretation centres will act as promoters of innovative SMEs and will work as business incubators promoting the principles of slow, responsible, creative and experiential tourism.

Regional co-operation within the AIR to develop activities and projects

A programme of strategic activities for the Phoenicians' Route for 2020, with a specific focus for the AIR, was presented and discussed during the General Assembly of the Cultural Route in Zagreb, which was held in October 2018 for the first time with the support of Croatia's Minister of Tourism.

Co-operation within the AIR and among the Balkan countries generally is a new development for the Phoenicians' Route. The Cultural Route development processes in the area started reltively recently, and measurable results were not anticipated before 2019 or later.

Regional co-operation and regional development initiatives were discussed at the General Assembly, starting from the idea that the Adriatic-Ionian area shared a common ancient past in which the eastern and western shores were part of the same civilisation, and that the Adriatic and Ionian seas should be seen as a "cultural corridor". It followed that cross-border and overseas co-operation should be improved in the tourism and cultural field in the Adriatic and Ionian Region.

The Cultural Route networks in the AIR should be generally considered as promoters of strategic dialogue in the cultural, tourism, social and educational fields to develop international co-operation. From the very beginning, the Phoenicians' Route has been used for "cultural diplomacy", besides being a platform for constructive co-operation in the Mediterranean, starting from the levels of regional authorities and finishing with the implementation of a contemporary intercultural dialogue.

The Route will set up a project for development in a rural context connected to coastal areas. The idea of the project is to use the model of cultural itineraries but integrated with other sectors such as agri-food production, craftsmanship, gastronomic traditions, knowledge, etc.

Another aspect that the Cultural Route is intended to pursue in the regional co-operation strategy is linked to human resources. A need for professional management of Cultural Routes has emerged – for specific professionals who combine the capacities of territorial animators (destination managers), development agents and promoters of SMEs, with those of tourism operators able to connect local needs with the international market. Such a figure is a sort of "facilitator of territorial dynamics" that can be identified within the Faro Convention Strategy. To this end, the Cultural Route will involve professional schools, universities and training bodies that are part of the specific Cultural Route networks (Edu.Net and the International Universities Network).

Organisation name	Country seated	Managers	Official website
International Confederation "The Phoenicians' Route"	Italy	Giovanni BRIZZI, *President* Antonio BARONE, *Director*	https://fenici.net/en/
Type of organisation	**AIR countries involved**	**Address**	Instagram/Facebook
Non-profit	Croatia, Greece, Italy	Via Garibaldi, 47 91022 Castelvetrano (TP) (Italy)	www.instagram.com/ rottadeifenici/
Stakeholders involved	**Other countries**	**Phone**	**General mail**
Public and private bodies	France, Malta, Spain, Tunisia, Lebanon	Tel: +39 346 0925462	info@fenici.net

Routes of the Olive Tree

The Routes of the Olive Tree are itineraries of intercultural discovery and dialogue based on the theme of the olive tree, a universal symbol of peace. This Cultural Route has been active since 1998 and was certified in 2005. Its theme is the natural and cultural heritage related to the work of those who have cultivated the earth and the surrounding landscapes. This ancient tree has been known to Mediterranean populations for over 6 000 years. The products of this tree have an almost mythological symbolic and cultural value and have always been at the centre of the exchanges and culture of the Mediterranean peoples. The presence of the olive tree has marked not only the landscape but also the everyday lives of the Mediterranean peoples. As a mythical and sacred tree, it is associated with their rites and customs and has influenced their lifestyles, creating a specific ancient civilisation – the "Olive Tree Civilisation". The Routes of the Olive Tree follow in the footsteps of the Olive Tree Civilisation, from Greece westwards.

All activities of this Cultural Route are implemented by the "Routes of the Olive Tree" Cultural Foundation, a non-profit NGO which, since 1998, has been putting forward innovative concepts of civilisation and alternative proposals of sustainable development across the olive-growing regions.

Following the series of anti-government protests and uprisings that occurred in the early 2010s in the countries of the Middle East and North Africa, where the network of the Routes of the Olive Tree had several active members, the foundation proceeded to revise its list of members. Some countries were excluded (Syria, Libya

and Algeria), while others have been added, in particular the AIR countries. Today, the Routes of the Olive Tree network includes 95 members (organisations, institutions and individuals) in 10 countries (Italy, Greece, Slovenia, Croatia, Morocco, Lebanon, Tunisia, Spain, France, Portugal).

The Bar area in Montenegro was already a member of the network in the Adriatic-Ionian Region. A new member from Slovenia (Koper region) and another from Croatia (the islands of Korčula and Cres) recently joined the network and there are now several other potential partners interested in participating in the Routes of the Olive Tree. Nevertheless, regional co-operation within the AIR has been strengthened by the Cultural Route to implement local and regional development and some actions have been advanced. A Charter of civilisation and the cultural heritage of the olive tree has also been promoted in the AIR as an integral part of the European cultural heritage enhancing cultural co-operation between the AIR countries and developing interdisciplinary research and information gathering in several countries/regions participating in the Routes of the Olive Tree network.

Other projects focusing on cultural co-operation are the following.

▶ *The civilisation of olive and olive oil*: proposals for the promotion and enhancement of an intangible cultural heritage of humanity that is in danger. Case study within the framework of the Olive Tree Roads Network for the inscription of the "Olive Tree Civilisation" as a "UNESCO Intangible Cultural Heritage". The countries participating to this project are Greece, Italy, Spain, Tunisia and Slovenia.

▶ *Pinacothèque "The Roads of Olive"*: a collection of the works of artists who have been inspired by the Mediterranean olive tree, made in collaboration and with the help of members of the network, and their promotion, organisation/participation in exhibitions/sites.

The Route of the Olive Tree is also active in the designing and realisation of promotional tourism products/events, with the event "AGORA of the Routes of the Olive Tree", as a part of the Cultural Route across Europe.

"AGORA" refers to the Agora of Ancient Greece – a space for communication, dialogue and dissemination of information, products and images from Greece and the Mediterranean. AGORA of the Routes of the Olive Tree will be a Mediterranean festival open to all citizens of each host city, with various events such as art exhibitions, tastings of Mediterranean products, musical events, information points, children's workshops, symposiums, round tables, etc.

Thanks to the development of these cultural co-operation activities promoted by the Routes of the Olive Tree, the Cultural Routes prove to be spaces of creative initiative, creating an environment favourable to the development of cultural enterprises.

From the touristic point of view the Routes of the Olive Tree has designed "Local Cultural Routes" and "The Olive Roads", which are short itineraries (1–3 days) for the discovery of olive regions and the cultural heritage of the olive tree (visiting monuments and traditions related to the olive tree and its history, local gastronomy, tastings etc.) in the Adriatic and Ionian Region. Some of the Olive Roads initiatives were realised during the olive-growing period in the Peloponnese (Greece), with 150 participants.

In terms of the relevance of these projects for regional co-operation, activities promoting the Cultural Route are a gateway to a new co-operation between remote areas that are often isolated. They bring together all the players involved in the economic exploitation of the olive tree (artists, small producers and farmers, young entrepreneurs, etc.).

In addition, the social objective and initiatives that have an intrinsic value for the integration of immigrants and the promotion of human rights are the basis of many projects of the Routes of Olive Tree. A project with a strong social dimension, the "Charter of gastronomy, flavours and traditional Mediterranean products" arranges interactive thematic workshops that consider the intangible cultural heritage of refugee minorities in Europe and promote intercultural dialogue. The Charter foresees the reception of groups of refugees (cooks, nutritionists, agronomists) for the exchange of knowledge, know-how, eating habits, traditional recipes and traditional products of the regions of origin of the participants, as well as traditions and beliefs regarding these dietary habits, their therapeutic properties, etc., and the specific modes of production of agricultural products. The project is promoted by the Scientific Committee of the Routes of the Olive Tree and will be realised in Greece (Kalamata) and other host cities/regions of refugees in Europe.

"The art of comic strip for the migration crisis" is the title of a second activity promoted by the Scientific Committee of the Cultural Route, a project that encourages intercultural dialogue. The objective of this activity is to give the opportunity to 25 young people to understand all dimensions of the issue of the migration crisis, to raise awareness and, through the creation of comics, to allow them to express themselves and contribute to the integration of refugees into local communities.

The Routes of the Olive Tree has developed training seminars for professionals or future professionals in the tourism sector. The seminars have proposed innovative methods for the management of cultural heritage by local communities, and new thematic tourism proposals on the Cultural Route. A project on sustainable tourism practice related to the thematic area and the promotion of regions, culture and olive products was organised and co-ordinated by the Scientific Committee of the Routes of the Olive Tree in Kalamata and attracted around 120 participants. There is also an annual training seminar for young people or future entrepreneurs in the tourism and catering sector, offering training on the tourism sector. This activity was organised and co-ordinated by the Scientific Committee of the Routes in Kalamata and had around 500 participants.

Organisation name	Country seated	Managers	Official website
Cultural Foundation "The Routes of the Olive Tree"	Greece		www.olivetreeroute.gr
Type of organisation	**AIR countries involved**	**Address**	Instagram/Facebook
Non-profit foundation	Albania, Croatia, Greece, Italy, Slovenia	Avenue Navarinou 2 (Parodos Dadi) 24130 Verga Kalamata (Greece)	The Routes of the Olive Tree
Stakeholders involved	**Other countries**	**Phone**	**General mail**
Public and private bodies, individuals	Algeria, Cyprus, Egypt, France, Jordan, Lebanon, Libya, Morocco, Portugal, Spain, Syria, Tunisia, Turkey	Tel: +30 27210 95620	info@olivetreeroute.gr

Saint Martin of Tours Route

A certified Cultural Route since 2005, the Saint Martin of Tours Route is based on the history and legend of one of the most popular Christian saints, venerated since the 4th century. The Saint Martin of Tours Route links towns which featured in the life of Saint Martin, as well as those with a significant architectural heritage of relevance to his veneration. In Europe thousands of monuments are dedicated to the saint, including 14 cathedrals. These sites also have an intangible heritage that is still alive in the form of legends, traditions and folklore.

It is, however, important to make a record of circumstance related to the area of the Adriatic-Ionian macro-region. A challenge of our time is to develop a sense of sharing, fraternity, justice and respect for others by promoting active involvement in the life of society, in a spirit of opening to the world. In an area of strong historical divisions and conflicts such as the Balkans, where Europe witnessed its last modern war, Saint Martin is a messenger of peace. Through this simple concept of sharing lies the intention to bring people together.[162]

Four AIR countries, Slovenia, Serbia, Croatia and Italy, are involved in relation to the thematic Cultural Route. It is a historical path which allows travellers to choose a country, a region or other territorial unit related to an episode in the life of Saint Martin.

Echoing Santiago de Compostela, the Saint Martin Route has developed walking itineraries as cultural tourism "products". The path recounts the life of Saint Martin and it connects Szombathely, the home town of the saint, located in western Hungary near the border with Austria, to Candes-Saint-Martin, the city of his death, in France, via Pavia in Italy, the city of his childhood, Milan, the city of his first hermitage, and the crossing of the Alps, and Tours, the city of his tomb. This route connects eastern Europe to western Europe, extending for 2 500 km from Hungary, through Slovenia, Italy and France.

The Cultural Route consists of paths in small country and mountain roads and it takes about three and a half months of walking to cover it all. Overall, the Saint Martin Route (Via Sancti Martini) includes more than 11 European countries. A traveller can follow routes that relate to particular episodes in the saint's life, and to cult or folklore, covering more than 5 000 km across and around Europe. Other routes lead from Tours to Worms and Trier (Germany), Utrecht in the Netherlands and Zaragoza in Spain.[163]

Within the Adriatic-Ionian macro-region, the Saint Martin of Tours Route includes Italy, Croatia, Slovenia and Serbia in a "collaboration platform".

---

162. Selosse A., "The Saint Martin of Tours Route", www.culture-routes.net/news-and-events/30th-anniversary/testimonials/representatives/saint-martin-tours-route-antoine
163. Council of Europe, Saint Martin of Tours Route , www.coe.int/en/web/cultural-routes/the-saint-martin-of-tours-route

In Croatia and Serbia local stakeholders have developed promising initiatives creating local non-profit associations and are fully involved in the development of the overall project through the creation of a cultural centre of the Saint Martin of Tours Route in each country.

At the moment, it is difficult to evaluate the real impact of the Cultural Route on regional tourism and local development in the Adriatic-Ionian macro-region, mainly due to a lack of data. Only a small number of pilgrims decided to walk the 2 500 km of the Cultural Route from Hungary to France and give visibility to the initiative. There are currently no reliable data about visits to cultural sites or points of interest linked to the life of the saint. The main reason why it is more difficult to collect data, in comparison to other Cultural Routes such as Santiago de Compostela Pilgrim Routes, is that the Saint Martin of Tours Route is not a pilgrims walk but a walk along cultural heritage. It is thus not possible to amass statistical data on overnight stays in pilgrims' hostels or related to the number of stamps on credentials during the pilgrim's passage. A statistical survey system for tourist presences has not yet been developed.

However, today we can speak of a real path starting from Hungary that reaches Serbia and Croatia, retracing routes that were marked by ancient Roman roads which still exist today. It is very probable that the saint travelled along those roads, before arriving in Italy at Aquileia.

In the Balkans, evidence of works of art and places of worship dedicated to Saint Martin of Tours is found widely throughout the territory, though with diminishing frequency towards the south of the peninsula. In Greece, where Saint Martin is revered as one of the most important saints of the Greek Orthodox Church, there is associated cultural heritage as far away as the island of Crete.

The Cultural Route is therefore increasingly expanding and consolidating in the Balkans, with interesting initiatives of cultural and tourist promotion, especially in Slovenia, Croatia and Serbia.

Organisation name	Country seated	Managers	Official website
Réseau Européen des Centres Culturels Saint Martin	France	Kasper DRIEHUIJS, President Antoine SELOSSE, Project Manager	www.saintmartin-detours.eu
Type of organisation	AIR countries involved	Address	Instagram/Facebook
Cultural Association, European Cultural Centre	Croatia, Italy, Slovenia	BP 41135 37011 Tours cedex 1 (France)	Saint Martin de Tours Chemins Saint Martin de Tours Bande verte et citoyenne
Stakeholders involved	Other countries	Phone	General mail
Network of Cultural Centres (Italy, Slovenia, Croatia, Hungary), private and public bodies	Belgium, Germany, Hungary, Luxembourg, Netherlands, Slovak Republic		contact@saint-martindetours.eu

Iter Vitis Route

The Iter Vitis ("wine trip") Route was certified in 2009, wine production always having been considered a European symbol of identity.

The wine sector and its economic operators represent an inestimable economic, social, agricultural and environmental contribution. The wine regions produce an infinite variety of extraordinary products recognised worldwide. While remaining a natural product, technological innovations have led to greater hygiene and control over the production process, contributing to the development of the wine industry.

Iter Vitis is a Cultural Route of the Council of Europe involving 14 European countries of the Council of Europe. The activities of Iter Vitis in the Adriatic-Ionian Region have included identifying partners in Croatia, Greece, Macedonia, Montenegro and Italy, where the Cultural Route is based and managed. The AIR represents the cradle of the development of European viticulture, with an indisputable heritage of indigenous ancient vines.

Despite their unique richness and variety of cultural, historical and natural vine heritage, Balkan countries have a huge hidden potential for wine tourism, which should be one of the region's most prominent economic sectors. Issues of untapped geographical potential, international trends and cultural patterns, security and instability,

are factors which have prevented wine tourism achieving its full potential capacity to reduce inequalities, to promote socio-economic development and create much-needed job opportunities.

In some territories of the macro-region, despite their potentialities for cultural, natural and historical heritage, rural areas do not benefit from the positive socio-economic effects the tourism industry might bring in terms of employment, economic growth and poverty reduction.

The Iter Vitis Route approach involves the following series of technical actions:

1) the involvement of local actors and stakeholders in the public and private sectors through the development of regional or interregional co-operation;

2) the definition of a training path to impart specific skills to professionals involved in the development of the European itinerary at the local/regional level;

3) the definition of specific products and services for the implementation of the itinerary;

4) the search for funding opportunities at both the national and the European levels in order to promote action in the field and to identify the resources necessary for tourism products is added to these actions.

Regarding the first activity, co-operation and development in the macro-region follows from the statutory objectives of the European Route Iter Vitis. Iter Vitis has the objective of safeguarding viticulture biodiversity by proposing the quality of life in rural areas as a model for the future; by contributing to local development, following the logic of integration, participation and sustainability; by creating synergies between traditional use of the landscape and the tourism approach to the territory; by developing educational and cultural meetings to organise exchanges in view of a better knowledge of the phenomenon and its importance in European culture; and by improving the operational co-ordination of the network of cities, regions and wine routes through tools for co-operation and the exchange of knowledge and technologies and through better management and dissemination processes.

The Cultural Route aims to involve public authorities, local communities, micro, small and medium enterprises (MSMEs), tour operators, protected areas managers and other stakeholders in the Adriatic-Ionian macro-region, assisting them to address diversification of the wine tourism offer. The main goal is to make wine tourism in these areas more competitive in the market. To support this objective, the Iter Vitis Route intends to publish a booklet of the less-known wine tourism destinations ready to be commercialised (including service providers, pricing, etc.).

The Iter Vitus's commitment to the AIR macro-region has yet to bear fruit, with the process to strengthen activities in the AIR just started. The exponential growth of wine tourism in Europe has mainly benefited those regions historically known for quality production, such as Burgundy, Tuscany and Rioja. Since the beginning (2007), Iter Vitis has tried to enhance the destinations with a strong link to the evolution of viticulture. These destinations have not been promoted in modern times, and thus there is a potential that is not fully used.

The Iter Vitis Route has started visits and educational training programmes in the sector. It has organised training sessions for operators involved in services related to the Cultural Route, such as the "Voyage aux racines de la vinification" organised by Ville de Vin, which took place in June 2016 in Georgia, consisting of six conferences given by international experts in viticulture and oenology about the production of wine using indigenous grapes, environmental sustainability and energy-saving. Other examples are educational trips to Portugal, Spain and Greece for members to learn about the history and development of wine growing in those countries.

As part of its Strategy Plan for the Adriatic-Ionian macro-region, the network further aims to promote information about initiatives and cultural events, particular attention being paid to the various forms of soft and experiential tourism. These include walks (on horseback, on foot, by bike) and other sports related to improvement and knowledge of the rural environment, photographic routes, discoveries, visits, sensory experiences (cooking classes, wine tasting, craft classes related to rural activities) and educational activities (distribution of work-related knowledge and/or processing of agricultural products, participation in harvest or other types of transmission of local knowledge, etc.).

Organisation name	Country seated	Managers	Official website
European Federation Iter Vitis	Italy	Paolo BENVENUTI, President Emanuela PANKE, Project Manager	www.itervitis.eu
Type of organisation	AIR countries involved	Address	Instagram/Facebook

Organisation name	Country seated	Managers	Official website
Non-profit association that derives from the Iter Vitis International Association	Croatia, Greece, Italy, Slovenia	Palazzo Panetteri 92017 Sambuca di Sicilia (AG) (Italy)	Iter Vitis
Stakeholders involved	**Other countries**	**Phone**	**General mail**
Private and public stake-holders especially in the wine sector and for local development (ex.LAG)	Azerbaijan, Bulgaria, France, Georgia, Hungary, Israel, Malta, Montenegro, Portugal, Republic of Moldova, Serbia, Spain, North Macedonia	Tel: +39 0925 940217	info@itervitis.eu

European Cemeteries Route

Death is a matter of great importance in the social life of people. It is charged with allegorical and symbolic meaning in all cultures, which on the basis of their respective religious beliefs have developed rites of passage linked to particular physical places.[164] Cemeteries are part of our tangible heritage, for their works, sculptures, engravings, and even for their urban planning. Cemeteries are also part of our intangible heritage, our anthropological reality, providing a framework surrounding the habits and practices related to death. With the exception of isolated mausoleums of exceptional figures, the monuments of memory are gathered in specific places: necropolises, cities of the dead, or cemeteries, places of rest. These structures have always fulfilled both a cultural and a hygienic-functional role ensuring, through respect for the dead, the health of the living. The application of regulations embodied in architecture characterises cemeteries in a technical sense. The accumulation of objects of value, rich in symbolic references, which still today typifies them as a sort of outdoor museum and a very significant aspect of European heritage, notable for its artistic and symbolic cultural diversity. These and other considerations led the Council of Europe to certify the European Cemetery Route as a Cultural Route in 2010.

ASCE, the Association of Significant Cemeteries of Europe, is promoting the European Cemetery Route, aiming to highlight the importance of cemeteries and funerary arts as part of European cultural heritage and to raise European citizens' awareness of the importance of Europe's significant cemeteries in their multicultural dimension.

ASCE has many partners from the Adriatic-Ionian macro-region, including the cities of Bologna, Rijeka, Baradin and Belgrade. This fosters cross-border cultural co-operation.

The presidency of the Cultural Route, based in Maribor (Slovenia), co-ordinates the network and different cultural projects at the local and international levels (exhibitions, Dobrev memorial park, Symbols project, EUCEMET project, educational projects with schools, etc.).

The Cultural Route is working on the facilitation of cultural co-operation in the AIR through the extension of its partners participating in the network. The main objective is to promote tourism at cemeteries at the local and regional levels. ASCE is also dealing with marketing materials.165 These activities are important to contribute to the popularity of cemeteries as visiting places for cultural or tourism purposes. New and innovative projects and communication tools, some using multimedia technologies, have been developed as educational programmes for schools, from history lectures to interactive exploring or mobile guided tours for individual exploration or the new MyStories creative project in which different stories from various people are represented in a way people will find interesting, in order to bring some colours to cemeteries.[166]

As part of the European EUCEMET project, which is financed by the Creative Europe Programme, there is an exposition titled "European Cemeteries: Gardens of Souls, Diversity & Heritage". This presents hundreds of

---

164. Rossi M. (2006), "I cimiteri: monumenti della memoria civica. Conoscenza e divulgazione per la conservazione dell'architettura e la riqualificazione urbana", 11th International Seminar Forum UNESCO – University and Heritage, Documentation for Conservation and Development: New Heritage Strategies for the Future, Florence, 11-16 September.
165. See: https://cemeteriesroute.eu/about-cemeteries-route/marketing-materials.aspx
166. See: https://cemeteriesroute.eu/projects/projects-proposals/mysteries-of-life.aspx

photos from cemeteries all around Europe. Activities and materials developed and collected for the project will be used and improved in the future and the photo collection will continue to be presented in different towns and cities across Europe. EUCEMET's general aim was to highlight the importance of cemeteries and funerary arts to European cultural heritage. The short-term objectives of the project are to identify and adopt a series of good practices in order to facilitate the accessibility, opening and understanding of cemeteries to visitors and, thus, increase the public awareness of such monuments.

Indirectly and in parallel, through the promotion of cemeteries as cultural sites of interest for visitors and as a progressive "musealisation" of cemeteries, the project intends also to contribute to their conservation, protection and maintenance.

The challenge is that there is a lack of qualified human resources for the European Cemeteries Route. This poses a big threat since many cultural assets remain unexploited, cultural interaction is low and limited to otherwise familiar regional travelling.

Another challenge is a language barrier. Work within international projects is often slowed down by a lack of translation capacity, and even of understanding of English at top levels. General communication, organisational and leadership capabilities are related to the capacity to develop cultural projects, and the role of institution managers. Often the impact and results of projects are restricted due to the lack of skills.

The European Cemeteries Route is also engaged in the technological and multimedia challenge and is developing its own European network and marketing products through new communication technologies and IT platforms. Further development and integration of the ARTOUR platform will take place with the new projects as Symbols and MyStories.

Finally, the role of the European Cemeteries Route in emphasising the theme of war, to make European citizens aware of the value of peace and peaceful coexistence among the peoples of Europe, should not be underestimated. The Cultural Route promoted a new project for a photo exposition in Sarajevo and Belgrade called "Cemeteries for peace" especially dedicated to the civil war in former Yugoslavia. This project intends to raise public awareness, highlighting the atrocious consequences of the last armed conflict in Europe that tore the Balkans with thousands of deaths.[167] With a similar intent to work on the theme of intercultural and interreligious dialogue, the European Cemeteries Route began an increasingly close collaboration with Jewish cemeteries.

Organisation name	Country seated	Managers	Official website
European Cemeteries Route	Slovenia	Lidija PLIBERSEK, *President* Dusan VRBAN, Project Manager	cemeteriesroute.eu
Type of organisation	AIR countries involved	Address	Instagram/Facebook
Cultural association	Bosnia and Herzegovina, Croatia, Greece, Italy, Serbia, Slovenia	Pogrebno podjetje Maribor d.d. Cesta XIV. divizije 39/a SI-2000 Maribor (SLOVENIA)	European Cemeteries Route
Stakeholders involved	Other countries	Phone	General mail
Mainly municipalities with relevant cemeteries	Austria, Denmark, Estonia, France, Germany, Ireland, Netherlands, Norway, Portugal, Poland, Romania, Serbia, Spain, Sweden, United Kingdom	Tel: +386 2 480 09 00	admin@significant-cemeteries.org

European Route of Historic Thermal Towns

Certified in 2010, the objective of this Cultural Route is to promote Europe's spa town heritage, to show the towns' unique urban evolution related to thermal springs, their different styles of architecture, and also what

---

167. Skype interview with Dusan Vrban, Adminitrator ASCE, Maribor, Slovenia, 17 August 2018.

they have in common: a thermal culture that, for all of its diversity, variants and different local flavours, can truly be called European.[168]

Over the centuries "thermalism" has inspired values relating to good health, resting the body and mind, eating well, exercise, discipline, sociability, affinity to nature and escape – an entire bathing culture and a lifestyle. This culture can be considered a unique European heritage. Especially during the 18th and 19th centuries, thanks also to the development of the railways, the political and cultural elites travelling to Europe's thermal towns may be said to have launched modern tourism.

The European Route of Historic Thermal Towns is managed by the European Historic Thermal Towns Association (EHTTA), which has grown from its original six founder members to a network of over 40 members in 15 countries. EHTTA is represented by six cities in the AIR geographical area (Daruvar in Croatia; Kavala, Loutraki-Perachora and Loutra Pozar in Greece; and Montegrotto Terme and Salsomaggiore Terme in Italy) and the Hellenic Association of Municipalities with Thermal Springs in Greece.

EHTTA has been working on a recruitment campaign in the Adriatic-Ionian macro-region in order to attract more active members to the network (mainly local authorities and regions). Difficulties in developing regional and local partnerships may arise unless such initiatives are accompanied by specific supportive institutional action. Sometimes this is due to the fact that the Cultural Routes of the Council of Europe are not yet well known.

EHTTA is developing a proposal for extension of the Cultural Route in the AIR area. The objective is also to support the definition of EUSAIR strategy of cultural tourism fostering regional development through trans-national heritage policies and practices, through the Cultural Routes.

The Route proposed a project to be developed during 2019–20 with the aim of expanding the Cultural Route of Historic Thermal Towns throughout the Adriatic-Ionian Region. This proposal is divided into three principal phases and actions:

► identify the most relevant historic thermal towns in the region;

► a study visit to contact directly these towns in seven different countries that are not represented on the Cultural Route;

► each new member town will participate in a special event celebrating "thermal heritage", demonstrating the present and the future of the Cultural Route and actively involving new members in the network. The schedule for this project will commence with a study visit to the identified spa towns, including mayors and public officers and culminating in the final visibility event with the support of the AIR countries and EHTTA.

A critical aspect is the difficulty in assessing the participation of visitors to the Cultural Route. EHTTA does not record the impact in terms of number of people who visited the Thermal Route in the AIR area. The cities involved in the EHTTA network are considered tourism/thermal destinations especially for medical/spa treatments and wellness. Although it is possible to measure the visitor presence for health reasons statistically, it remains difficult to distinguish these presences from those motivated by cultural tourism.

In order to tackle this lack of data, EHTTA has been working on the development of the Thermal Atlas since 2016.[169] The Thermal Atlas is divided into 15 categories.

The main goals of the Thermal Atlas are the following:

► to produce an inventory of European thermal heritage, both natural and cultural resources in their material and intangible kind, protected or not protected with an analysis of the state of protection of these resources;

► to provide a data model of the information which would be included in the Thermal Atlas;

► to provide a form to be filled by the thermal towns in order to collect the data;

► to provide a geographic information system (GIS) of the prototype of the Thermal Atlas.

The Thermal Atlas project could become a tool for the extension of the Cultural Route in the AIR by collecting qualified data.

Some initiatives promoted by EHTTA, namely the Thermal Atlas and the "Thermal Pass", are closely related to the strategy of enlarging the thermal itinerary in the macro-region. The "Thermal Pass" is a new European

---

168. Gillette L. (2008), *Thermae europae: discovering art, architecture and heritage in Europe's spa towns*, 1st edition, Culture Lab Edition.
169. EHTTA, The Thermal Atlas, https://ehtta.eu/portal/thermal-atlas/

project whose objective is the creation of wellness tourist packages related to cultural heritage and events in the historic thermal towns of Europe. The AIR could be the starting point for the launch of this pilot innovative project in co-operation with other regions.

The key idea of this project is to provide an interactive map and a pass enabling tourists to choose a travel format of their choice (dynamic packaging) covering a series of spa towns linked by a common theme in Europe. New tourist packages and proposals will be made available each year, based on a transnational offer and through a dialogue with stakeholders and consumers, in line with the EHTTA development in the AIR and Thermal Route strategies.

Finally, in order to improve the cultural content of the activities and extend its impact at the local level, the European Route of Historic Thermal Towns has introduced some innovative initiatives for cultural promotion and international coverage among European partners of the network, and which are already operational.

► The Café of Europe are sessions dedicated to the future of spa towns, through a series of prestigious round tables linked to large-scale cultural festivals taking place in the towns. The last event was hosted in Loutraki (Greece, 2017).

► World Water Day is a kind of festival a thermal town organises each year on 22 March by proposing special activities for one day (a special offer, a guided tour on different themes, conferences, a special evening, debates, an open day, tastings of thermal water, a water bar, a flash mob, a photo contest, etc.).

Organisation name	Country seated	Managers	Official website
European Historic Thermal Towns Association	Belgium	Giuseppe BELLANDI, President Raffaella CARIA, Executive Secretary	www.ehtta.eu
Type of organisation	AIR countries involved	Address	Instagram/ Facebook/**Twitter**
Non-profit international Association (AISBL) of thermal towns	Croatia, Greece, Italy	City of Acqui Terme Tourist Board Piazza Levi 12 15011 Acqui Terme (AL) (Italy)	Thermal Travels @ehtta_thermal
Stakeholders involved	Other countries	Phone	General mail
Mainly public bodies as towns/regions and national thermal associations	Azerbaijan, Czech Republic, France, Georgia, Hungary, Portugal, Russian Federation, Spain, Turkey, United Kingdom	Tel: +39 0144 770240	contact@ehtta.eu

ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Memory

Certified in 2010, the ATRIUM Cultural Route concerns a significant period of 20th-century history, focusing on the architecture of that century's totalitarian regimes in Europe's urban memory. The route is intended to be a way to research past experience and memories and to consider significant architectural remains in urban landscapes dating from a prominent period of history. It is also a way to remember the traumatic events which brought about the Second World War, and as a result, the birth of the European movements. The totalitarian regimes had a major impact on cities, sometimes building advanced architectural and urban design projects that today are important remains of the past. The cities involved in the ATRIUM Cultural Route all display examples of architecture or urban design deriving from a totalitarian period, often with strong connections to the regime.

The ATRIUM Association was founded in June 2013 by the partners of the ATRIUM project (2011–13), financed under the South East Europe Programme. The members of the association are mainly public bodies such as municipalities, counties, etc.

Some members belong to the three AIR countries involved in the European network, Albania, Croatia and Italy: Bertinoro, Castrocaro Terme e Terra del Sole, Cesenatico, Ferrara, Forlì, Forlimpopoli, Labin, Predappio,

Rasa, Tirana, Torviscosa, Tresigallo e Uble. All members are active partners, organising local initiatives and participating in the General Assemblies, trainings, workshops, etc.

At present the municipalities of Ferrara, Forlì and Labin are partners of a project financed by CBC Italy-Croatia, named ATRIUM PLUS. This project has the aim of developing an ATRIUM-branded tourism product for schools. In the Adriatic-Ionian macro-region, Bari and Zadar municipalities have contributed to the project. They are potential future members of the ATRIUM Route network, and will probably join the association at the end of the project.

Two more projects, financed by the Interreg VB Adriatic-Ionian programme and CBC Italy-Croatia standard programme, are at present at a start-up phase.

The first project, called "Smart Heritage", will have the municipality of Forlì as a partner. The aim is to create new Cultural Routes in the Adriatic-Ionian macro-region. The ATRIUM Route has the opportunity to enlarge its membership and/or to develop some sub-routes linked to ATRIUM.

The second project is called REVIVAL. Forlì municipality is going to be the lead partner while other partners will be the municipalities of Campobasso, Cesenatico (an ATRIUM member), Pesaro, Rijeka, Split and Zadar. The aim of the project is to compile a census of abandoned 20th-century buildings and to create conditions to restore them, which could start the development of a specific ATRIUM sub-route.

In addition to the flourishing participation in the European tenders pursued by the Atrium Association in collaboration with the municipality of Forlì and the Emilia-Romagna region, ATRIUM is promoting some very active and content-rich training activities in the fields of culture, internationalisation and tourism.

A training course called "Beyond the Great Beauty: Rescaling Heritage and Tourism" was organised by the Regional Studies Association Research Network on Tourism and Regional Development. To this end the international tourism experts participating in the meeting (45 participants coming from 21 countries) took part in a pilot programme including heritage walks, workshops and art experimental performances focused on the ATRIUM heritage.

With regard to technological innovation and the access to multimedia technologies, ATRIUM Association is involved in reviewing the structure of its digital catalogue, which, since the beginning, has been a collection of information and documents about the architectural heritage of the Route. The association also has a geo-referenced catalogue of digital pictures and photographs of abandoned architectural heritage (available for download from www.totallylost.eu). Furthermore, the association is implementing a digital passport that will be available on the ATRIUM website.

In relation to the development of activities of cross-border cultural co-operation to be carried out in the AIR, ATRIUM will first avail itself of the collaboration of the AIR cities that are already members of the association and an active part of the international network of partners.

ATRIUM plans to enlarge its activity in the macro-region through well-targeted dissemination activities (meetings, workshops) towards cities (also less known) having a significant architectural heritage linked to the memories of the totalitarian regimes of the region. The co-operation at the international and cross-border levels promoted by ATRIUM should also grow through a stronger and transparent co-operation (operating also in periodical meetings) between the Cultural Routes and the co-ordinators of the EUSAIR.

ATRIUM intends also to raise awareness regarding a sensitive aspect in the development of cultural itineraries in the macro-region, underlining that in the definition of local development strategies there is sometimes an excessive emphasis on economic factors, by insisting on tourism and development policies so as to make them as "profitable" as possible in terms of economic efficiency. This aspect is certainly relevant, but should not be a priority according to ATRIUM, especially in the context of the development of European cultural itineraries that start from a cultural thematic basis and then lead on to territorial development actions, including those of an economic nature. A vision is sometimes expressed which is more focused on tourism (web promotion, place branding) than on inclusive and participative local territory development.

Organisation name	Country seated	Managers	Official website
ATRIUM Association	Italy	Elisa GIOVANNETTI, President Claudia CASTELUCCI, Director	www.atriumroute.eu
Type of organisation	AIR countries involved	Address	Instagram/Facebook/Twitter
Non-profit cultural association of cities	Albania, Croatia, Italy	Municipality of Forlì International Relations Office Via Saffi, 18 47121 Forlì, (Italy)	Atrium European Cultural Route
Stakeholders involved	Other countries	Phone	General mail
Municipalities	Romania, Bulgaria	Tel: +39 0543 712913 / 712919	info@atriumroute.eu

Tourism and regional development in the Adriatic and Ionian Region: challenges and opportunities

Depopulation of interior areas and tourism trends in the AIR

There is an ongoing demographic decline in most of the Adriatic-Ionian macro-region, characterised by continuous migration from rural to urban areas. In the Balkans, especially Croatia, Serbia, Bosnia and Herzegovina and Albania, forced migrations arising during past period of conflict have mostly given way gradually to migration motivated by economic factors. Those countries that are not considered less developed by the European Structural and Investments Funds (ESIF) also face the problem of depopulation. Italy, especially the southern part, faces a progressive depopulation and ageing of villages in rural areas.[170]

While rural areas are depopulating, capital cities in the AIR are experiencing population growth that creates pressure on infrastructure and housing markets, and an insufficient capacity of basic services and insufficient supplies of necessities (food, energy). In contrast, real estate markets further away from coastal zones and urban areas are exhibiting a downward trend.[171] The disparities between the areas have become even more pronounced since the 2008 financial crisis.

Underutilisation of tourist capacity and infrastructure in off-season periods is one of the reasons for the development gap. The low density of tourist accommodation, corresponding to a generally lower density of economic activity and population, arises from lower infrastructure capacity and relatively longer distances to destinations, as well as congestion during peak periods.

Cruising and maritime tourism are growing (being less dependent on local infrastructure and supplies), while other forms of tourism remain limited to the relatively short tourist season. The low utilisation rate of available tourism infrastructure such as resorts, hotels, camp sites, etc., impedes investment in new or complementary infrastructures to attract new tourists.

A major impediment to the growth of cruise tourism is the limited ability to move tourists from the cruise ship or port deeper into the territory towards various tourist attractions. Consequently, some large areas away from the coastline are deprived of tourists, and tourist visits are limited to the local attractions.

A new development paradigm for the tourist industry is therefore necessary.

Regional development through Cultural Routes

In the entire Adriatic-Ionian Region tourism is one of the principal flourishing activities, producing a very important and steady flow of revenue, for relevant products and services dedicated to tourism.

Nevertheless, the emphasis on coastal tourism causes an ever-greater impoverishment of the interior areas, from the economic, social and cultural points of view, encouraging, as described above, progressive depopulation towards the coast and the decay of traditional and cultural production activities. Seasonal tourism attracts visitors who settle mostly in the coastal towns where all the accommodation capacity is located.

That is why a complementary approach, based on the development of cultural tourism networks related to the Cultural Routes, can enable the creation, management and co-ordination of regional policies for the protection and promotion of remote areas.

---

170. Amato R. (2017), "Sette milioni di italiani in meno nel 2065, il Sud sempre più vecchio e spopolato" [Seven million less Italians in 2065, the South getting older and more depopulated], *Economia & Finanza*, 26 April, www.repubblica.it/economia/2017/04/26/news/sette_milioni_di_italiani_in_meno_nel_2065_il_sud_sempre_piu_vecchio_e_spopolato-163916714/. Also, see: www.telegraph.co.uk/news/2016/06/01/a-third-of-italys-villages-at-risk-of-depopulation-and-abandonme/

171. Kovacevic A. and Pagella P. (2015), *Research for Regi Committee – Adriatic and Ionian Region: socio-economic analysis and assessment of transport and energy links*, European Parliament, Directorate-General for Internal Policies, Policy Department B: Structural and Cohesion Policies.

The development of Cultural Routes in lesser-known destinations and delocalised areas makes it possible to capitalise on local assets, highlighting their very specific quality and creating top-quality new local products of great additional value.

The development of thematic networks can revitalise local heritage and history through the creation of specific itineraries, which may be used to combat the isolation, underdevelopment, ageing, low population density and insufficient presence of modern types of economy in peripheral areas.

This new strategic approach to regional development involves the local population, reversing a negative trend of depopulation and interpreting local people as the main factor of local development. The local population can thus become a resource for development as a part of local cultural, intangible heritage and as an engine for innovative economic activities (especially related to cultural and tourism services).

Local communities, cultural districts and participation of citizens to local development: a new model for regional development

To involve local communities along a Cultural Route the management plan should consider the specific characteristics of each heritage community.[172]

The new conceptual (and operational) frame would therefore be the enhancement of specific "local cultural districts" connected together by a thematic Cultural Route, rather like pearl necklace.

A "local cultural district" (LCD) represents a natural and cultural entity recognised nationally for its historical and landscape values, but it is also an area "of crisis", in decline (demographic and economic), or an area that has not yet achieved its potential for development in relation for its high social, cultural and natural wealth.

The model of management and governance of tourism and cultural processes would extend to that of "territorial area", acting as a sort of local district of creative cultural industries. Local populations will be activated in a bottom-up process on the basis of a specific local heritage identified and put in value by local stakeholders, merging the concept of cultural districts[173] with the Faro Convention approach and adopting the concept of cultural heritage expressed in Art.2 of the Faro Convention.[174] Communities need to be involved because only local people have the *genius loci*.

This new concept for regional development is based in the creation of a new management model that combines both aspects.

1) A model of local territorial development governance centred on LCDs, heritage communities, local participation and involvement of local people, through the recovery of the best local cultural traditions and productions.

2) On the other hand there is a level of strong interconnection and integration of local cultural products thanks to thematic European networks and the Cultural Routes interconnecting local cultural districts.

The application of the principles of the Faro Convention (with the establishment of an LCD managed by a heritage community) implies the presence of a local cultural system, that is, a rich pre-existing socio-cultural and environmental community, from which it is possible to start those processes of valorisation (but also of reinvention) of the local identity and of support for the cultural production capable of promoting both economic development and its sustainability, and the redevelopment and improvement of the overall liveability of a given territory.

The primary objective, where the integration of resources assumes a full meaning, is the creation of centres of competence and cultural research, hospitality and tourism services, and supply chains for typical and artisan local products based on traditional economy and cultural production.

172. Art.2.b.: "*A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.*" To know 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

173. A cultural district is an organised group of institutions, association networks and enterprises producing an integrated offer of quality cultural goods and services, linked to a limited territory, characterised by a well-defined identity and a high density of environmental and cultural resources of value, and inhabited by a local cohesive community with respect for its cultural traditions, www.educazione-sostenibile.it/portale/sostenibilita/patrimoni-dellumanita/1500--i-distretti-culturali-reti-diconoscenza-di-sostenibilita-e-di-economia-duratura.html

174. Art.2.a.: "*Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.*" To know 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

The application of the LCD principles to the Cultural Routes networks focuses on the reconstitution of local identities by bringing out the fundamental values of a territory to highlight its particularities. It insists on the necessity of capacity building and training of local communities in order to maintain traditions that should not be "sold off" to tourists.

The common denominator of territorial development and new projects is the bottom-up process that comes from local communities who identify their cultural heritage, and to develop cultural tourism offers accordingly.

The valorisation and involvement of the local population for regional development can have many benefits: revitalisation of cultural and natural heritage as one of the bearers of economic development; development of sustainable and responsible tourism; promotion of traditional crafts and new types of economic development; creation of distinctive high-quality local products with the involvement of local people and valorisation of local history and traditions; employment and education of the local population.

Recommendations and conclusions

Recommendations

Regional co-operation

► Enhanced regional co-operation at various levels involving all stakeholders (parliaments, governments, institutions, academia, civil sector, professional associations, chambers of commerce, individuals) is necessary to provide a basis for policy innovation. The interregional co-operation should be promoted by the national authorities and the Ministries of Culture and Tourism creating specific national commissions for the Cultural Routes of the Council of Europe development and exchanging with the other commissions to define common policies. A telematics platform should be created to promote dialogue and constant exchange between the national commissions.

► Creation of a macro-regional co-ordination centre of resources and development in each macro-region, involving institutional and private stakeholders (delegates from the EU, the Council of Europe and EICR, national delegates of the AIR countries, regional authorities, Cultural Routes managers, relevant public and private stakeholders). The Adriatic Ionian Centre of Excellence will meet twice a year and will create a telematics platform for the co-ordination of all activities.

► Propose new project and actions at the macro-regional level to advance the Cultural Routes for regional development. Gather data and analyse statistics in order to define the policies and the strategic approach. Assist macro-regional projects of the Cultural Routes (existing project or new project) for a more efficient development.

► Develop a macro-regional Thermal Atlas of Cultural Routes for the AIR. On the basis of regional co-operation between the Council of Europe member states and ministries, The Thermal Atlas will put in place the existing Cultural Routes and the new ones. The Thermal Atlas will be the starting point to create a regional masterplan for the development of Cultural Routes, mapping excellent destinations and cultural heritage points of interest.

► Develop a public dissemination campaign with events in all the AIR countries, promoted by the EU, the Council of Europe and the European Institute of Cultural Routes, with the support of national and regional authorities to ensure that the macro-regional stakeholders are informed about the Cultural Routes.

► Adriatic-Ionian co-operation to facilitate tourist circulation. Given the current fragmented co-operation at the macro-regional level, framework conditions for better co-operation in tourism are needed. Common procedures on visas and nautical licences for visitors wishing to visit a range of Adriatic and Ionian attractions, revision of the legislative regime for skippers and recreational boating, and establishing stable and simplified legislative and fiscal frameworks are some of the actions needed for increasing tourism inflows.

Cultural co-operation

► The added value of the Cultural Routes valorises local destinations (local cultural districts – LCDs) and provides the opportunity to involve local people in the project, enhancing their cultural and historical heritage and developing their local skills to produce innovative forms of economy. The Cultural Routes are important not only for the promotion of a sustainable and more responsible tourism, but especially because they are able to energise local communities and create economic and social benefit. It is recommended to develop a strategic political plan by national and local authorities to develop new Cultural Routes of the Council of Europe identifying local cultural districts and giving birth to heritage communities to struggle against depopulation and poverty and to bring to rural and mountain remote areas the social and economic benefits of cultural tourism.

► The Cultural Routes are instruments of mutual knowledge and dialogue among the peoples of Europe, highlighting European cultural heritage and cultural diversity. In the context of the certification of new Cultural Routes it is advisable to promote events, initiatives and debates on the theme of intercultural dialogue and interreligious dialogue, especially in sensitive geographical areas such as the Adriatic-Ionian and in the Balkan Peninsula, where signs of the last European conflict are still visible. The development of Cultural Routes projects with a strong involvement of local heritage communities and with

a significant participation of local citizens may help to develop intercultural and interreligious dialogue between the AIR peoples.

► Joint promotion campaign focusing the world market: a joint promotion and international marketing action at the AIR level and the mutual furtherance of the Cultural Routes of the Council of Europe at the macro-regional level are considered necessary. This promotional action can be arranged through joint initiatives, events, participation in international festivals and participation in fairs and tourist promotion events.

► Access to public and private funding is necessary to develop the Cultural Routes projects and to involve local communities. Funding for innovative and sustainable tourism start-ups, SMEs and university spin-offs that will bring new products and services to the sector should be made available.

Economic development

► A commercial approach needs to be developed together with sustainable and smart approaches to tourism. Research on possible SME development opportunities would permit analysis of the potential of economic development and should encourage the governments to invest in Cultural Routes projects. The objectives are: enhancing, strengthening co-operation between key public and private stakeholders; fostering competitive and innovative tourist SMEs; promoting the sustainability of the tourism sector.

► The Cultural Routes may develop bio-agriculture products and the zero economy or short cycle economy to favour local development of small producers, preserve local rural and agricultural culture and protect the rural environment and small villages from depopulation.

Sustainable tourism

► Improve sustainable and responsible tourism management: sustainable tourism is not as developed as it should be in the macro-region. Tourism activities are not always managed properly, which can have a negative impact on the coastal, marine and hinterland environment. The Cultural Routes can contribute to sustainable and responsible tourism.

► Create a network of sustainable tourism businesses and clusters, to stimulate innovation and create synergies with complementary sectors.

► Adriatic-Ionian action for more sustainable and responsible tourism: this would include the establishment of an Adriatic-Ionian Charter to encourage sustainable and responsible tourism practices in the macro-region. It would be based on tested ideas and practices to be easily taken up by the sector actors and especially the SMEs that form the majority of tourism enterprises. It would promote the use of indicators to measure sustainable development at a destination level.

► Expand the tourist season to all year round by positioning the Adriatic-Ionian as an excellent off-season destination for the older generation, conferences, events, fairs, etc. Promoting the AIR in world markets, via marketing and advertising. Promote educational visits for journalist, media bloggers, web destination managers. Involve the media and the press in local project in order to advertise and attire more visitors.

► Tourism activities are very important and profitable. However, they can have a negative impact (production of waste, pressure on water supply, impact on land and biodiversity, etc.). By integrating sustainable approaches (responsible use of natural resources, protection of the heritage and landscapes, preservation of nature and cultural integrity of destinations) into their activities, tourism stakeholders will increase business by protecting the competitive advantages (its intrinsic diversity, its variety of landscapes and cultures) that make the Adriatic and Ionian Region an attractive tourist destination.

Accessible tourism

► Accessible tourism strategies involving local population and heritage communities to develop tourism SMEs, services, innovative companies, creative cultural and tourism products, local consortiums to develop the Cultural Routes global brand in relation to a local specific production.

Training and capacity building

► Providing training in tourism entrepreneurial skills. A specific training programme should be developed in co-operation with the certified Cultural Routes in order to improve the capacity of local resources to govern the local projects and be part of the overall project. A new professional figure could be promoted (the Cultural Route manager (CRM)) in need of strategic information and new learning concepts. The action will focus also on training for SMEs (including e-training) and the creation of an Adriatic-Ionian Observatory on Sustainable Tourism skills.

Intercultural and interreligious dialogue

▶ The Cultural Routes can be used to develop specific projects for intercultural and interreligious dialogue and may act a central role in cultural diplomacy. The Cultural Routes should develop some brands for dialogue between peoples or religions. The Cultural Routes brand can be used for promotional products, gastronomic products or cosmetics products to encourage peace and dialogue (similar to fair trade products).

Branding and promotion

▶ Promoting the region in international key markets is needed for increased tourist flows. More tourists want to discover the rich artistic and monumental heritage of a destination and to discover new places beyond the mainstream attractions of Europe. The attractiveness of the region could therefore be enhanced through promotional campaigns. Creating B2B and B2C European platforms would link the region's business actors with customers.

Information and Communication Technologies

▶ Enhancing the use of ICT tools by local communities and Cultural Routes: ICT has now become an indispensable promotional tool in tourism, also necessary for the development and management of international networks with the Cultural Routes where new technologies act favourably for the promotion of joint international activities. A general platform should provide information on Cultural Routes and places in the Adriatic and Ionian Region, and invite travellers to discover the macro-region.

Conclusions

The analysis carried out in this study on the development of the Cultural Routes of the Council of Europe in the Adriatic and Ionian macro-region highlight good practice, together with common critical and positive issues.

The study investigated whether the Cultural Routes can promote regional development and regional co-operation, and thus become a cultural and tourism strategic product enabling Europe to develop economically and socially, especially in peripheral and depressed areas.

Specific interviews conducted with the Cultural Routes managers, and the information collected through a targeted questionnaire compiled by the relevant Cultural Routes managing bodies, revealed concrete data and remarks that illustrate how the Cultural Routes have become vectors for regional development. However, crucial and stable progress can only be made with the political support of regional, national and local authorities. The progress of the Cultural Routes in the macro-region is limited so far and they have only just started to look into activities and action at a macro-regional focus.

Many projects are in the pipeline and there is a certain ferment of local and regional stakeholders for the creation of European itineraries projects, while the state of affairs demonstrates that cultural tourism is at present still a niche sector with little impact.

Difficulty in involving stakeholders from the public and private sectors was reported by each of the seven selected certified Cultural Routes. They have encountered problems in identifying local partners and in actively involving them in their networks.

An aspect raised by the analysis carried out in this study is the lack of statistical data, measures and tools that can determine the effective impact of the itineraries on local and regional development in the AIR.

The lack of socio-economic impact of the Cultural Routes can represent an obstacle to the creation of a programme of investment for cultural itineraries. This availability of data would certainly be a decisive element to strengthen interregional co-operation in the macro-region, creating a favourable tourist and cultural value chain at the territorial level.

The questionnaires underline the lack of a clear reference to the Cultural Routes in the macro-regional Strategy for the Adriatic and Ionian Region. The Routes4U project is the first joint programme that brings together the Cultural Routes of the Council of Europe with the four macro-regional studies of the European Union. This co-operation has enabled many Cultural Routes to incorporate activities with a specific macro-regional focus.

There is a need for training. Many Cultural Routes have already developed ad hoc training programmes. There is a strong need to develop the capacities of Cultural Routes managers and practitioners in business methods, sustainable tourism and management methods. Skills need to go beyond the criteria for destination manager operators to ensure macro-regional development.

Human resources are a great challenge for the development of the Cultural Routes.[175] Qualified managers, practitioners and experts with knowledge of macro-regional strategies, Cultural Routes management and cross-border co-operation are scarce. There is thus a strong need to develop capacity-building tools to widen the pool of capacities. All this is a limitation for the expansion of the Cultural Routes in the Adriatic and Ionian Region.

An important issue seems to remain languages. Work in international projects is often impeded by a lack of translation skills and even an understanding of English at the highest level.

The Cultural Routes have financial needs and need assistance with successful fundraising (e.g. through appropriate European funds for regional development) to encourage local operators joining the networks and developing further initiatives in the Adriatic and Ionian Region.

Moreover, the Cultural Routes should be integrated in the pillar of open and inclusive societies (and hence not seen only as economic assets). The active involvement of local communities is an important driver for cultural heritage preservation and its sustainable enhancement, taking advantage of the opportunities offered by the growing demand for cultural tourism.

The questionnaire and interviews carried out in the seven selected Cultural Routes also highlighted many positive elements. There is a growing interest for the Cultural Routes programme. Cultural Routes can be a source for creative and innovative activities for the further development of cultural policies and tourism at the local level.

All seven Cultural Routes are developing projects in the Adriatic and Ionian Region, actively involving local or regional authorities and local stakeholders. The Cultural Routes can therefore be considered as "platforms of creativity" implementing cultural and social enterprises at the local level, bringing lifeblood for territorial development and new opportunities on the ground.

All Cultural Routes underlined the importance of Routes4U, the Joint Programme between the Council of Europe and the European Union, to bring together stakeholders of the macro-regional strategies and the Cultural Routes to develop joint activities. The tools of Routes4U were considered useful and necessary, such as a Cultural Route Card with a macro-regional focus.

The Card could be a strategic tool for measuring visitor behaviour, a tool for acquiring data on Cultural Routes tourism in the Adriatic and Ionian Region.

The survey also showed how Cultural Routes have very positively promoted the use of participatory method-ologies in line with the Faro Convention, and positively sees the use of participatory practices with the involve-ment of the citizens in the development of Cultural Routes. The Faro Convention is a normative instrument for involving local communities of peripheral areas, in a bottom-up cultural development process. In this context the Cultural Routes programme and the Faro Convention can together perform an effective action to revitalise the local environment by bringing regional development and a greater social cohesion.

The table below summarises the positive elements and the critical issues that emerged during the study as reported in the questionnaires or in the interviews by the managers of the seven Cultural Routes involved in the survey.

Positive aspects	Description
The Cultural Route Card	The development of tourism tools and products such as a Cultural Routes Card is seen as more and more necessary. It is important to find new tools to promote the Cultural Routes activities and events and to generate customer loyalty and attract visitors to the Cultural Routes. The Card could be also a very useful instrument to measure participation in the Cultural Routes.
Training activities	The development of new competencies and skills for the management of the Cultural Routes is possible through traditional training and e-learning mod-ules. Many Cultural Routes have encouraged training to respond to the need for qualified professionals for Cultural Route management and development.

_____
175. Quoting Dusan Vrban, Administrator ASCE.

More democratic participation in culture and heritage communities development (Faro action plans related to the Cultural Routes)	Social cohesion is one of the most important issues relating to the harmonious development of the regions of Europe. The Cultural Routes are a perfect tool to strengthen the participation of civil society and to achieve the potential of cultural heritage as a resource for sustainable development. The Cultural Routes are excellent tools to put into practice the activities foreseen in the Faro Convention where the heritage communities can aggregate around and along thematic projects of cultural itineraries, delivering cultural innovation and territorial enhancement.
Cultural Routes platform for cultural creativity and innovation	Regional development: strengthening sustainable social and cultural heritage.
	The Cultural Routes are able to fortify cultural co-operation, strengthening cultural projects and the dialogue between local, national and international stakeholders in the macro-region. Many innovative cross-border cultural co-operation projects have been promoted by the seven Cultural Routes in the AIR, involving regional members of their networks, national and regional institutions and local stakeholders.
Economic development of macro-regions	The Cultural Routes can give a boost to local economies, for the realisation and implementation of specific projects financed at the European level and at the level of national ministries. They can facilitate the creation of new businesses and start-ups, especially for services related to the cultural and tourism sectors, areas in which there is clear growth.
Critical aspects	**Description**
Difficulty in involving new partner in the network to enlarge the partnership	Further promotion of the Cultural Routes of the Council of Europe Programme is necessary to extent the networks in the Adriatic and Ionian Region.
	Need for funding and financial support to new member to enter the Cultural Routes network.
	Need for specific funding from the EU or the Council of Europe or from national competent ministries.
Lack of funding to develop cultural projects or Cultural Routes events	Need to have a specific programme by the EU to finance the Cultural Routes. Routes4U should in this regard be a continuing joint programme.
	Need to have some regional cross-border budget line framed into regional co-operation for Cultural Routes, cultural itineraries, cross-border co-operation projects, etc.
Lack of territorial policies promoting cultural tourism or the Cultural Routes	Need to have a more developed national policy to promote the Cultural Routes in the Adriatic-Ionian macro-region by each member state.
	Need to ratify or improve the Faro Convention of the Council of Europe.
Lack of institutional support	Need to have more institutional support by the Council of Europe member states to the programme or networks.
	Need for more intense cross-border cultural co-operation among the AIR countries.
	Need for greater involvement of the states and cultural/tourism ministries in order to include the Cultural Routes in the national policies for sustainable tourism and local development.
	Involvement of the regions or local authorities crossed by the Cultural Routes. Nowadays, there is an enormous gap between the Cultural Routes certified by the Council of Europe and regions in terms of knowledge, governance, dedicated policies to promote the Cultural Routes.
	Involvement of the National Agencies of Tourism in order to propose the Cultural Routes as a model for promoting sustainable tourism and innovative tourism.
Lack of statistical data or monitoring tools	Need for statistical instruments to measure the impact of the Cultural Routes on local development.

Need to develop specific professional skills	Need to identify human resources capable to implement/manage the Cultural Routes project.
	Need for a Cultural Routes manager training course.

Cultural Routes of the Council of Europe: a new model for regional development?

With the Declaration of Santiago, the Council of Europe launched the first thematic cultural itinerary (Santiago de Compostela Pilgrim's Route) inaugurating *de facto* the European Programme of Cultural Routes in 1987. From the moment when the Council of Europe introduced certification of the Cultural Routes, a long path has been taken along which the itineraries have perfected their "nature" to become nowadays real cultural and tourism products.

In this context, focusing around a "nice story to tell" (the so-called story-telling), the Cultural Routes can serve as instruments of territorial and cultural marketing, local and global at the same time (a so-called "glocal" product) because they connect the local heritage to a wider project cross-border and internationally oriented, capable of having an impact at the macro-regional level. With good governance based on a structured action plan and the involvement of a wide field of stakeholders drawn from local and regional authorities and the private and public systems, the Cultural Routes respond to the new challenges (mainly economic and social local growth and sustainable regional development) in the tourism sector.

Bibliography

Amato R. (2017), "Sette milioni di italiani in meno nel 2065, il Sud sempre più vecchio e spopolato" [Seven million less Italians in 2065, the South getting older and more depopulated], *Economia & Finanza*, 26 April, www.repubblica.it/economia/2017/04/26/news/sette_milioni_di_italiani_in_meno_nel_2065_il_sud_sempre_piu_vecchio_e_spopolato-163916714/.

Brosy C., Zaninovic K. and Matzarakis A. (2013), "Quantification of climate tourism potential of Croatia based on measured data and regional modelling", *International Journal of Biometeorology* Vol. 58, pp. 1369-81.

Canadian Tourism Commission (2011), *Experiences: a toolkit for partners of the CTC*, 2nd edition.

Ceron J-P. and Dubois C. (2003), "Tourism and sustainable development indicators: the gap between theoretical demands and practical achievements", Current Issues in Tourism Vol. 6, No. 1, pp. 54-75.

Changkai S. (2010), "Tourism product innovation based on the view of postmodernism", 7th International Conference on Innovation & Management.

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 (2011), Impact of European Cultural Routes on SMEs' innovation and competitiveness, Provisional Edition, Council of Europe Publishing, Strasbourg.

Council of Europe (2015), Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes, Council of Europe Publishing, Strasbourg.

Council of Europe (2017), "A better future for Europe's rural areas", 33rd session of the Congress of Local and Regional Authorities, Report CG33(2017)16final, Strasbourg, 19 October.

Council of Europe (n.d.), The Faro Convention action plan handbook 2018-2019.

Council of Europe (with the support) (2015), Island of Cres: territorial strategy, Local Development Pilot Project, Regional Programme on Cultural and Natural Heritage in South East Europe.

Dallari F. and Mariotti A. (2005), "L'Italia tra distretti industriali e sistemi turistici locali" [Italy between industrial districts and local tourism systems], Ambiente, Società, Territorio – Geografia nelle scuole No. 4, pp. 26-32.

Dodd D. and van Hemel A. (eds.) (1999), Planning cultural tourism in Europe: a presentation of theories and case studies, Boekman Foundation, Amsterdam.

European Commission (2014), Action Plan concerning the European Union Strategy for the Adriatic and Ionian Region, Commission Staff Working Document, SWD(2014) 190 final, Brussels, 17 June, https://ec.europa.eu/regional_policy/sources/cooperate/adriat_ionian/pdf/actionplan_190_en.pdf

Federculture (2012), Cultura e Sviluppo: la scelta per salvare l'Italia [Culture and development: the choice to save Italy,], VIII Annual Report, 24 ore cultura, Milan.

Federculture (2018), *Impresa cultura* [Cultural enterprise], XIV Annual Report, Gangemi Editore, Rome.

Gillette L. (2008), Thermae europae: discovering art, architecture and heritage in Europe's spa towns, 1st edition, Culture Lab Edition.

Iammarino A. (2018), "Turismo esperienziale, incontro al vertice tra Molise e Basilicata con la Compagnia delle Opere" [Experiential tourism, meeting at the summit between Molise and Basilicata with the Compagnia delle Opere], Il Colibri, 25 October, http://colibrimagazine.it/eccellenze-del-molise/turismo-esperienziale-incontro-al-vertice-molise-basilicata-la-compagnia-delle-opere/

InfoAlberghi (n.d.), Osservatorio statistico: turismo in Riviera Romagnola [Statistical observatory: tourism in the Riviera Romagnola], www.info-alberghi.com/osservatorio-statistico

Iserniaweb (2018), "La prima rete d'imprese turistiche molisane al Ttg Incontri di Rimini", 9 October, www.iserniaweb.it/news/flash-news/758415/la-prima-rete-dimprese-turistiche-molisane-al-ttgincontri-di-rimini

Kovacevic A. and Pagella P. (2015), Research for Regi Committee – Adriatic and Ionian Region: socio-economic analysis and assessment of transport and energy links, European Parliament, Directorate-General for Internal Policies, Policy Department B: Structural and Cohesion Policies.

Lynch K. (1960), The image of the city, MIT Press, Cambridge, Massachussets.

Majdoub W. (2010), "Analysing cultural routes from a multidimensional perspective", Almatourism - Journal of Tourism, Culture and Territorial Development Vol. 1, No. 2, pp. 29-37, https://almatourism.unibo.it/article/view/2029

Maggiolo A. (2017), "Aree interne, il futuro dell'Italia passa di qui: 'Politica e cultura, si può fare'", Today, 1 April, www.today.it/cronaca/strategia-aree-interne-intervista-filippo-tantillo.html

Nora P. (1984-1992), Les lieux de mémoire, Gallimard, Paris, abridged translation (1996-1998), Realms of memory, Columbia University Press, New York.

OECD (2020), OECD Tourism trends and policies 2020, OECD Publishing, Paris.

Pine J. and Gildmore J. H. (1999), The experience economy: work is theatre & every business a stage, Harvard Business School Press, Boston.

Poon A. (2003), "Competitive strategies for a new tourism", in Cooper C. (ed.), Classic reviews in tourism, Channel View Publications, Clevedon.

Puczkó L. and Rátz T. (2007), "Trailing Goethe, Humbert and Ulysses: cultural routes in tourism", in Richards G. (ed.), Cultural tourism: global and local perspectives, Haworth Press, New York.

Richards G. (2001), Cultural attractions and European tourism, CABI, Wallingford.

Richards G. and Wilson J. (2006), "Developing creativity in tourist experiences: a solution to the serial reproduction of culture?", Tourism Management No. 27, pp. 1209-23.

Richards G. and Wilson J. (2007), Tourism, creativity and development, Routledge, London.

Sacco P. L., Ferilli G. and Tavano Blessi G. (2015), Cultura e sviluppo locale: verso il distretto culturale evoluto [Culture and local development: towards the evolved cultural district], Il Mulino, Bologna.

Santagata W. (2006), "Cultural districts and their role in developed and developing countries", in Ginsburgand V. A., Throsby D. (eds.) Handbook of the economics of art and culture, Vol. 1, Elsevier Science, North-Hollande, Amsterdam, pp. 1101-19.

Santagata W. (2014), Il governo della cultura: promuovere sviluppo e qualità sociale [The government of culture: promoting development and social quality], Il Mulino, Bologna.

Santagata W. and Trimarchi M. (2007), Turismo culturale e crescita del territorio: identità tradizioni e piaceri nel Monferrato [Cultural tourism and local growth: identity, traditions and pleasures in Monferrato], Franco Angeli, Milan.

Schafer P. (2008), Revolution or Renaissance: making the transition from an economic age to a cultural age, University of Ottawa Press, Ottawa.

Shaw P. (2001), Creative connections: business and the arts working together to create a more inclusive society, Art & Business, London.

Singh S., Timothy D. J. and Dowling R. K. (eds.) (2003), Tourism in destination communities, CABI, Wallingford.

Skerratt S. and Steiner A. (2013), "Working with communities-of-place: complexities of empowerment", Local Economy Vol. 28, No. 3, pp. 320-38.

Squires N. (2016), "A third of Italy's villages at risk of depopulation and abandonment, report warns", The Telegraph, 1 June, www.telegraph.co.uk/news/2016/06/01/a-third-of-italys-villages-at-risk-of-depopulation-and-abandonme/

Tourism Theories (2010), Authenticity, 14 October, www.tourismtheories.org/?p=719

UNESCO (n.d.), Text of the Convention for the Safeguarding of the Intangible Cultural Heritage, https://ich.unesco.org/en/convention#art2

United Nations Department of Economic and Social Affairs (1999), "Tourism and sustainable development. Sustainable tourism: a non-governmental organization perspective", 7th session of the Commission on Sustainable Development, New York, 19-30 April.

Viola F. and Idone Cassone V. (2017), L'arte del coinvolgimento: emozioni e stimoli per cambiare il mondo [The art of involvement: emotions and stimuli to change the world], Hoepli.

Wang N. (1999), "Rethinking authenticity in tourism experience", Annals of Tourism Research Vol. 26, No. 2, pp. 349-70.

World Tourism Organization (2017), UNWTO tourism highlights 2017 edition, www.e-unwto.org/doi/pdf/10.18111/9789284419029

Part III

Study of the Alpine Region

By Professor Alessandro Capocchi

Strengthening regional development in the Alpine Region through the Cultural Routes

Executive summary

This section of the report investigates what impact the Cultural Routes have had on the Alpine Region.

The Cultural Routes of the Alpine Region trace different stories, traditions and values, and involve numerous local and international actors. They colour the territory like confetti, enriching it by encouraging the activation of virtuous drivers that increase social inclusion and economic development.

Activation of the processes of social inclusion and economic development is not automatic. It requires a sense of purpose and the implementation of specific methodologies designed to favour territorial inclusion processes, to which end the Cultural Routes are an important strategic tool.

In the case of the Alpine Region there are 28 different Cultural Routes, with different dates of constitution, different themes and different geographical extents. While diversity is an added value, the development of a unique and systemic identity is required to allow an osmotic exchange and a horizontal and vertical process of interaction. For these reasons the analysis aims to measure the potential of the Alpine Region Cultural Routes and the steps needed to achieve the construction of a unitary system best able to express that potential in terms of social inclusion and economic development.

The issue of accountability

An analysis of the socio-economic impact of the Cultural Routes of the Alpine Region on local areas raises the issue of accountability. Accountability is a multifaceted concept in modern organisations, in which the role of financial management and management accounting is central. It is the process by which a person or a group of people can be held to account for their conduct (Glynn, 1996, p. 127). According to Munro (1996, p. 3) we can distinguish two forms of accountability. First, an accountability based on performance measurement and outcomes using the technologies of management accounting and other performance measurement techniques. These technologies are the accepted method for measuring accountability and creating transparency within an organisation. The results of these processes are aggregated in data centres (Latour, 1987) where the performance data can be combined and compared, followed by action, if necessary. The technologies used to measure accountability are the focus of much of the discussion on accountability. A second notion draws on sociology, defining accountability as the capacity to explain or account for a given performance. This is a constant and ongoing process in which people account for their actions. This latter form of accountability focuses on individuals and how they justify contact and does not appear as much as other forms of accountability in the literature on the Cultural Routes.

With regard to the two formulations of accountability, a key point is that the processes of giving accounts are important; attention needs to be drawn to the technologies of accountability so that we do not confuse and accept the accounts that we are given as representations of reality. In the case of cultural paths, these technologies are central to the instruments with which performance can be measured. Information technology as a method of accountability opens up spaces as to what can be done, but equally closes off other avenues of possibility. For example, with reference to Roberts (1991), categories of accountability and select information systems tend to be constructed around systems of hierarchical accountability; but it is possible that non-hierarchical accountability technologies can foster a more socialised accountability, as seen in the open use of e-mail.

The last 10 years have seen the scope of information technology change substantially, with the growing prevalence of interconnected information systems. To define this change, we use the term information and communications technologies (ICT), rather than information technology. In this context, the implementation of ICT is of increasing importance, for several reasons.

Accountability benefits can flow from these new arrangements. Services become more accessible and transparent, and mechanisms become available to provide feedback on these services. What is intriguing here is threefold. First, that the processes of inclusion are strongly linked to the use of ICT. Using Latour's terminology, the discussion on the mechanisms of change is translated through the use of ICT (Latour, 1987). Translation

implies that prior debates on change are rephrased, subtly or radically, when ICTs are the given mode for the provision of accountability. In other words, the *how* of change is important, and the use of ICTs will shape the ways in which accountability will be viewed and enacted in the future. Second, the notion of e-participation or e-inclusion clearly draws on the notion of e-business. E-business and, particularly, e-commerce have had a rocky ride since 1998 when they first came to prominence. It is useful to draw out some lessons from our experiences with e-commerce.

One lesson is that e-commerce has different constituencies – business to customer (B to C) has proved slow to develop and been unprofitable to date, whereas business to business (B to B) has been much more successful as businesses reduced costs by simplifying and routinising many of their procurement transactions using ICT. A second lesson is that using the internet requires that the business behind the website should be configured to meet the demands from the site. As Michael Hammer, a guru of business redesign, has said:

> If you only put Web Pages in front of poor business processes then you demonstrate to the whole world how poor your processes really are. First you have to manage an internal business integration before you start to develop co-operative external processes. (Kagermann, 2001)

Third, information is an important component of accountability (Heeks, 1999). It is a limitation of a central idea that information alone, its availability, circulation and transformation, can reinvent or transform accountability. Many other issues are involved.

All the above points are also relevant to the context of the Cultural Route. The Cultural Route may be seen as an opportunity to valorise cultural and historical heritage but, at the same time, it is also an opportunity to create social and economic value. The driver for the Cultural Route to create social and economic value is tourism. Tourism should not be considered as just a sector. Tourism is a multiplier of value – social value through inclusion, and economic value through economic development.

The present study should be considered in light of the perspectives described in the previous section. Thus, this research aims to study the new technologies being used by the Cultural Routes of the Alpine Region, and to analyse how well these Cultural Routes address social inclusion and economic development.

The remainder of the study goes on to present an empirical analysis of the websites of the Cultural Routes of the Alpine Region to assess the current state of the information provided (qualitative and/or quantitative) and the different activities listed on the site. A discussion and recommendations will follow this section. The second section is dedicated to the review of the value model, the value territory chain, and the Cultural Routes and creative tourism. At the end of this section, the potential limitations and caveats on the method used for measuring the impact of the Cultural Routes are presented and suggestions are made for future research on the economic impacts, benefits and threats of tourism in the Cultural Routes of the Alpine Region.

Analysis of Cultural Routes' websites

The analysis includes two closely related research activities. The first is a review of the information that the Cultural Routes provide about their activities on their websites. The second is a measurement of the socio-economic impact that the Cultural Routes have had on their territory. The two dimensions are closely related to each other and contribute to outline an overall picture object of the present research.

With regard to the first activity, six questions were used to review the websites of 23 Cultural Routes[176] with regard to the information they provided in the 2017–18 period. The results of the review provided the basis on which the websites of the individual Cultural Routes were further analysed. The six questions are as follows.

Q. 1. Do they provide information on their activities?

Q. 2. Do they provide information on the creation or promotion of job opportunities?

Q. 3. Do they provide information on the creation or promotion of social inclusions policies?

Q. 4. Do they provide information on donor opportunities?

Q. 5. Do they provide information on the call for applications?

Q. 6. Do they provide information on practices and tools used in the implementation of the Cultural Routes, such as procedures and the institutional factors involved in creating the Cultural Routes and their trans-border operation, obstacles and hurdles?

---

176. At the time of conducting this study, there existed 23 Cultural Routes of the Council of Europe in the Alpine Region. As of May 2020, there are 28 Cultural Routes in the region.

At aggregate level, the table below shows the frequency of the affirmative responses that were collected by analysing the websites of the 23 Cultural Route itineraries in the Alpine space.

First level	
Question	Frequency answers
Q.1	22
Q.2	5
Q.3	11
Q.4	16
Q.5	6
Q.6	12

Table 1. First-level analysis

Table 2 represents the Cultural Routes that provide information through the website more specifically for each question.

Table 2. Results of analysis of Cultural Routes' websites

	Cultural Routes ALP Region Countris		Q. 1	Q. 2	Q. 3	Q. 4	Q. 5	Q. 6	SCORE
1	Impressionisms Route	2018	1	0	0	0	0	0	1
2	Charlemagne Route	2018	1	0	0	0	0	0	1
3	European Route of Emperor Charles V	2015	1	0	1	1	0	0	3
4	Destination Napoleon	2015	1	0	0	1	0	0	2
5	Via Habsburg	2014	0	0	0	0	0	0	0
6	Reseau Art Nouveau Network	2014	1	1	1	1	1	1	6
7	ATRIUM	2014	1	1	1	1	1	1	6
8	Huguenot and Waldensian Trail	2013	1	1	0	1	0	0	3
9	European Route of Ceramics	2012	1	1	1	1	0	1	5
10	Prehistoric Rock Art Trails	2010	1	0	1	1	0	1	4
11	European Route of Historic Thermal Towns	2010	1	0	0	1	0	1	3
12	European Route of Cistercian Abbeys	2010	1	0	0	1	0	0	2
13	European Cemeteries Route	2010	1	0	0	1	1	1	4
14	Iter Vitis Route	2009	1	0	0	1	0		2
15	Transromanica	2007	1	0	0	1	0	0	2
16	Saint Martin of Tours Route	2005	1	0	0	0	0	1	2
17	Routes of the Olive Tree	2005	1	0	1	1	0	1	4
18	Cluniac Sites in Europe	2005	1	0	1	0	0	1	3
19	European Route of Jewish Heritage	2004	1	1	1	1	1	0	5
20	European Mozart Ways	2004	1	0	0	1	0	1	3
21	Phoenician's Route	2003	1	0	1	0	0	0	2
22	Via Francigena	1994	1	0	1	0	1	1	4
23	Santiago de Compostela Pilgrim Routes	1987	1	0	1	1	1	1	5
	Total		22	5	11	16	6	12	

Table 2 shows the 23 Cultural Routes within the Alpine Region and shows the name and year each Cultural Route was established. The table shows the six questions and the values – 1 in the case of an affirmative answer, or 0 in the case of a negative answer – for each Cultural Route. The last column shows the overall score with a reference to the qualitative content of the information produced by each Cultural Route. The overall scores range from 0 to 6.

Table 3 shows the six categories of overall scores. For each category, the name of the Cultural Route, the score and the overall frequency are shown. The scores are presented in descending order. The median is represented by the overall score of 3. There are two Cultural Routes with an overall score of 6, one with a score of 5, four with a score of 4, six with a score of 3, three with a score of 2, six with a score of 1, and one Cultural Route with a score of 0.

Table 3. The distribution of Cultural Routes for total score

Score	Cultural Routes	Year	Frequency
6	Reseau Art Nouveau Network	2014	2
	ATRIUM	2014	
5	European Route of Jewish Heritage	2004	1
4	European Route of Ceramics	2012	5
	Prehistoric Rock Art Trails	2010	
	Saint Martin of Tours Route	2005	
	Routes of the Olive Tree	2005	
	Santiago de Compostela Pilgrim Routes	1987	
3	Via Francigena	1994	6
	European Mozart Ways	2004	
	Cluniac Sites in Europe	2005	
	European Cemeteries Route	2010	
	European Route of Historic Thermal Towns	2010	
	European Route of Emperor Charles V	2015	
2	Huguenot and Waldensian Trail	2013	2
	Phoenician's Route	2003	
1	Transromanica	2007	6
	Iter Vitis Route	2009	
	European Route of Cistercian Abbeys	2010	
	Destination Napoleon	2015	
	Charlemagne Route	2018	
	Impressionisms Route	2018	
0	Via Habsburg	2014	1

The two Cultural Routes with an overall score of 6 are the Réseau Art Nouveau Network and ATRIUM. The Cultural Route with a score of 0 is the Via Habsburg. A brief description of the information provided by the website of each Cultural Route, highlights of the level of interaction on the site, and the number and type of language options are presented below.

With regard to the level of interaction, it is important to note that a website is an important relationship management tool that can provide information, data and services as well as gather information on users. The website, in this context, is considered a Cultural Route generator. Therefore, it is possible to measure four feasible levels of interaction.

The first level is the basic premise focused on the existence of a website. The second level refers to the first level of interaction. That is, the availability online of passive information, with which the visitors and users need not engage beyond connecting to the internet and to the website.

The second level divides the information into two categories: institutional information and functional information. The institutional information concerns the institutional role of the Cultural Route – its organisational structure, governance, board, managers and administrative authority. The functional information is all the activities that the Cultural Route puts in place that do not belong (strictly) to its institutional role: services, relationships with universities, schools and companies on its territories, general information relating to the community and the territory, the promotion of the same (territorial marketing), and links to other public and or private actors.

The third level refers to the second level of interaction – the opportunity for visitors or users to interact with the Cultural Route using tools such as e-mail, newsletters subscriptions, discussion forums, frequently asked questions, chat, etc. We also searched for other tools on the website such as a free phone number and an intranet search engine. The availability of a search engine within the website represents a useful tool to facilitate access to the information or services users want to find.

The fourth (and final) level concerns two-way interaction and the potential ability for visitors or users to begin and end an entire transaction on the website. An example would be the ability to make reservations and payments online. Two-way interaction options also include the opportunity for visitors or users to download and upload documents via the website.

A brief description of the quality and quantity of information provided by the website and the level of interaction in each website is presented to better understand the information in the tables.

► **Impressionisms Routes**. The website provides information on the 12 Impressionisms Routes: seven dedicated to the French pre-Impressionists and Impressionists and five routes devoted to Bunke (Germany), Toorop (the Netherlands), Grohar (Slovenia), Llorens Diaz (Spain), the Machiaioli (Italy). The website provides information concerning exhibitions, an offline bookshop, a section dedicated to the news, and finally a section dedicated to the institutional information such as the Bureau, the Scientific Committee and the member cities. On this website the level of interaction is one-way as it is possible to collect information and to download some documents in PDF. Two-way interactions are not possible besides making payments or reservation – there are no links to other actors and no information concerning the number of visitors, economic or financial data provided. There is no login area for visitors or users. The website is in two languages: English and French. **Total score 1**.

► **Charlemagne Route**. The website has a section about Charlemagne, a section dedicated to the Centre Charlemagne, the new city museum located in the Katschhof between the Town Hall and the Cathedral – and sections dedicated to various related matters. The level of interaction is one-way as it is only possible to collect information. Payments cannot be received and no reservation service is possible. The only point is represented by the link available to other websites. There is no login area for visitors or users. The website is in four languages: English, French, Dutch and German. **Total score 1**.

► **European Routes of Emperor Charles V.** The website is in six main sections. The first is contains institutional information concerning the co-operation network, the objectives of the Cultural Route, the composition of the statutory boards, research and publications and a section containing the statutes of the Cultural Route and annual reports. The annual report provides information concerning the initiatives, the call for application and the marketing policies. There is also an Android app for mobile phones. The report describes the several initiatives, but no information is provided concerning visitor numbers or the funds or financial resources used for the activities. No financial or economic data is available. The second section is dedicated to the members and collaborators. The third section describes the different parts of the route, divided into countries. The fourth section is dedicated to points of interest such as monasteries and abbeys, museums and collections, UNESCO sites and castles and palaces. Section five is related to the activities and projects taking place each year. The last section is focused on the product club, which is a "Club of Hostelry, Handicrafts and Agro-food Excellence" intended to give visibility to tourist products distributed along the length of the different routes travelled by the Emperor Charles V. It seeks, as well, to integrate into the co-operation network – and its Cultural Routes – the whole fabric of the hostelry, handicraft and agro-food production in the cities and regions through which the different routes pass. The product club integrates five "labels" of quality, which are attained after the implementation of the quality standards required by the manuals of good practice for each speciality. The attached companies to this club are located in partner cities of the co-operation network and, therefore, have a relationship with the life of Charles V. The classifications of the Tourist Product Club of Charles V are the following:

  • *Imperial lodging*. Accommodation establishment associated with Charles V.

  • *Imperial kitchens*. Restaurants, inns, gastro pubs, tapas bars, etc. which offer a renaissance menu based on the recipes that Charles V tasted.

  • *Manufacture and/or sale of handicraft products* (leather, wood, fabric, antiques, etc.) using entirely local materials and workmanship. The traditional handicraft style is accredited.

  • *Production and/or sale of traditional agri-food products*. Food of all categories – meats, fish, milk products, fruit, vegetables, spices, etc., both fresh and preserved, and locally produced drinks (wines, ciders, beers, sparkling wines, liqueurs, etc.).

  • *Collaborating establishments*. Any establishment or company that collaborates with a start-up or distribution of products or services related to Charles V.

A part of the website is dedicated to the social network, contact and news. The website details all the actors, including economic ones, that have joined the Cultural Route. Unfortunately, the interaction is only one-way, as no payment or reservation services are available. No information concerning visitors or funds is provided. There is no login area for visitors or users. The website is in four languages: English, French, Spanish and Italian. **Total score 3**.

▶ **Destination Napoleon.** The website has seven main area: "patrimoine", where information concerning 15 European destinations is provided; "evenements", with a link to the institutional website (www.napoleoncities.eu) where there is information regarding the several types of events, such as museums, exhibitions, etc.; "reconstitutions"; "circuits et routes"; "carte"; "le magazine"; "contacts". There is a search engine but no information about governance, the number of visitors, or relevant economic or financial issues. No information is provided with regard to social inclusion or the territories. There was, however, a donations site where visitors are encouraged to make donations. The interaction was one-way and a login option for visitors or users was not provided. **Total score 1**.

▶ **Via Habsburg.** The website has six main sections: the home section, which lists brief histories of the five regions covered by the route; the trails section, which lists four themed trails (with a simple and rather poor interactive map); the sights section, which lists 70 sights and cities; the destinations section, which lists 150 tourist destinations; the artefacts section, which lists the Maria Theresa Thaler, a famous silver coin; and the news section. The interaction is one-way. There is no login option for visitors, nor any search engine, or information on events, visitors, social inclusion and economic or financial issues. Unfortunately, the website seems to be a collection of information not relevant to the associations or the activities of the Via Hapsburg Cultural Route. The website offers reading options in two languages: German and English. **Total score 0.**

▶ **Réseau Art Nouveau Network**. The website has five main sections. Section 1, the home page, provides information on networking, Art Nouveau styles, activities, publications, events, round tables, a press area and coming attractions, such as a call for papers. Section 2 provides information on each of the 20 city destinations on this Cultural Route – general information, artists, bibliography, contacts with links to local partners and tourism information. The cities include Regione Lombardia in Italy, Ljubljana in Slovenia, Nancy in France, and Vienna in Austria, among others. Section 3 is dedicated to Art Nouveau and ecology, section 4 to news, and section 5 to research activities. The interaction on the website is one-way, although there is an option to sign up for the newsletter. A search engine and a link to the key social networks are also provided on the website. Visitors or users do not have a login option. The website offers reading options in 11 languages, but some parts of the site are only available in English. **Total score 6**.

▶ **ATRIUM** – Architecture of Totalitarian Regimes – the website is articulated in eight main area where a lot of information is provided. This is the best website, where all the information is clear and easy to access. In the "about us" section information concerning the network, the association, members, academic networks, friends, activities, news and transparency is provided. In the transparency area it is possible to download the transparency policy, the annual report, the provisional annual report, the report concerning the activities and the policies of the Cultural Route. The "heritage" section is divided into themes and sites. Section 3 is dedicated to events and tourism. Section 4 is dedicated to several projects, and, finally, there is a gallery section and a section dedicated to several kinds of publications, such as online publications, books, training materials, presentations, university theses, videos and other resources. The last section is contacts. The social networks are indicated on the website. The interaction is only one-way, even if there is a newsletter. There is no login area and no search engine. The website in in English. **Total score 6**.

▶ **Huguenot and Waldensian Trail.** The website comprises three sections. Section 1, the home page, provides general information and news. Section 2 is dedicated to the exile of the Huguenots and Waldensians from France, and section 3 to their return. Both sections provide information on job opportunities and donations that visitors to the site can make to the Huguenot and Waldensian Trail. The interaction is one-way. A login option, a search engine, and a recall to the main social network page are provided on the website. The website provides reading options in four languages: Italian, English, French and German. **Total score 2**.

▶ **European Route of Ceramics.** The website contains several sections providing information on the Cultural Route and its activities. The website has a search engine and a subscription section for following the Cultural Route. Information on activities and networking is also available. Unfortunately, the interaction is one-way, and a login option is not provided. The website provides reading options in English only. **Total score 4.**

► **Prehistoric Rock Art Trails.** The website contains a great deal of information on activities and networking, including links to documents pertaining to the trail's network, links to the key social networks and to the YouTube channel. Although a virtual and interactive map is provided, interaction is one-way. There is no login option. The website offers reading options in three languages: English, German and French. **Total score 4**.

► **European Route of Historic Thermal Towns.** The website contains six core sections. Section 1 is dedicated to institutional information, and documents in several languages can be downloaded from the site. Section 2 is dedicated to the thermal destinations in the network, with information on each destination. Section 3 covers tourism topics and includes tourist packages available for purchase by the visitor or user. The visitor or user can purchase a tour via a link that connects to the tour's dedicated website. A total of 11 packages are available and the "fil rouge", or guiding thread, is based on the SPA experience. Section 3 provides value by raising the tourism profile of the European Route of Historic Thermal Towns network. Section 4 is dedicated to the events and tour itineraries for the towns in the network. Section 5 is dedicated to thermal culture, and section 6 lists contacts for the Cultural Route. The website does not provide any information on economics, financial data and visitor demographics. The interaction on the website is one-way but does include a search engine, links to the key social networks, and the Cultural Route's newsletter. The website offers reading options in six languages: English, German, French, Italian, Spanish and Hungarian. **Total score 3**.

► **European Route of Cistercian Abbeys.** The website contains five sections. Section 1 provides information on the Escaladieu Abbey, section 2 information on the topic "Discover the Abbey", section 3 information on news and current events, while sections 4 and 5 have information on the European Route of Cistercian Abbeys networks and other practical information, respectively. The website has a search engine. The interaction is one-way, and the information provided is not particularly useful. The website offers reading options in three languages: American English, Spanish and French. **Total score 1**.

► **European Cemeteries Route.** The website comprises six sections. Section 1 contains information on members and links to all the players on the network, a mobile guide, map and newsletter. Section 2 is dedicated to information on cemetery routes. Section 3 provides news. Section 4 lists projects. Section 5 contains a page titled "About Us". Section 6 is dedicated to the "Join Us Page". Links to the key social networks are provided on the website. The interaction is one-way. The website offers a reading option in English only. **Total score 3**.

► **Iter Vitis Route.** The website comprises five sections. Section 1 provides information on the project and the Cultural Route. Section 2 contains institutional information on the federation. Section 3 lists the itineraries and a map describing the Cultural Route with links to each member city and destination. Section 4 reports news, and section 5 lists contacts. The website does have a search engine. The interaction is one-way. The website offers reading options in three languages: English, Italian and French. **Total score 1**.

► **Transromanica**. The website contains four main sections. Section 1, "About Us", contains institutional information on the projects. This section is particularly relevant because it contains information on Project e-Create, which brings together 13 partners from nine European Union member states and Norway. Together these partners and member states identified shortcomings in the public policies that promote tourism along cultural and historical routes and bundled their resources to increase the competitiveness of enterprises in rural areas. The aim of Project e-Create is to identify and share good practices in order to improve regional and local policies. A particular focus is the uptake of new technologies among entrepreneurs in rural areas and along tourism routes. Project e-Create also has plans to increase public servants' understanding of the potential of ICT and web tools. Project e-Create, co-financed by the European Regional Development Fund and supported by the INTERREG IVC programme was active from January 2012 to December 2014. Section 2 is dedicated to "Explore Transromanica" and provides valuable information on tourism, culture, education, science and co-operative projects. Section 3 contains current news and events and provides the opportunity to download the *Transromanica* magazine and sales manual. Section 3 is dedicated to contact information. The website also contains a members' page. Reading options for the website are in English; only part of the site is available in 10 languages. **Total score 1**.

► **Saint Martin of Tours Route**. The website comprises several sections providing general information on the networks and activities. The information provided is not significant or particularly useful. The website does have a search engine. The interaction on the website is one-way. The website offers reading options in eight languages. **Total score 4**.

► **Routes of the Olive Tree**. The website contains six main sections. Section 1 is dedicated to the homepage, which provides general information. Section 2 is a "Who We Are" page with institutional

information on the Cultural Route. Section 3 provides information on the Cultural Route's points of interest and short itineraries. Section 4 is dedicated to all the activities and projects of the Cultural Route. Section 5 consists of the main stops on the Cultural Route, and section 6 is dedicated to the contacts. The website has a link to the key social networks and does have a search engine. The interaction on the website is one-way. The website offers reading options in three languages: Greek, English and French. **Total score 4**.

► **Cluniac Sites in Europe**. The website provides institutional information, functional information on subjects such as the European Project, supporting activities and opportunities, and links to the UNESCO network. The interaction on the website is one-way. The website has a search engine and access to the Cultural Route's newsletter. There is also a section dedicated to relevant documents. The website offers reading options in five languages: Polish, English, Spanish, Italian and French. **Total score 3**.

► **European Route of Jewish Heritage**. The website comprises six core sections. Section 1 is dedicated to institutional information and the network. Section 2 contains the "European Day" page. Section 3 is related to the "European Routes" page, organised geographically and thematically. Section 4 contains the "Routes Incubator" page and the innovative "Call and Training" page. Section 5 is dedicated to the "Communication" page, and section 6 contains the "Contact" page. The website has links to the key social networks and provides access to the Culteral Route's newsletter. No login option is provided, but users have access to a search engine. The interaction is one-way. The website offers a reading option in English only. **Total score 5**.

► **European Mozart Ways**. The website contains two main sections. Section 1 is dedicated to Mozart and is further divided into six additional sections or pages: "Mozart's Journeys", "The Letters", "Places", "Biography", "Calendar" and "Following Mozart". Section 2 is related to the Cultural Route with the following pages: "About us", "Projects", "Press" and "Contacts". The interaction on the website is one-way. Facebook is available as a link on the website. The website provides a login option, but does not provide a search engine or access to a newsletter. The website offers reading options in four languages: Italian, French, English and German. **Total score 3**.

► **Phoenicians' Route.** The website provides information on several relationships that the Cultural Route has developed with universities, schools and other such institutions. Section 1 provides institutional information on governance, projects, conventions and agreements. Section 2 provides information on the Phoenicians' Route. Section 3 is dedicated to the Mediterranean Museum Network (ME.MU.NET) created to enhance the Mediterranean's tangible and intangible heritage. Section 4 is related to research. Section 5 is dedicated to the Edu.Net (Educational Network) project, which aims to create a cultural space that will encourage the exchange of ideas based on a foundation of good educational practices, heritage pedagogy, identity and cultural heritage, both material and immaterial. This exchange of ideas is expected to strengthen the commitment of new generations to promote intercultural dialogue through actions and pilot projects in the various countries through which the Cultural Route passes. Another key goal of the Edu.Net project is to train young people on the values of the Council of Europe, intercultural dialogue and creativity. The website does not have a login option, but does offer a search engine and a link to Facebook. The interaction is one-way. The website offers reading options in three languages: Italian, French and English. **Total score 3**.

► **Via Francigena**. The website is oriented to tourism activities. An interactive map and information on the Cultural Route are included on the website. Also included are access to a radio station, an app, a search engine and links to key social networks. The website also provides information on the network and the Via Francigena. No economic and financial data is provided, nor any information on visitors' demographics. The interaction on the website is one-way. The website offers a reading option in English only. **Total score 2**.

► **Santiago de Compostela Pilgrim Routes**. The website is oriented to tourism activity and provides information for visitors on the Cultural Routes. The website also provides the option to purchase products for tourists via a link to an external website. The interaction on the website is one-way. No economic or financial data is available on the website and the website does not provide a search engine or a login option. The website offers a reading option in English only. **Total score 2**.

We used the six questions presented earlier and the levels of interaction within each website to review the websites of 23 individual Cultural Routes. The results of the review and analysis generated the following highlights.

1) There is no common model for a Cultural Routes website.

2) The lack of a common model impacts both the qualitative and the quantitative dimensions of the available information.

3) Lacking a common model, each Cultural Route website subjectively interprets the role and function of a website with regard to its accountability to key stakeholders and the territory it serves.

4) The quality and scope of information on the websites is inconsistent. For example, some Cultural Routes websites provide extensive tourist information without providing relevant information on route management.

5) The information provided includes the following: information on the itineraries' historical and cultural contexts, information on the association's network and points of interest. In some specific cases, information on institutional partnerships (e.g., with universities and schools) is provided. Information on events is also provided but calls for scientific collaborations are rarely made. Information on social inclusion, economic development and financial and economic data is also missing from these websites.

Recommendations
and conclusions

Discussion

Analysis of the Cultural Routes websites highlights their lack of unitary co-ordination, which impacts both management and communication. Management is defined here as the system of actions and activities that each Cultural Route adopts, and communication is defined as the exchange of information and reporting among the Cultural Routes entities.

The constitutions of the Cultural Routes of the Alpine Region were established between 1987 and 2018 and had different histories and dynamics. While all the Cultural Routes of the Alpine Region are formally under the flag of the Council of Europe, there is an absence of unitary vision and strong identity link within the Alpine space. Diversity also plays a role in the management of the Cultural Routes. From a functional point of view, diversity relates to the thematic areas of the individual Cultural Routes, the values they inspire, and the activities they develop; whereas from an institutional point of view, diversity relates to the governance system of the individual Cultural Routes, which vary from case to case.

Over the years, many of the Cultural Routes associations have functioned more like tourism businesses (e.g., the Santiago and Via Francigena Cultural Routes) than a cultural mission. Therefore, there is a need to strengthen the linkages within the Alpine space and to implement a systemic identity in order to protect the values that underlie cultural itineraries and to limit the range of interpretations that each association can adopt.

The analysis activity we conducted has allowed us to identify some good practices that need to be further strengthened and optimised to benefit the entire Alpine Region system. Among the good practices identified, the following are worth noting.

► The European Route of the Emperor Charles V Cultural Route's website page, titled "Club of Hostelry, Handicrafts and Agro-food Excellence", aims to market tourist products along the length of the routes travelled by the Emperor Charles V. The website also seeks to integrate with the co-operation network of the European Routes of Emperor Charles V and its Cultural Route, including its hostelries, handicrafts and agro-food productions in the cities and regions along the different sections of the European Routes of Emperor Charles V. The "product club" brings together five labels of quality that can be attained after implementing the quality standards required by the manuals of good practice for each speciality. The affiliated companies are located in partner cities of the co-operation network and have a relationship with the history of the monarch.

► Réseau Art Nouveau Network and ATRIUM, which scored 6 for the content available on their websites.

► Transromanica's e-Create project, which brings together 13 partners from nine EU member states and Norway. Together they have identified shortcomings in the public policies to promote tourism along cultural and historical routes, and have combined their resources to increase the competitiveness of enterprises in rural areas. The aim of Project e-Create is to identify and share good practice in order to improve regional and local policies.

► European Route of Jewish Heritage with the "Routes Incubator": an innovative page on the website that hosts the "Call and Training" programmes.

► Phoenicians' Route's Mediterranean Museum Network (ME.MU.NET) in section 3 was created to enhance the Mediterranean Tangible and Intangible Heritage. In section 5 is the Edu.Net (Educational Network) project, whose aim is to create a cultural space to encourage the exchange of ideas based on a foundation of good educational practices, heritage pedagogy, identity and cultural heritage, both material and immaterial. This exchange of ideas is expected to strengthen the commitment of new generations to promote intercultural dialogue through actions and pilot projects in the various countries through which the routes pass. The main goal of the Edu.Net is to train young generations on the values of the Council of Europe, Intercultural Dialogue and Creativity.

However, good practice alone is not enough to confer value on the Cultural Routes of the Alpine Region; it is also necessary to implement a shared management model. This will require safeguarding and supporting

what has already been achieved and simultaneously creating the conditions for a methodological development that supports the integration of the different Cultural Routes, and the implementation of policies that enhance social inclusion in the economic development of the territories.

Recommendations

The following recommendations are based on the analysis of the 23 Cultural Routes. Their aim is to determine an improvement in the managerial perspective of the importance of the accountability issue. The call to the accountability issue is necessary for the link that Cultural Routes have with the territories, on the one hand, and with local, regional, national and supranational institutions on the other hand.

1) Create a unitary system that can help identify the Alpine space and attribute a homogeneous identity, both institutional and functional, to all the Cultural Routes.

2) Share an accountability system that can serve as a foundation for the activities of all the Cultural Routes. The accountability system will not influence the management autonomy of each association, will act to strengthen the systemic dimension of the Cultural Routes of the Alpine Region, and will determine good mechanisms of growth of the same.

   a. The accountability system must consider the institutional and functional dimensions. For both dimensions it is necessary to define minimum information standards that each Cultural Route must provide.

   b. The accountability system must define:

      i. the minimum required content;

      ii. the frequency with which the individual associations must make the information available;

      iii. the format of the documentation that the associations must publish;

      iv. the reasons for the absence of data that the associations must publish.

3) The Cultural Routes of the Alpine Region must consider its growth process. The Cultural Routes were established over a 34-year period (1987–2020) and have developed in a heterogeneous way. Therefore, the independent evolution of each itinerary must be considered in the accountability process to promote the experience for visitors and reinforce the positive effects of the itinerary on the territory.

4) Conflate the first two concerns with the implementation of a single minimum communication system. We recommend that the Council of Europe commissions a study on a system of standards to disseminate to the Cultural Routes associations. This system of standards will provide a binding framework for the individual Cultural Routes on which to build a minimum reporting and communication system.

5) Encourage integration, which is mostly missing, among the Cultural Routes of the Alpine Region.

Value creation

The scientific relevance of cultural itineraries is attributable to two apparently opposing needs: the enhancement of territories that are not always organised and the reduction of the negative impacts that tourism creates on the best known and most visited destinations. It is no coincidence that over the last few years the issue of overtourism has become prominent. Its effects are visible to everyone, as the recent chronicles regarding the Venice lagoon have shown. Overtourism is a concept still in the early stages of development, and there is no recognised and established definition in the literature. The growth of tourism has been accompanied by the concentration of tourist flows to specific areas, causing crowding and problems with carrying capacity and environmental sustainability, and by the 'imitation effect', whereby emerging economies mimic the tourist behaviour of western economies. Additionally, there are governance issues with respect to the resources of destination countries, to relationships with airlines (primarily low-cost carriers), and to technological developments. Croce (2018) predicts that although shocks and crises will continue to impede tourism's development, the long-term trend over the next decade will continue to show steady growth. This will result from increasing affluence in well-populated areas of the world feeding the demand for travel, and technology will continue to drive innovation. If global volumes of tourists increase, their distribution across regions of the world could change (Tosun, 2001). Overtourism has emerged rapidly as a concept; the term is immediately recognisable and is self-explanatory, enabling visitors and locals to voice their concerns about tourism levels. Also, for these reasons it is important that the most widespread and more sustainable alternative development models for the territories, communities and future generations can be created for the growing phenomenon of growth and tourist development.

The territorial value chain (TVC)

The analysis of the data reported in the previous section demonstrates the difficulty at this early stage of measuring the socio-economic impact of the cultural itineraries on the Cultural Route territories. This impediment is largely based on the non-availability of relevant information. Hence, there is a need to develop a model that can be implemented within the system of the Cultural Routes of the Alpine Region to support the creation of a shared methodology that can measure the socio-economic impact of the individual Cultural Routes in the areas of competence. The measurement of the value created by the Cultural Routes can be conducted using a variety of tools and methodologies. One such methodology that is both effective and simple in its approach is the territorial value chain (TVC). The TVC is a methodology introduced to the international community by the scholar M.E. Porter. By utilising Porter's value chain model, it is possible to derive the TVC with which to represent the creation of socio-economic value in the territory.

The TVC assumes that the economic impact on the territory cannot be calculated as a mere summation of the potential value generated by individual elements or modules but must be calculated with regard to the integration achieved in the territory thanks to the project. The TVC is represented in Figure 1 below.

Figure 1. The territorial value chain (TVC)
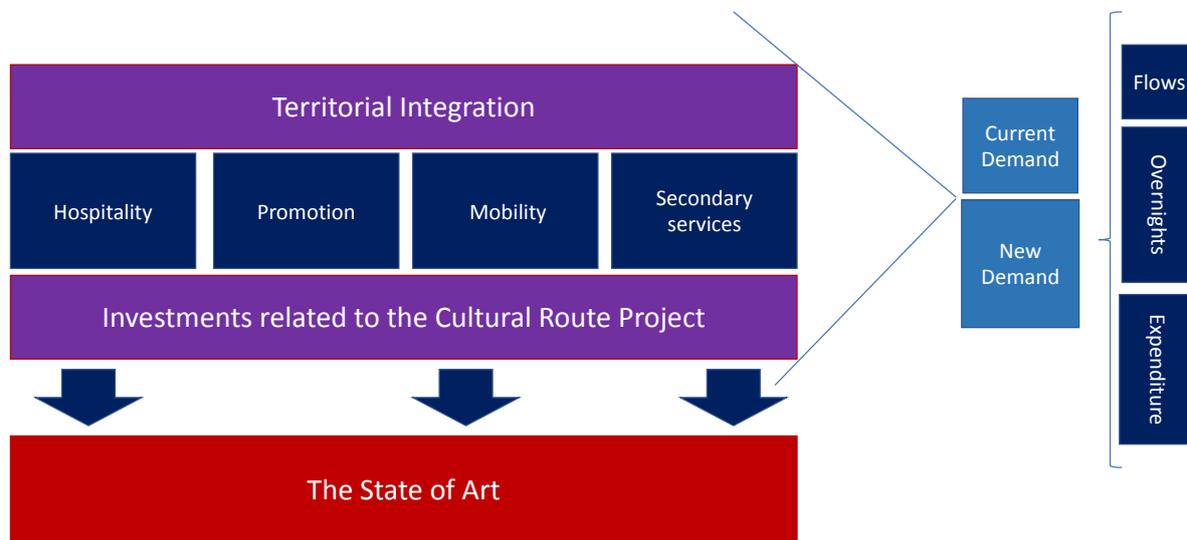
The TVC methodology demonstrates starting from the state of the art how an infrastructural investment can support a series of elements that, in turn, support value creation. These elements include the hospitality system, the promotion of the territory, mobility and secondary or supplementary services. In the TVC, the activities or elements and modules that directly impact the end customer, the numerous activities that the customer does not see, and back-office activities, are all of equal importance. Therefore, the value cannot be generated only by the activities that the customer directly perceives (direct activities) but is also generated by the back-office activities that support the integration and multiplication processes of the value itself. In the case of the Cultural Routes, it is the investment and integration activities that generate the value.

With regard to the TVC model, what matters is the measurement of the value produced. This measurement must consider two key assets: current demand and potential or new demand. Current demand strives to achieve consolidation and loyalty, guaranteeing the phenomenon of repetitiveness that assumes particular importance in tourism. Retention and demand consolidation have, today more than ever, a positive impact on value creation thanks to new technologies and the sharing of data and information. New demand strives to activate new value generation processes, guaranteeing the growth of global demand in the territory. The overall value generated by investment is partly equal to the algebraic summation of the value generated by single elements and in another part - more significant - equal to the value generated by the territorial integration processes. Integration takes time (which is the reason measurement is conducted over a medium-long time period) and requires the activation of virtuous processes that are able to geographically widen the context

of the territories. In the TVC model, the basic assumption is to consider the customer, tourist, or visitor as a customer of an outdoor supermarket. As per the logic of large-scale distribution, the customer remains inside the "supermarket" – in this case the territory – and the more the customer spends, the more value is generated for the territory. The last consideration concerns the foreign visitor who in fact generates, on the territory, an inverse phenomenon comparable to the exports of goods and services. It is a reverse phenomenon because the generated value (e.g., foreign currency) is directly transferred from a foreign country to the local territory where the tourist activity takes place, thus benefiting all those who operate in the local territory.

The theoretical foundation of the TVC model

The TVC model applied to the Cultural Routes system may be based on the following relevant points. Tourism in the Cultural Routes is a multiple driver that may generate social and economic value, creating most of its operating revenue from selling perishable items, experiences and overnight stays. In this context, a sustained average occupancy rate or number of visitors over the business cycle plays a pivotal role. This is particularly relevant when we account for the fact that most activities in regional locations display low levels of product and service differentiation and minimal to non-existent sales of complementary products and services. Given these considerations, we propose to study the selected Cultural Routes where efforts by local or regional players to develop unique, experiential and regional-theme specific events may provide the necessary resources for the territories (and related industries) to counterbalance the lower incomes from low seasons, or even possible declining economic activity (Tonga et al., 2018). Experiences and events fitting these properties normally occur during a limited period and are a part of the process known as creative tourism.

The Cultural Routes provide an interesting opportunity to study the development and effects of such a business model and approach to create value and to provide the necessary push to hold many business actives functioning and operating throughout the year. It is important to note that local and regional authorities engage in creative tourism activities to build on the possible benefits deriving from the interaction between tourism and territory (Colomb and Novy, 2016; Del Chiappa, 2012; Dirksmeier and Helbrecht, 2015; Hall, 2011; Maitland, 2010; Maitland and Newman, 2004; Tonga et al., 2018; Vernon et al., 2005). However, because it is an emerging trend, creative tourism is relatively unexplored by researchers studying the development of territorial policies in the tourism sector (Janusz et al., 2017; Lee, 2013; Nunkoo and Gursoy, 2012; Prayag et al., 2013; Reiser and Crispin, 2009). The following review of studies on the Cultural Routes and creative tourism provides an interesting opportunity to assess the value-added that creative tourism provides.

Cultural Routes and creative tourism

Tourism brings both opportunities and challenges to tourist locations and regions. Several studies have analysed tourism from a supply-side perspective and particular emphasis has been placed on the opportunities for tourists to enjoy location-specific elements, events and experiences. However, few studies have explored the following topics: how tourists' perceptions predict or explain their destination choices (Klenosky, 2002; Leiper, 1990; Richards, 2002); understanding the factors that play a decisive role in attracting tourists; and evaluating the attractiveness of a destination (Chen et al., 2009; Dwyer et al., 2004; Hsieh and Chang, 2006; Sangpikul, 2008).

Some studies have explored how customer service quality may influence the scores tourists assign to a destination's image (Ryu and Jang, 2008). Other studies have described the development of new tourism trends around the world, such as dark tourism (Farmaki, 2013), medical tourism (Ching-Chi et al., 2011), creative tourism (de Bruin and Jelinčić, 2016), wine tourism (Donna Quadri-Felitti, 2016) and other types of tourism catering to specific interests that have become available in recent decades (De Micco et al., 2017). The common factor in all these studies is exploring if and how much these new, creative and experiential tourism trends influence visitors' value perception and consequent willingness to pay when selecting tourist destinations.

Richards and Raymond (2000) define the combination of cultural tourism and creativity as creative tourism. According to them, creative tourism is characterised by a process that goes beyond attempting to find new market niches in the field of cultural tourism. The literature indicates that location plays an important role in the interaction between suppliers and locals and consumers in the location where the experience takes place (Bellini and Pasquinelli, 2016; Della Lucia and Segre, 2017; Long and Morpeth, 2016; Richards, 2014). Some studies link creative tourism to the cultural industry (Andersson and Thomsen, 2008; Della Lucia and Segre, 2017; Long and Morpeth, 2016; Richards, 2014). Della Lucia (2017) investigates – with a focus on Italy – how intersectionality between the cultural, creative and tourism industries can support local development. In a similar vein, Chang et al. (2014) investigated tourists' consumption psychology in the context of creative tourism

destinations in order to develop tourism products, like a more active and long-lasting form of experience, and to develop and provide services that integrated the concept of creativity and culture to satisfy tourists' needs.

The Cultural Routes may fall into the category of creative and cultural transformational tourism and represent a significant shift in the value-creation process, from production to consumption, in the territories of competence. In this context, the Cultural Routes may be considered a form of network tourism based on the capacity of suppliers and consumers to interact with each other to generate value. Creative tourism emerges as a relevant and significant form of tourism, which can bring about further development in regions that may have plateaued, be experiencing sluggish growth, or have exhausted any inherent competitive advantage.

Creative tourism's increased importance in the value creation process can be explained in two ways. First, as an answer to the need for the tourism sector to reinvent itself in response to a more demand-driven approach; and second, as a horizontal differentiation strategy in destinations that may have potentially reached market saturation. It is important to note that some locations or regions are endowed with an advantage, as opportunities do not follow or distribute naturally, evenly, or fairly across space (Ellison et al., 2010). Certain locations may be strategically capable of developing multiple attractions that are location-specific, even when an initial location-specific advantage was not present (Tonga et al., 2018). In such a location, initial differentiation processes lead to spillover effects benefiting related and even competing sectors. In this context, we argue in line with Tonga et al. (2018) that the combination of culture and creativity in tourist dimensions may result in positive synergy for creative tourism.

There is also a body of literature that emphasises the empirical aspect of the correlation between the level of tourism development at a destination and residents' attitudes to the expansion of tourism as an economic activity in the locality and region (Hunt and Stronza, 2014; Lemmi et al., 2018). These studies show that the relationship between tourism development and residents' responsiveness is not always aligned (Almeida-García et al., 2016; Andereck et al., 2005; Bestard and Nadal, 2007; McGehee and Andereck, 2004; McKercher et al., 2015; McKercher, Wang and Park, 2015; Ward and Berno, 2011; Yoon et al., 2001). It is in such locations that creative tourism and its related form of experiential tourism may provide greater benefits than costs to local residents, and consequently provide an array of opportunities for local and regional development.

In addition to the relevance of social, economic and cultural development for the territories and the communities, creative tourism is also related to the derived concept of "experience". We argue that location-specific experiences are non-scalable and non-transferable; thus, they are unique, rare and hard to imitate or substitute (Barney, 1990). Therefore, neither the development nor appropriation of any such experience can potentially generate significant positive economic effects. According to Landry (2008), what creative tourists seek is an engaged, unpackaged, authentic experience that promotes an active understanding of a location's specific cultural features. In addition, Richards (2003) clarifies that the consumption involved in creative tourism is active rather than passive, and that the purpose of creative tourism is to develop the potential of the individual, enhancing their personal experience, creating bonds between the visited and the visitor, the host and the guest and thereby encouraging tourists' "self-actualisation". Studies on this subject indicate that experiences are a major goal in travel and tourism (Oh et al., 2007). A review of the literature supports the idea that tourism experiences represent a broader transformation of the overall economy into what Pine and Gilmore (1999) define as "the experience economy", or, in current terminology, transformational cultural tourism. Ritchie and Hudson's (2009) theory of the evolution of scholarly conceptualisations of the tourism experience posits that creative and transformational cultural tourism could become a driver of local economic development and an opportunity for local communities through the creation of added value. This theory could provide a framework to test the economic development role of the Cultural Routes of the Alpine Region.

Data description and general overview

It is not feasible at this time to implement the value model for the Cultural Routes of the Alpine Region, due to the unavailability of relevant data. However, we can provide a useful set of tools to approximate and assess the socio-economic and value-added impact of the Cultural Routes system on regional economic development. The first relevant element is the hospitality and services segment. The hospitality segment is conditioned by a series of variables that remain relatively constant over time, making it easy to take consistent measurements. However, the number of beds is not easily adjustable, so this number is usually sticky. Because of this stickiness, occupancy rates in the territories, whether high or low, are a superior measure to assess the impact of the Cultural Routes. The number of available beds is an important input to determining the maximum productive capacity in term of hospitality for the territory. From this perspective, the occupancy rate provides a measure of the technical efficiency of the territory in terms of room occupancy capacity (whether partial or total) and its maximum production capacity.

The second element to measure with regard to the socio-economic and value-added impact of the Cultural Routes system on local economic development is the number of arrivals and overnight stays. In fact, by using local-level data, it is possible to study the overall economic impact of cultural tourism on the hospitality segment of the local economy. The model used to evaluate the economic impact is created by merging data from multiple sources. These are:

> ► AIDA in Italy for the number of hospitality structures on the territories of competence;
> ► Amadeus in Europe for the number of hospitality structures on the territories of competence;
> ► regional or national tourism databases for the number of visitors and overnights.

By using available data, it is possible to compute the aggregate value (creation) of the Cultural Routes for the hospitality industry. To do this we would have to estimate ranges of value creation, because not all the information for average daily occupancy rates and average price per night is available. Thus, once we have a general set of estimated occupancy rates and average prices, we would then be able to conduct a sensitivity analysis to approximate the overall impact.

In this method, it is also possible to develop a value-added impact (VAI) estimate to assess the overall impact of the Cultural Routes on the hospitality segment of the territories of competence. In general, the proposed model is useful because it allows us to estimate the value-added effect. This could be extended to specific events or activities where firms may have an estimate of the monetary effects generated. More specifically, such an estimate requires a calculation based on such factors as the average overnight price, the hospitality overall revenue, the economic value and the VAI of the Cultural Routes in a year or other specific period, to assume an equitable distribution. All of the calculation may be summarised in different scenarios using sensitivity analysis.

Potential limitation and caveats of the method on the Cultural Routes

As we explore the topic of experiential tourism and the value creation process in the Cultural Routes locations, it should be noted that there are several limitations to the method used to measure the impact of Cultural Routes on local economic development. The limitations and caveats are as follows.

1) First, we recognise that the Cultural Routes are different even if they join the Alpine Region. As we reported in the first section of this study there is not at this stage a uniform model of accountability and there is no single way to represent the activities carried out during a specific period, which could be the year.

2) Second, we have to remember that our method estimates economic impact using official data including only the registered hospitality segment. That is, we do not have access to other relevant data when assessing and quantifying the overall possible economic impact in related and competing sectors, such as but not limited to, rooms provided by Airbnb, increased revenue of cantinas, apartments available for renting, garage and parking services, street vendors, among others. That is, we are well aware that our estimates of the overall spillover effect is underestimated, yet we do not have access to any reliable information to account for these additional sources of competition to the hospitality industry and additional sources of revenue.

3) Third, as noted earlier, the number of official beds available usually increases consistently over time, but this growth is sticky given that adding more beds is a highly capital-intensive and consequently expensive process, and, therefore, we believe that a significant component of the derived growth has been channelled in a different direction, not captured in our estimation. This is clearly a line of research that needs to be expanded on, yet is outside the scope and possibilities of this method.

4) Fourth, the method does not measure a significant amount of taxable income.

5) Fifth, the Cultural Routes often cross the territories of several nations. This makes implementing a uniform method extremely difficult because the inputs to be used often differ. Differences include the legislative and regulatory systems of the individual countries and also the statistical methodology with which the individual states carry out statistical surveys. These differences in national regulations and statistical methodologies complicate the evaluation process of the economic impact on single territories. Therefore, it is necessary to pay careful attention to methodological details in setting up the model and in collecting and selecting the inputs.

This study highlights an opportunity to implement a shared methodology for collecting and selecting data and assessing the economic impacts of tourism in the Cultural Routes of the Alpine Region. The study also highlights the threats of this tourism that warrant attention.

Further recommendations related to Cultural Routes management are listed below:

1) To define a roadmap that can gradually allow the determination of a shared methodology for the collection, selection and processing of an input system in order to be able to calculate some outputs even if not in a scientifically rigorous manner deriving from the presence of the Cultural Routes in the territories of competence.

2) Identifying and validating the sources from which to collect some macro data.

3) Involving the academic community in not just providing some recommendations but also to advice on the implementation processes. The validation and certification of a cultural itinerary must not only concern the aspects relating to the constitution but must also involve the methodologies with which the cultural itineraries open to the issues of accountability and value creation.

4) Stimulate and encourage the use of new technologies and Big Data.

Conclusion

The research allows us to confirm the lack of a defined and validated Cultural Routes system capable of creating social inclusion and economic development. There can be no doubting the strategic importance of the cultural itineraries in the Alpine Region, and the appreciable effort that the Council of Europe has made over the years, and which it pursues with continuity and consistency in order to strengthen the system of the 23 Cultural Routes. However, we are far from a unitary and rigorous system.

► A unified accountability system is lacking that can also favour a comparison in space and time.

► There is no methodology for implementing activities and policies aimed at promoting social inclusion and economic development.

What today might appear as threats is actually large and valuable opportunities for the near future. The hope is that in the future the Council of Europe will want and will be able to favour the consolidation of what has been done by strengthening the two dimensions that are currently lacking, favouring participation and a continuous exchange also with the scientific community.

It is also to be hoped that the Cultural Routes can also be a real driver and multiplier of inclusion and economic development. This runs counter to the mainstream of mass tourism. A mass tourism that is difficult to regulate and that increasingly with its manifestations – think of the recent phenomenon of overtourism – destroys value rather than creates it; or sometimes the disruption of humanity's resources is associated with the creation of ephemeral and short-term value.

It is in this vein that the construction of a sustainable model of inclusion and value creation must and can be delivered through the drivers of cultural itineraries. From here to the recommendations already provided we want to add the following.

1) Organise an event (workshop) with all the cultural itineraries and share and disseminate the results of the commissioned studies.

2) Put together the different studies commissioned in order to reach a single unitary and shared document.

3) At the end of the event (Point 1), launch a call to create a work group on the subject of accountability and a work group on the subject of value creation.

4) Repeat the study at least every two years to monitor progress and make the results even more statistically significant.

5) Encourage the involvement of scholars with specific calls to enrich the topic of cultural itineraries in academic studies and scientific publications.

Bibliography

Almeida-García F., Peláez-Fernández M. A., Balbuena-Vázquez A. and Cortés Macías R. (2016), "Residents' perceptions of tourism development in Benalmádena (Spain)", *Tourism Management* Vol. 54, No. 3, pp. 259-74.

Andereck K. L., Valentine K. M., Knopf R. C. and Vogt C. A. (2005), "Residents' perceptions of community tourism impacts", *Annals of Tourism Research* Vol. 32, No. 4, pp. 1056-76.

Andersson L. and Thomsen B. S. (2008), "Performative experiments and cultural re-planning: recapturing the spectacle of the city", *Nordisk Arkitekturforskning* Vol. 20, No. 1.

Artal-Tur A., Briones-Peñalver A. J. and Villena-Navarro M. (2018), "Tourism, cultural activities and sustainability in the Spanish Mediterranean regions: a probit approach", *Tourism & Management Studies* Vol. 14, No. 1, pp. 7-18.

Baretje R. and Defert P. (1972), *Aspects économiques du tourisme* [Economic aspects of tourism], Berger-Levrault, Paris.

Bolderston A. (2008), "Writing an effective literature review", *Journal of Medical Imaging and Radiation Sciences* Vol. 39, No. 2, pp. 86-92.

Bozic S. and Berić D. (2013), "Tourist valorization of Cultural Route 'The Trail of the Roman Emperors'", *European Researcher* Vol. 55, No. 7-2, pp. 1902-13.

Bozic S. and Tomic N. (2016), "Developing the Cultural Route Evaluation Model (CREM) and its application on the Trail of Roman Emperors, Serbia", *Tourism Management Perspectives* No. 17, pp. 23-35.

Bujosa Bestard A. and Rosselló Nadal J. (2007), "Attitudes toward tourism and tourism congestion", *Région et Développement* No. 25, pp. 193-207.

Butler R. W. (1980), "The concept of a tourist area cycle of evolution: implications for management of resources", *Canadian Geographer* Vol. 24, No. 1, pp. 5-12.

Butowski L. (2017), "Tourist sustainability of destination as a measure of its development", *Current Issues in Tourism* Vol. 22, No. 9, pp. 1043-61.

Capocchi A. (2012), *L'azienda turismo: principi e metodologie economico-aziendali* [The tourism company: economic and business principles and methodologies], McGraw-Hill, Milan.

Cardoso C. and Silva M. (2018), "Residents' perceptions and attitudes towards future tourism development: a challenge for tourism planners", *Worldwide Hospitality and Tourism Themes* Vol. 10, No. 6, pp. 688-97.

Chang J. and Hsieh A-T. (2006), "Leisure motives of eating out in night market", *Journal of Business Research* Vol. 59, No. 12, pp. 1276-8.

Chang S., Stansbie P. and Scott Rood A. (2013), "Impulsive consumption in the experiential context", *Current Issues in Tourism* Vol. 17, No. 2, pp. 145-63.

Chen X.-P., Yao X. and Kotha S. (2009), "Entrepreneur passion and preparedness in business plan presentations: a persuasion analysis of venture capitalists' funding decisions", *Academy of Management Journal* Vol. 52, No. 1, pp. 199-214.

Coca-Stefaniak A. et al. (2016), "Editorial", *International Journal of Tourism Cities* Vol. 2, No. 4, pp. 273-80.

Conrady R. and Buck M. (eds.) (2009), *Trends and issues in global tourism*, Springer-Verlag, Berlin Heidelberg.

Costa J. Montenegro M. and Gomes J. (2018), "Challenges and opportunities – lessons from destinations and organizations", *Worldwide Hospitality and Tourism Themes* Vol. 10, No. 6, pp. 745-8.

Croce V. (2016), "Can tourism confidence index improve tourism demand forecasts?", *Journal of Tourism Futures* Vol. 2, No. 1, pp. 6-21.

Croce V. (2018), "With growth comes accountability: could a leisure activity turn into a driver for sustainable growth?", *Journal of Tourism Futures* Vol. 4, No. 3, pp. 218-32.

Del Chiappa G. (2012), "Community integration: case of Costa Smeralda, Italy", in Fayos-solà E. (ed.), *Knowledge management in tourism: policy and governance applications*, Bridging Tourism Theory and Practice, Vol. 4, Emerald Group Publishing Limited, London.

Della Lucia M. and Segre G. (2017), "Intersectoral local development in Italy: the cultural, creative and tourism industries", *International Journal of Culture, Tourism and Hospitality Research* Vol. 11, No. 3.

Department for Culture, Media and Sport (2011), *Government tourism policy*, DCMS, London.

Dirksmeier P. and Helbrecht I. (2015), "Resident perceptions of new urban tourism: a neglected geography of prejudice", *Geography Compass* Vol. 9, No. 5, pp. 276-85.

Dwyer L., Forsyth P. and Spurr R. (2004), "Evaluating tourism's economic effects: new and old approaches", *Tourism Management* Vol. 25, No. 3, pp. 307-17.

Fink A. (2004), *Conducting research literature reviews: from the internet to paper*, 2nd edition, SAGE, Thousand Oaks, CA.

Freytag T. and Bauder M. (2018), "Bottom-up touristification and urban transformations in Paris", Tourism Geographies Vol. 20, No. 3, 443-60.

García-Hernández M., de la Calle-Vaquero M. and Yubero C. (2017), "Cultural heritage and urban tourism: historic city centres under pressure", Sustainability Vol. 9, No. 8.

González A. T. (2018), "Venice: the problem of overtourism and the impact of cruises", Investigaciones Regionales No. 42, pp. 35-51.

Goodwin H. (2017), The challenge of overtourism, Responsible Tourism Partnership Working Paper, http://haroldgoodwin.info/pubs/RTP'WP4Overtourism01'2017.pdf

Gutiérrez-Taño D., Garau-Vadell J. B. and Díaz-Armas R. J. (2019), "The influence of knowledge on residents' perceptions of the impacts of overtourism in P2P accommodation rental", Sustainability Vol. 11, No. 4.

Guttentag D. (2015), "Airbnb: disruptive innovation and the rise of an informal tourism accommodation sector", Current Issues in Tourism Vol. 18, No. 12, 1192-217.

Hall C. M. (2011), "A typology of governance and its implications for tourism policy analysis", Journal of Sustainable Tourism Vol. 19, Nos. 4-5.

Harrison D. (2008), "Pro-poor tourism: a critique", Third World Quarterly Vol. 29, No. 5, pp. 851-68.

Hunt C. A. and Stronza A. (2014), "Stage-based tourism models and resident attitudes towards tourism in an emerging destination in the developing world", Journal of Sustainable Tourism Vol. 22, No. 2, pp. 279-98.

Janusz K., Six S., Vanneste D. (2017), "Building tourism-resilient communities by incorporating residents' perceptions? A photo-elicitation study of tourism development in Bruges", Journal of Tourism Futures Vol. 3, No. 2, pp. 127-43.

Kennell J. and Chaperon S. (2013), "Analysis of the UK Government's 2011 tourism policy", Cultural Trends Vol. 22, Nos. 3-4, pp. 278-84.

Klenosky D. B. (2002), "The 'pull' of tourism destinations: a means-end investigation", Journal of Travel Research Vol. 40, No. 4, pp. 396-403.

Koens K., Postma A. and Papp B. (2018), "Is overtourism overused? Understanding the impact of tourism in a city context", Sustainability Vol. 10, No. 12.

Lee T. H. (2013), "Influence analysis of community resident support for sustainable tourism development", Tourism Management Vol. 34, pp. 37-46.

Leiper N. (1990), "Tourist attraction systems", Annals of Tourism Research Vol. 17, No. 3, pp. 367-84.

Maitland R. (2010), "Everyday life as creative experience in cities", International Journal of Culture, Tourism and Hospitality Research Vol. 4, No. 3, pp. 176-85.

Marais L., Nel E. and Donaldson R. (2016), Secondary cities and development, Routledge, London.

Markusen A. (2003), "Fuzzy concepts, scanty evidence, policy distance: the case for rigour and policy relevance", Regional Studies Vol. 37, Nos. 6-7, pp. 701-17.

Martín J. M., Martínez, J. M. G. and Fernández J. A. S. (2018), "An analysis of the factors behind the citizen's attitude of rejection towards tourism in a context of overtourism and economic dependence on this activity", Sustainability Vol. 10, No. 8.

McGehee N. G. and Andereck K. L. (2004), "Factors predicting rural residents' support of tourism", Journal of Travel Research Vol. 43, No. 2, pp. 131-40.

McKercher B., Wang D. and Park E. (2015), "Social impacts as a function of place change", Annals of Tourism Research Vol. 50, pp. 52-66.

Misrahi T. (2017), "Wish you weren't here: what can we do about over-tourism?", World Economic Forum, 19 September, www.weforum.org/agenda/2017/09/what-can-we-do-about-overtourism/

Muler González V., Coromina L. and Galí N. (2018), "Overtourism: residents' perceptions of tourism impact as an indicator of resident social carrying capacity – case study of a Spanish heritage town", Tourism Review Vol. 73, No. 3, pp. 277-96.

Novy J. (2019), "Urban tourism as a bone of contention: four explanatory hypotheses and a caveat", International Journal of Tourism Cities Vol. 5, No. 1, pp. 63-74.

Oh H., Fiore A. M. and Jeong M. (2007), "Measuring experience economy concepts: tourism applications", Journal of Travel Research Vol. 46, pp. 119-32.

Panayiotopoulos A. and Pisano C. (2019), "Overtourism dystopias and socialist utopias: towards an urban armature for Dubrovnik", Tourism Planning & Development Vol. 16, No. 4, pp. 393-410.

Perkumienė D. and Pranskunienė R. (2019), "Overtourism: between the right to travel and residents' rights", Sustainability Vol. 11, No. 7.

Pforr C., Pechlaner H., Volgger M. and Thompso G. (2014), "Overcoming the limits to change and adapting to future challenges: governing the transformation of destination networks in Western Australia", Journal of Travel Research Vol. 53, No. 6, pp. 760–77.

Pine J. and Gildmore J. H. (1999), The experience economy: work is theatre & every business a stage, Harvard Business School Press, Boston.

Postma A. and Schmücker D. (2017), "Understanding and overcoming negative impacts of tourism in city destinations: conceptual model and strategic framework", Journal of Tourism Futures Vol. 3, No. 2, pp.144-56.

Ram Y. and Hall C. M. (2018), "Walking tourism in cities: introducing the special issue", International Journal of Tourism Cities Vol. 4, No. 3, pp. 281-4.

Reisinger Y. (2009), International tourism: cultures and behaviours, Elsevier.

Richards G. (2002), "From cultural tourism to creative tourism: European perspectives", Tourism Vol. 50, No. 3, pp. 225-34.

Richards G. and Raymond C. (2000), "Creative tourism", ATLAS News Vol. 23, pp. 16-20.

Ritchie J. R. and Hudson S. (2009), "Understanding and meeting the challenges of consumer/tourist experience research", International Journal of Tourism Research Vol. 11, No. 2, pp. 111-26.

Rosenow J. E. and Pulsipher G. L. (1979), Tourism the good, the bad, and the ugly, Media Productions & Marketing, Lincoln, NE.

Ryu K. and Jang S. (2008), "DINESCAPE: a scale for customers' perception of dining environments", Journal of Foodservice Business Research Vol. 11, No. 1, pp. 2-22.

Salman D. and Uygur D. (2010), "Creative tourism and emotional labour: an investigatory model of possible interactions", International Journal of Culture, Tourism and Hospitality Research Vol. 4, No. 3, pp. 186-97.

Scheyvens R. (2009), "Pro-poor tourism: is there value beyond the rhetoric?", Tourism Recreation Research Vol. 34, No. 2, pp. 191-6.

Schneider D. M. (1978), The carrying capacity concept as a planning tool, American Planning Association, Chicago, IL.

Seraphin H., Sheeran P. and Pilato M. (2018), "Over-tourism and the fall of Venice as a destination", Journal of Destination Marketing & Management Vol. 9, pp. 374-6.

Shoval N. (2018), "Urban planning and tourism in European cities", Tourism Geographies Vol. 20, No. 3, pp. 371-6.

Steward B. (2004), "Writing a literature review", British Journal of Occupational Therapy Vol. 67, pp. 495-500.

Świąder M. (2018), "The implementation of the concept of environmental carrying capacity into spatial management of cities: a review, Management of Environmental Quality Vol. 29, No. 6, pp.1059-74.

Testa S. (2011), E le chiamano navi: il crocerismo fa boom in laguna [And they call them ships: cruising booms in the lagoon], Corte del Fontego, Venice.

Tosun C. (2001), "Challenges of sustainable tourism development in the developing world: the case of Turkey", Tourism Management Vol. 22, No. 3, pp. 289-303.

United Nations Department of Economic and Social Affairs (2016), The world's cities in 2016, Data Booklet (ST/ESA/SER.A/392), United Nations, Geneva.

Valcárcel M. (2018), "¿Y si muriese Venecia?" [What if Venice died?], ABC Cultural (Saturday edition), 2 June, pp. 14-15.

Van der Borg J., Costa P. and Gotti G. (1996), "Tourism in European heritage cities", Annals of Tourism Research Vol. 23, No. 2, pp. 306-21.

Veiga C., Santos M. C., Águas P. and Santos J. A. C. (2018), "Sustainability as a key driver to address challenges", Worldwide Hospitality and Tourism Themes Vol. 10, No. 6, pp. 662-73.

Vernon J., Essex S., Pinder D. and Curry K. (2005), "Collaborative policymaking: local sustainable projects", Annals of Tourism Research Vol. 32, No. 2, pp. 325-45.

Ward C. and Berno T. (2011), "Beyond social exchange theory: attitudes toward tourists", Annals of Tourism Research Vol. 38, No. 4, pp. 1556-69.

Wheeller B. (1993), "Sustaining the ego", Journal of Sustainable Tourism Vol. 1, No. 2, pp. 121-9.

World Tourism Organization (2017), Yearbook of tourism statistics: data 2011-2015, UNWTO, Madrid.

World Tourism Organization, Centre of Expertise Leisure, Tourism & Hospitality, NHTV Breda University of Applied Sciences and NHL Stenden University of Applied Sciences (eds.) (2018), "Overtourism"? Understanding and managing urban tourism growth beyond perceptions, UNWTO, Madrid.

Yoon Y., Gursoy D. and Chen J. S. (2001), "Validating a tourism development theory with structural equation modelling", Tourism Management Vol. 22, No. 4, pp. 363-72.

Part IV

Study of the Baltic Sea Region

by Agnieszka Konior, Weronika Pokojska

Strengthening regional development in the Baltic Sea Region through Cultural Routes

The Baltic Sea Region (BSR) includes the following countries: Denmark, Estonia, Finland, Latvia, Lithuania, Poland, Sweden and Germany (but only the northern part of the country: Berlin, Brandenburg, Hamburg, Mecklenburg-Western Pomerania and Schleswig-Holstein). All of these countries are members of the European Union.

In 2009 the European Council approved the European Union Strategy for the Baltic Sea Region (EUSBSR), the first macro-regional strategy in Europe. The main objectives of the Baltic Sea Strategy are: saving the sea, connecting the region, and increasing prosperity (through culture, tourism, education and other activities).[177] The creation of cross-border Cultural Routes can contribute to the achievement of these goals.

According to the definition of the Council of Europe, the Cultural Routes "demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared and living cultural heritage".[178]

Routes can be classified in different ways, for example in terms of reach:

- ► international (connecting several countries);
- ► transregional (within one country);
- ► regional (within one region);
- ► local (connecting several municipalities);
- ► municipal.[179]

The analysed routes are, by definition, international. Of course, another important classification is by subject, which will be discussed further in the text.

177. EU Strategy for the Baltic Sea Region, www.balticsea-region-strategy.eu/, accessed 17 June 2019.
178. Cultural Routes of the Council of Europe, www.coe.int/en/web/cultural-routes/home, accessed 17 June 2019.
179. Gaweł Ł. (2011), *Szlaki dziedzictwa kulturoweg: teoria i praktyka zarządzania*, Jagiellonian University Press, Krakow, p. 76.

Cultural Routes in the Baltic Sea Region

In total the Baltic Sea Region is crossed by 19 Cultural Routes. Santiago de Compostela Pilgrim Route was the first, certified in 1987. The most recent; Liberation Route Europe, European Route of Industrial Heritage, Iron Curtain Trail, Routes of Reformation, were included in May 2019.

The country crossed by the biggest number of the Cultural Routes in the Baltic Sea Region is Poland (13). Eleven Cultural Routes also pass through Germany. Sweden is in third place, with eight Cultural Routes; six pass through Denmark. The fewest Cultural Routes are in Lithuania (5), Finland (4), Latvia (3) and Estonia (3). During the last certification process, in 2019, the largest number of new Cultural Routes was approved in already over-represented countries such as Poland and Germany, which increased the disproportion. But from another point of view, Poland's territory is almost seven times larger than Estonia, and almost five times bigger than Latvia.

Recommendation

Further expansion of the Cultural Routes in the Baltic Sea Region, especially the development of existing Cultural Routes, should ensure an equal representation of countries and encourage underrepresented regions.

Table 4. Cultural Routes represented in the Baltic Sea Region[180]

Name of the Cultural Route	Certified date	Country in the Baltic Sea Region	Key Cultural Route[181]
Santiago de Compostela Pilgrim Routes	1987	Germany*, Lithuania, Poland	
The Hansa	1991	Estonia, Finland, Germany, Latvia, Lithuania, Poland, Sweden	X
Viking Routes	1993	Denmark, Finland, Latvia, Poland, Sweden	X
European Route of Jewish Heritage	2004	Germany, Lithuania, Poland	X
Cluniac Sites in Europe	2005	Germany*, Poland	
Saint Martin of Tours Route	2005	Germany	
Via Regia	2005	Germany*, Lithuania, Poland	
European Cemeteries Route	2010	Denmark, Estonia, Germany, Poland, Sweden	X
European Route of Cistercian Abbeys	2010	Denmark, Germany, Poland, Sweden	X
Route of Saint Olav Ways	2010	Denmark, Sweden	
European Route of Megalithic Culture	2013	Denmark, Germany, Sweden	X
Réseau Art Nouveau Network	2014	Germany*, Latvia	
Destination Napoleon	2015	Germany, Poland	
European Routes of Emperor Charles V	2015	Germany	
Impressionisms Routes	2018	Germany	
Liberation Route Europe	2019	Germany, Poland	

---

180. Source: own research based on www.coe.int/en/web/cultural-routes
181 Key Cultural Route – connects 3 or more countries in the Baltic Sea Region.

Name of the Cultural Route	Certified date	Country in the Baltic Sea Region	Key Cultural Route[181]
European Route of Industrial Heritage	2019	Denmark, Finland, Germany, Poland, Sweden	X
Iron Curtain Trail	2019	Estonia, Finland, Germany, Latvia, Lithuania, Poland	X
Routes of Reformation	2019	Poland	

The Cultural Route is not in the Baltic Sea Region of Germany

The Cultural Routes play a valuable role in drawing together different aspects of the Baltic Sea countries, strengthening co-operation and enabling an exchange of good practice. Those Cultural Routes which pass through three or more countries should be considered as key Cultural Routes. Of the 19 identified Cultural Routes, eight can be described as key Cultural Routes: the Hansa, Viking Routes, European Route of Jewish Heritage, European Cemeteries Route, European Route of Cistercian Abbeys, European Route of Megalithic Culture, European Route of Industrial Heritage and Iron Curtain Trial. The Council of Europe should place special emphasis on the development of key Cultural Routes, create opportunities for co-operation between them, and provide conditions for further growth.

During the research, a definitional problem arose, with different geographical criteria being used to distinguish descriptions of the Cultural Routes. The fact that only a part of Germany belongs to the macro-region seems to be problematic. For example, according to its official website the Via Charlemagne[182] is not located in the Baltic Sea Region, yet it has been included in the study "Roadmap for the Baltic Sea Region".[183] Perhaps the reason for this is that one of the members comes from Berlin. Such aspects should be clarified to avoid future misunderstandings.

Recommendation

The list of Cultural Routes in the macro-regions (considering countries through which the Cultural Routes pass) should be continually updated. Also, the interactive map on the Cultural Routes could give the opportunity to search not only members but also whole Cultural Routes in the macro-regions. This would significantly improve the availability of information relevant to tourists.

Recommendation

The criteria of geographical classification should be clarified. For example, it is doubtful whether all of Poland should qualify as part of the Baltic Sea Region, considering the cultural specificity of the subject matters of the Cultural Routes.

Themes of the Cultural Routes

From the thematic point of view the analysed Cultural Routes reflect the history of the Baltic Sea Region. Among them there are Cultural Routes devoted to:

► religious heritage (the Santiago de Compostela Pilgrim Routes, Cluniac Sites in Europe, European Cemeteries Route, European Route of Cistercian Abbeys, European Route of Jewish Heritage, Routes of Reformation);

► art (Réseau Art Nouveau Network, Impressionisms Routes);

► culture and customs (Viking Routes, European Route of Megalithic Culture, European Cemeteries Route);

► trade and industry (the Hansa, Via Regia, European Route of Industrial Heritage);

► wars (Liberation Route Europe, Iron Curtain Trial);

► famous characters (Destination Napoleon, European Routes of Emperor Charles V, Saint Martin of Tours Route).

182. Council of Europe, Cultural Routes, Via Charlemagne, www.coe.int/en/web/cultural-routes/via-charlemagne, accessed 19 June 2019.
183. Council of Europe (2019), *Roadmap for the Baltic Sea Region. Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes*, https://rm.coe.int/168093415b, accessed 19 June 2019.

During the last certification process a suggestion to extend the topics of the Cultural Routes by adding those connected to industrial heritage and modern history was implemented.[184] The brand "Cultural Routes" has been given to the European Route of Industrial Heritage (related to the process of industrialisation), the Liberation Route Europe (connecting milestones of European modern history[185]), and the Iron Curtain Trial (connected to times of war – First and Second World Wars as well as the Cold War). Among the Cultural Routes in the Baltic Sea Region there is still no Cultural Route connected to maritime culture.

Recommendation

A maritime Cultural Route should be created which would connect all countries in the Baltic Sea Region. This key Cultural Route could become a model example for other Cultural Routes and a tool of integration of the Baltic Sea countries.

Organisational structures of the Cultural Routes

The Cultural Routes in the Baltic Sea Region differ significantly from one other in terms of organisational structures. The following categories can be described:

- ► linear routes (e.g. Santiago de Compostela Pilgrim Routes, Route of Saint Olav Ways, Iron Curtain Trial);
- ► reticular (archipelago) routes (e.g. Viking Routes, European Cemeteries Route, European Routes of Emperor Charles V);
- ► territorial routes.[186]

Concerning management, regular and "umbrella" routes can be distinguished. Regular routes consist of particular points or paths (e.g. European Routes of Emperor Charles V, Viking Routes) where the managing entity works directly with the owners of individual objects (there is direct contact between them).

Umbrella routes (equivalent to umbrella organisations) are a type of structure which integrates several other routes. For example, the Impressionism Route gathers 12 other routes and the European Route of Jewish Heritage connect routes from 18 countries. Here, managing is more complex because of the many levels of management and different interests that are pursued.

Among the Cultural Routes in the Baltic Sea Region, there are routes with mixed structures as well. For example, the European Route of Industrial Heritage is simultaneously a regular and an "umbrella" route. It consists of "anchor points" – places and regional routes (e.g. the Silesian Industrial Monuments Route in Poland or Styrian Iron Trail in Austria).

It should be kept in mind that coherent guidelines for routes with such different management structures may be difficult. However, this does not mean that the creation and implementation of management standards should be abandoned. Also, the various needs and possibilities of each route should be taken into consideration. The routes labelled as Cultural Routes of the Council of Europe should present the highest management standards and benchmark activities for other activities in this field.

A recent survey of a part of the Polish branch of the European Route of Cistercian Abbeys highlighted the advantages and shortcomings of the route,[187] assessing that the trail has great potential. The author of the study indicates that scientific research on the history and architecture of individual objects along the route has been undertaken for many years, and thanks to new archaeological discoveries, supplementary studies are being created. The researcher emphasises the lack of order in the structure, management, and promotion of the trail. The officially established council does not meet the tasks of a route co-ordinator. There were also shortcomings in the provision of facilities. An asset is certainly the authenticity of the objects, although as the author recalls, the distances between them and the lack of tourist offers significantly reduce the tourist value of the route. This example points to the problems in management of a route, in particular when the organisational structure seems to be inefficient.

---

184. Routes4U (2018), *Routes4U feasibility study: the Cultural Routes of the Council of Europe and the Baltic Sea Region*, https://rm.coe.int/16808d564f, accessed 18 June 2019:

185. Liberation Route Europe, https://liberationroute.com/, accessed 18 June 2019.

186. Council of Europe (2015), *Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes*, Council of Europe Publishing, Strasbourg, pp. 42-53.

187. Stachowski P. (2018), "Raport z analizy potencjału turystyczno-kulturowego i koncepcja rozwoju Pętli Małopolskiej Szlaku Cysterskiego w Polsce", *Turystyka kulturowa*, pp. 148-182.

Research methodology

apart from the information collected for the descriptive introduction above, the research consists of three complementary parts: case studies, questionnaire evaluation and social media analysis. Case studies showing different aspects of the Cultural Routes' work were selected after the analysis of their official webpages. Good practice – outstanding activities and projects – is presented to exemplify possibilities and inspire other managing entities. The questionnaire was distributed online via e-mails, contact forms and Facebook to routes running through the BSR. The questions were divided into four thematic groups: current data on visitor numbers and their profile, membership trends, the route and its environment, visibility and communication. The social media analysis was based on a survey of all communication channels used by the routes as official means of communication, also taking into consideration the frequency of postings, the languages used, and the responsiveness.

Altogether the data is intended to provide answers for the following research questions.

- ▶ What are the activities on the routes belonging to the BSR?
- ▶ To which target groups are these activities being addressed?
- ▶ How does the organisational background function?
- ▶ How do the routes promote and engage audiences through social media?

Through all of the aspects the main goal was to see things from the user's perspective. A Cultural Route can only be as good as the people visiting it are satisfied. This means, apart from the scientific and organisational basis, the service provided is seen as the activity, which makes a difference for a regular user, who needs to find ways to navigate, who wants to find accommodation and places to eat while travelling, to learn, to have fun, and to spend time with family and friends.

Analysis of current implementation of the Cultural Routes – good practices

Regional development

European Routes of Charles V – TV series

A TV series about the life of the Emperor Charles V was produced for Spanish national television. It is a co-production of RTVE, Orange Productions and Canal Extremadura, with the support of the Cultural Routes of the Council of Europe and the Routes of the Emperor Charles V. The producers put a great emphasis on historical facts which were the basis for the plot – many historians were involved. At the same time, they succeeded in creating a very compelling story. The genre is called "historical docu-fiction" because it combines a historical documentary with a travel notebook and fiction. The TV series had its premiere at the end of January 2019 and consisted of five 30-minute episodes. The series was produced in three languages: Spanish, German and English. It is still available in Spanish on the website of Radiotelevisión Española.[188] Shooting took place in 50 cities in 20 countries, including Germany, Switzerland, the Netherlands, Belgium, Peru, Colombia, Italy and Austria. At the beginning and the end of each episode the logos of the Cultural Routes of the Council of Europe and European Routes of Emperor Charles V were presented. Logos were also left at the filming locations (e.g. restaurants and hotels).[189] The series was directed by Juan Frutos and received very positive reviews. The second episode had an audience of around 40 000 viewers.[190] Exact data has not yet been provided but research on this subject should be carried out to show other managing entities of the Cultural Routes the possibilities that such actions can bring.

According to the 2017 Annual Report of the European Routes of the Emperor Charles V[191] the TV series "is not only a historical document, but also a travel guide with a significant weight of historical recreations". On the routes' website (www.itineracarolusv.eu) there is no map of the movie locations, or direct information about hotels, restaurants, museums, heritage sites, etc. If the TV series triggers "set-jetting" (travelling to places which were seen in movies), potential tourists should get access to information about the locations, especially those which are on the European Routes of the Emperor Charles V. Taking all this into consideration the potential of the series seems not to have been exploited.

In fact, movie-making is very expensive, takes a long time and involves a lot of people, but there are plenty of other possibilities to activate set-jetting. Managers can easily create lists of movies, series or books, which take place on the Cultural Route. The success of such productions as Game of Thrones and the evident increase in numbers of tourists to set locations (e.g. in Croatia, Iceland, Northern Ireland) shows that this could be a good course of action.

> **Recommendation**
>
> A map with movie (or book) sets on the Cultural Routes could be created. This tool would help with set-jetting, and could contribute to attracting a wider audience to the Cultural Route.

European Cemeteries Route – local guides

Qualified guides are a very important element of tourist services. Organising training for guides and their certification indicates a high level of professionalisation of the Cultural Route. Local guides are a treasury

---

188. Carlos V: Los Caminos del Emperador, www.rtve.es/alacarta/videos/carlos-v-los-caminos-del-emperador/, accessed 20 June 2019.

189. Los viajes de Carlos V protagonizan la nueva ‚docu-ficción' histórica de La 2, www.libertaddigital.com/cultura/series/2019-02-01/la-2-carlos-v-los-caminos-del-emperador-viajes-1276632426/, accessed 20 June 2019.

190. Red de Cooperación de las Rutas del emperador Carlos V , https://redderutascarlosv.wordpress.com/2019/02/12/entrevista-a-juan-frutos-director-de-los-caminos-del-emperador, accessed 20 June 2019.

191. *Cooperation Network of European Routes of the Emperor Charles V. Annual Report 2017*, www.itineracarolusv.eu/sites/default/files/ANNUAL%20REPORT%202017.pdf, accessed 20 June 2019.

of knowledge about the history of places and may help tourists to reach areas bypassed under normal circumstances. Their presence can increase tourist traffic and visitor satisfaction, benefiting both tourists and managing entities.

In 2018 the European Cemeteries Route started a project to certify local guides. The managing entity of the Cultural Route gathered information about local guides. Each guide can join by completing a form. Apart from personal data (such as name, e-mail, phone number), the guides have to provide information about the affiliated place (cemetery), experience description, preferred target groups, working days, prices and spoken languages. The guides get free promotion and can also be invited as bloggers or partners to share their experience. There are some basic rules which each certified guide should follow. Special emphasis should be put on storytelling and European values (such as: human rights, cultural democracy and diversity, mutual understanding and exchanges across boundaries). The guides should also provide thematic tours and be willing to acquire new information on local heritage. Currently the European Cemeteries Route has certified the first two guides, at Milan Monumental Cemetery and First (A) Cemetery of Athens.[192]

Recommendation

Each Cultural Route should co-operate with local guides, organise training for and provide information about certified guides. It should be the responsibility of the local guides to share the knowledge about the Cultural Routes (the history and present activities).

Saint Olav Ways, Liberation Route Europe, Santiago de Compostela Pilgrim Routes – service packages

A valuable addition to standard activities on the Cultural Route is ready packages for tourists. It is a great convenience for people who do not want to or cannot prepare their own travels. In addition, they may be a hint of what to visit, where to spend the night or which gastronomic places are worth visiting. These offers differ, depending on the theme and nature of the Cultural Route.

For example, on the trail of Saint Olav one can take part in a week-long journey with mindfulness and *qigong* elements. "Travelling in the pilgrims' footsteps can be a spiritual journey as well as a beautiful nature-based experience"[193] write the organisers. The guide on the Cultural Route is a local expert, which is an additional benefit. The offer for pilgrims on the Camino trail is also extended by experiencing the trail on horseback or by bicycle; packages prepared for individuals and groups. Special packages include, for example, travelling the trail with children. The Liberation Route Europe website is structured in a similar way. Using the search engine, it is possible to choose a package according to preference. The offer includes, for example, an 18-day journey entitled "From Munich to Wolf's Lair", which provides:

> a comprehensive overview of events in this region with special attention to World War II and an extended stay in Poland. The tour presents the ideology and the Nazi struggle for power and investigates the internal functioning of the concentration camp system thanks to a visit to various camp types … The beautiful cities of Central Europe give us an insight into the life of European Jews in the pre-war years, as well as their immense suffering during the war.[194]

Recommendation

Tourist packages should be prepared on the Cultural Routes. In case it is not possible, existing databases, e.g. from local tourist organisations or certified travel agencies, may be linked.

The Hansa – Business Hanse

The Business Hanse e.V. association was founded in 2013 and is an "international network of business and science, business promoters and business associations. Its members regard themselves as 'respectable merchants' of modern times."[195] At the heart of the organisation is a return to down-to-earth values and high ethical standards, which often seem not to be priorities in the modern economy. The network is open to various sectors

192. European Cemeteries Route, https://cemeteriesroute.eu/european-cemeteries-route.aspx, accessed 19 June 2019.
193. Stiklestad Pilgrim Center, www.stiklestadpilgrimcenter.org/en_gb/product/pilgrimage-from-stiklestad-to-nidaros-with-mindfullness-and-qigong-2/, accessed 17 June 2019.
194. Liberation Route Europe, Munich to Wolf's Lair, https://liberationroute.com/germany/group-tours/m/munich-to-the-wolf%E2%80%99s-lair, accessed 17 June 2019.
195. Business Hanse, www.businesshanse.com/en/goals.html, accessed 22 June 2019.

of activity and works to develop new markets and networking. The Tiding magazine[196] operates under the organisation's banner, in which opinions and texts on economics, value, culture, etc. are published. Participation in the network costs from 300 euros a year (for enterprises up to 20 employees) to 950 euros (companies employing over 500 employees), private individuals pay 60 euros a year, while universities are exempt from payment. Of course, in the case of Hansa, a modern commercial network seems to be a natural continuation of the original heritage. On a trail with a different theme such an approach might seem unreasonable.

Recommendation

Sustainable Cultural Routes need to involve into their activities also commercial entities. Possibilities for co-operation with private entities and the commercial sector should be created and fostered.

Cultural co-operation

The Hansa portal

The Hansa website presents itself as a portal with regularly updated high-quality materials. In addition, the profile on Facebook is well-maintained. The page structure is extensive and covers several issues. First of all, it is a database of the cities belonging to the network. Each of them contains a description, photos, a map with locations, statistical and contact data, as well as links to the social media and the city's website. The next part is devoted to Hanseatic Days, which tradition dates back to the Middle Ages. Hanseatic activities still take place but are more entertainment rather than political events. Furthermore, you can learn about current events related to the subject of the trail and use links to other databases. The site also contains information about the history of the Hansa – how it was created, how it functioned, as well as biographies of important locals. The text is enriched with cartoon-like illustrations. The aspect of contemporary Hanseatic activities as a network is very interesting – apart from the characteristics of the organisation, the youthHansa initiative, a youth forum of the Hanseatic movement, is presented. In addition, there are the European Hansemuseum Lübeck and The Business HANSE. Other activities connected with the Cultural Route are worth mentioning, for example: working groups (Fair Hanse), Westphalian Hanseatic Alliance and the Hanseatic Approach to New Sustainable Alliances (HANSA) project, implemented thanks to the European Regional Development Fund Central Baltic Programme 2014–20. An interesting addition to the material is the so-called Hanse TV – video materials that tell stories about both historical and contemporary aspects of the Hanseatic functioning. In summary, the website reflects a wide range of co-operation and the intensity of contacts between members of the Cultural Route, while maintaining readability and easy operation for users.

Recommendation

The websites of the Cultural Routes should meet the highest standards, present up-to-date information, be easy to navigate and provide basic necessary information (such as logos, opening hours, contact data, etc.).

Viking Routes – Follow the Viking Project

Follow the Viking Project was co-funded by the Creative Europe Programme. The leader of the project was Destination Viking Association. Together with partners they co-operated in 2015–19 to achieve the goal of the project, which was to make transnational Viking heritage accessible and understandable to a worldwide audience.[197] The project consisted of four components:

► audience development;
► building competence in business models;
► strengthening the international network;
► international touring event.

It created some very interesting outputs. First of all, a lot of effort was put into the creation of high-quality materials for social media. There was a photo session and Viking living conditions were shown by visual means. These materials were used on Facebook and Instagram and also served to create a website which contains a

---

196. Tiding Magazine of Business Hanse, www.tiding-online.com/en/, accessed 22 June 2019.
197. Follow the Viking, www.followthevikings.com/about/the-project, accessed 24 June 2019.

picture gallery, podcasts, films and blogs. Interesting information about Viking history and their daily life was also provided. Among other activities, two connected with cultural co-operation seem to be worth mentioning.

One part of the project was the *Hugin and Munin* magazine. The name is related to two ravens from Viking mythology who kept Odin informed about everything they saw. During the project four issues were published. The magazine was distinguished by very professional graphic design. It was not only an interesting source of knowledge about the Vikings but also a space for co-operation. The authors of the articles were specialists from various countries. The articles focused not only on history and heritage but also on the contemporary reception of the topic: a series of articles about museums, TV series, movies, books and even postage stamps was published. An important column in the magazine was news from the Destination Viking Association members. *Hugin and Munin* was a great source of information about the activities of the association and it also attracted people interested in this subject to discover the Viking Routes. Unfortunately, after the end of the project, no further numbers were issued.[198]

Another part of the Follow the Viking Project was "Follow the Viking Roadshow". This performance was based on the medieval Icelandic Egil's Saga. For the two-year duration of the project the show was presented in Ireland, France, Spain, Sweden, Norway, Iceland, Poland, Denmark and the UK, always in very specific venues (e.g. museums) connected with the Vikings. It was a theatre performance combined with digital projections and 3D mapping. In fact, the roadshow presented the idea of cultural co-operation as the producers involved local artists and creative staff (professionals and amateurs) in the preparation of the event. The organisers claimed:

> These events will, therefore, be more than just a performance by a visiting troupe of artists. They will support the development of new or enhanced career skills for the professional artists and the partners' staff. They will support the artists in international co-operation and open opportunities to internationalise their careers. This will also offer opportunities for members of the local communities to acquire new skills that can be used to further their careers in whatever artistic field they wish to pursue.[199]

Only some venues delivered the number of viewers, but according to available data, the show was seen by more than 11 000 people. The roadshow received great media coverage – in Spain, news about the show reached more than 850 000 readers.[200] The Follow the Viking Roadshow was a great example of a cultural co-operation.

Recommendation

Production of performances, concerts or shows is often very expensive. International cultural co-operation in such areas can contribute to sharing costs and experiences. It could also help increasing the quality of the events by hiring international experts and strengthening the co-operation between different entities. It could also increase the popularity of places remaining off the beaten track.

European Route of Industrial Heritage – Work it out!

The first of May is not only International Workers Day, but also the Day of Industrial Heritage. Because of that fact ERIH (European Route of Industrial Heritage) decided to celebrate it in a special way by organising an event called "Work it out!" At the same time (3 p.m. on 1 May) thousands of young people performed a special dance. It was supposed to recall the repetitive movements of workers. The soundtrack was an electronic version of Beethoven's "Ode to Joy". The organisers claimed:

> This kind of "industrial dance" did inspire children and particularly young people, who were the main target audience of "WORK it OUT" since it's them who transfer the industrial heritage to the next generation. For them the dance performance was an opportunity to experience the legacy of the industrial age in a creative way – not only as a cool location but also as part of their own culture.[201]

Usually the participants are dressed in the same way – ERIH provides caps in the same colour (in 2018 it was blue). The performance takes place at industrial sites which are members of ERIH (for example mines, workers' estates, factories). Each event is video-recorded by the sites and ERIH assembles the final promotional movie. In 2018 more than 3 000 children and young people participated in this event at 32 ERIH sites. Because of the success in 2019 ERIH organised a second edition of "Work it out" which was even more spectacular. The dance creates a possibility to build cultural co-operation, strengthens the sense of creating a common network,

198. Follow the Vikings, Hugin & Munin Magazine, www.followthevikings.com/library/magazine, accessed 24 June 2019.
199. Creative Europe Desk Ireland, www.creativeeuropeireland.eu/content/files/Follow_The_Vikings_-_Project_Overview_PDF.pdf, accessed 18 May 2020.
200. The Roadshow. Celebrating the impact of the Vikings, https://david-scott-yrbp.squarespace.com/roadshows, accessed 24 June 2019.
201. ERIH, ERIH Dance Event Work it out!, www.erih.net/projects/erih-dance-event-work-it-out, accessed 27 June 2019.

and promotes the industrial heritage sites in an unusual way. Photos and videos from the event were shared widely on social media. Another aspect of the event is to accentuate the importance of industrial heritage.

Recommendation

The Cultural Routes should not be hesitant to try new ways of engaging new audiences – especially when making young people interested in their activities. However, the events need to be modern and to a certain extent spectacular. Creating something in co-operation is a great opportunity to build new communities around the heritage.

Social cohesion

Liberation Route Europe Foundation – History through their EYES

The "History through their eyes" project was co-founded by the European Union through the "Europe for Citizens" programme. It was implemented by the consortium of six entities led by the Liberation Route Europe Foundation in the years 2017–19. The main goal of this project is intergenerational integration between younger people and witnesses of the Second World War. The managing entity compiled accurate statistics on numbers of participants taking part in each event.[202] According to the organisers:

> EYES aims to contribute to citizens' understanding of the Second World War and the construction of the European Union. By stimulating debate, reflection and collaborating with organisations, schools and local governments, History Through Their Eyes will raise awareness of remembrance and common history and values, and draw lessons from the past to apply to the present.[203]

During the event a cycle of conferences, workshops and lectures was held. Apart from the "kick-off meeting" in Brussels, five meetings were organised. The first was held in the capital of Normandy, Caen, and was devoted to the battle which took place in the region. A conference "D-Day and the Normandy Landing Beaches – symbols of the universal values of freedom and democracy?" was held, with the participation of Second World War veterans. A crucial part of the project was workshops with students, teachers and witnesses of the Second World War.

> Thanks to personal stories, students gained a better understanding and could make a personal connection with the topic. These intimate sources offered a unique opportunity to read the voices of the Second World War not by schoolbooks or official military historians but by the ordinary men and women who experienced these events. "History through their eyes" contributed to keep the link between the past and connect it to the present hoping to create a better future.[204]

At the end of the project students presented the results of research on the topic "From Cassino to Rome, World War II as the mother of Europe?" and discussed it with eyewitnesses.

Another part of the project is/was a travelling exposition showing the story of people who lived through the Second World War. The exhibition was shown in partner cities and regions and was visited by almost 20 000 people. A short video from every event has been produced; these are available online with English subtitles on the Liberation Route Europe YouTube channel.[205]

Recommendation

The Cultural Routes should be active in terms of education (also adult education) and strengthen the idea of a European identity and peaceful co-operation.

---

202. The project History through their eyes, www.alliiertenmuseum.de/fileadmin/user_upload/beneficiaries_websites_PDF.pdf, accessed 27 June 2019.

203. History through their eyes – Introduction, http://stichting-liberation-route-europe.instantmagazine.com/libre-magazine-1/eyes-magazine-en#!/introduction, accessed 27 June 2019.

204. Liberation Roite Europe, Learning from the past, building a better future, https://b2b.liberationroute.com/learning-from-the-past-building-a-better-future, accessed 27 June 2019.

205. https://b2b.liberationroute.com/projects/history-through-their-eyes. The exhibition itself is still available online in five languages: English, Dutch, French, Italian and German at http://stichting-liberation-route-europe.instantmagazine.com/libre-magazine-1/eyes-magazine-en#!

The Hanse – YouthHansa

YouthHansa is the youth organisation of the Hansa. Since 1998, during the Hanseatic Days, young delegates (aged 16-25) from the cities belonging to the network meet to discuss, among other issues, how to:

► promote the exchange of views and experiences about youth affairs;

► develop specific youth projects between the Hanseatic cities; promote school partnerships and youth exchanges;

► improve the mutual understanding between young people from the Hanseatic cities;

► bring together non-organised young people in the Hanseatic cities and their young inhabitants.

The organisation is also represented by the Hanseatic Youth Commission. One of the members is traditionally from Lübeck, symbolising the traditional Presidency of Lübeck in the historic Hanseatic League.[206]

The work of the organisation is based mainly on the implementation of specific projects. In the chronicle of events it is possible to find, for example, a report from the festival organised in 2007 in Lippstadt with about a hundred teenage and young adult participants. What is important is that the programme was largely prepared by the young people themselves. Participants took part in the Hanseatic Days events, workshops and excursions, and they celebrated together at parties. During the meetings, subjects important to contemporary youth were discussed, such as youth unemployment. There were also initiatives such as the creation of a CD with self-written texts and music recorded in native languages or a cruise for the Hanseatic Days 2010 on the sail training vessel *Greif* from Greifswald to Pärnu and back.

Fédération Européenne Des Sites Clunisiens – Cluniac Kids

The Cluniac Kids project is managed by the Fédération Européenne Des Sites Clunisiens in co-operation with partners from Cluniac sites in Poland, England, France and Italy. Partners work together to create learning materials for children about Cluniac heritage relevant to all sites in the network. The group shares knowledge and best practice, and they also develop and test existing educational materials. The learning resources are concentrated on three topics: daily lives of medieval Cluniac monks, pilgrimages and Romanesque sculptures. The aims of the project are to:

► help them understand the history of monks and monasteries in Europe;

► understand how we are all connected through our shared European history;

► create links between children and young people living in Cluniac sites for cultural and language exchanges;

► encourage visits to discover Cluniac sites throughout Europe and increase understanding and appreciation of the network and heritage.[207]

Apart from the fact that materials dedicated to children help them to understand the topic easily; the Cultural Routes also develop by this kind of actions their future audience.

---

206. youthHansa, www.hanse.org/en/hanse-today/active-network/youthhansa, accessed 27 June 2019.
207. Cluny Kids – inspiring young people through their heritage, www.sitesclunisiens.org/category-31-0--cluny-kids-inspiring-young-people-through-their-heritage, accessed 29 June 2019.

Other activities

European Route of Industrial Heritage – Industrial Barometer

In March 2018 the European Route of Industrial Heritage in co-operation with the Regionalverband Ruhr carried out a Europe-wide online survey about industrial heritage sites. The questions were provided in English and German. The questionnaire concerned core data, target groups, perspectives and measures. The survey was very short and consisted of only 12 questions. The main goals of the research were to improve the current management of ERIH and to gather specific information about the industrial heritage, which could be used among representatives of media and politicians. The questionnaire is available online on ERIH's website.[208] In the future the survey will be conducted annually.

Half of the spots on the European Route of Industrial Heritage are managed by public entities. The others are run by private companies or associations, foundations and other entities. Most of the objects on the Cultural Route are open all year. Usually these are small establishments, with one to five full-time employees, but among them there are also a few larger institutions with more than 50 employees. The number of visitors ranges from fewer than 10 000 per year up to 500 000 per year. Most of the visitors come from the region, but the industrial heritage sites also attract national and international audiences. Nearly all of the spots receive public financing, but it covers different amounts of operational costs. As target groups the respondents mostly indicated: the general public, school groups, families and those aged 50+; other groups obtained a slightly smaller amount of indications. Interestingly, participants of events are a quite large group. The managing entities see the future of sites in bright colours – they want to develop and take up new activities.

Detailed results of the survey can be found at www.erih.net/projects/erih-industrial-heritage-barometer/.

> **Recommendation**
>
> Each of the Cultural Routes should conduct an annual survey containing basic data. It helps to observe trends and improve the management of the Cultural Routes. The survey should be mandatory to maintain certification.

Eurovelo 13 – Iron Curtain Trail – cycling and donating

The journey on the Iron Curtain Trail is a living history lesson, "but also provides a welcome reminder of the peace and reconciliation that have followed the fall of the 'Curtain'".[209] The Cultural Route has a total length of over 10 000 kilometres and passes through 20 countries (14 of which belong to the European Union) and reaches three seas. There are as many as 14 UNESCO sites on the trail, but the Cultural Route also has many other attractions to offer: natural heritage, gastronomy, rural landscapes, etc. Travel can be planned using the smartphone application, which is certainly a great convenience. The users of the Cultural Route can choose between different stages well described by the organisers that is also supported by a wide range of ready packages and automatised search engine. To complete the whole European Cycle Route Network, potential supporters can make a donation; in exchange, donors receive merchandise: maps, handbooks and jerseys.

> **Recommendation**
>
> For some Cultural Routes alternative ways of visiting and preparing an equivalent offer should be considered. In particular, bicycle routes seem to engage audiences of all ages and of varying degrees of affluence, they are an ecological solution as well.

> **Recommendation**
>
> Crowdfunding can be an interesting way to increase interest among new audiences and shape identification with the trail. However, a well-thought-out concept of creating merchandise is necessary.

208. ERIH Industrial Heritage Barometer: a survey of industrial heritage in Europe in 2018, www.erih.net/fileadmin/Mediendatenbank/Downloads/Survey/ERIH_Industrial_Heritage_Barometer_2018-Questionnaire.pdf, accessed 29 June 2019.
209. Eurovelo 13 – Iron Curtain Trial, https://en.eurovelo.com/ev13, accessed 30 June 2019.

The results of the survey

As previously mentioned, the questionnaires were sent repeatedly to the Cultural Routes in various ways, returns being received from only four. This means that the following results concern 21% of the Baltic Sea Region Cultural Routes and are not meaningful as a generalisation. However, they give a certain indication, and it is worth quoting the answers obtained.

First of all, the managing entities were asked to "provide the current available data on the annual number of visitors on the Cultural Route". It is alarming that none of the trails collects such information. Of course, that requires a lot of work, but it is quite important data. Without knowing how many people actually use the Cultural Route, it is difficult to justify its existence. Further answers are interesting in this context: 75% responded that "yes, the number of visitors is growing". Perhaps these results from the research, conducted in individual facilities or during events or results, arose from the feeling that there were more guests, as no estimated percentage of this increase was obtained in the further question. One of the respondents answered in a verbal way to this:

> We do not have this type of data from our member sites. Some sites collect them directly but do not give them to us ... The status of our members is very varied, all types of visitors are welcomed on the sites.

Some 75% of respondents answered that all of the listed groups of visitors (children – school age, students, visitors aged 25–50, visitors aged 50+) are present on their Cultural Route, while one declared only the group of people between 25 and 50. On the other hand, there are differences when it comes to the dominant groups of guests. Half of the answers were that the dominant group was people aged 50+, while 25% declared that it was school-aged children, and 25%, that it was people aged 25–50. It should be presumed that this reflects both interests and abilities of seniors, as well as the offer (subject matter) available on the Cultural Routes. Certainly, the older age groups are in the coming years a strong audience to which targeted activities are worth directing.

When it comes to determining the dominant type of tourists (individuals, families or groups of friends, or organised groups), there was no overall dominant group. However, the data indicate that the Cultural Routes are primarily a form of recreation, of spending free time.

Some 50% declared that both tourists and local citizens visit the Cultural Route. The other responses gave one or the other group as their declaration. The respondents saw the reasons for visits by local citizens as: marketing, local events, interests, and that the subject was not well known to a broader audience. The respondents claiming that tourists were the dominant group answered: "Local citizens already know their site or prefer to travel and visit other places during a trip."

Returning to statistics, subsequent questions concerned objects with the highest and lowest attendance. 25% of respondents were unable to provide any answer, justifying this with the diverse range of facilities. Only one Cultural Route gave specific places and numbers of visitors and explained the interest, giving a reason different than the uniqueness of the place: "Different offers (museum, science centre, conference facilities, events, etc.) therefore different target groups are addressed."

Interestingly, no Cultural Route was able to provide the location with the lowest number of visitors, which was justified, for example, by the small size of the municipalities. While it is clear that a high number of guests is the data commonly used for marketing purposes, the data on the smallest number of visitors should be equally important for managers of the Cultural Route. It should be assessed positively, although it is obvious that each respondent was able to provide the number of members in his network, stressing that their number is growing.

As for the benefits of belonging to the network, all respondents unequivocally chose "The possibility to co-operate with other members of the network, e.g. common projects". 75% chose "Positive impact on the Cultural Route on social cohesion". Only one respondent chose the "Access to additional funding opportunities for network members", so the financial and economic aspects seem to be rather secondary.

All the Cultural Routes declared that members of the network carry out projects and initiatives together, and were able to mention at least three examples. However, 50% admitted that this co-operation is occasional – only once or twice a year. Half of the respondents said that projects were initiated by the management board of the Cultural Route; the others said that they were initiated by both the management board and the individual members. Two Cultural Routes could list specific members who were the most active in terms of projects and initiatives. Only one declared that there were many, but it could be specified if needed. In terms

of financing, 75% of respondents used external public funds (e.g. EU funds, governmental or local funds) to implement projects, and 25% used their own budget.

All the Cultural Routes declared that their network members co-operated with the local members. Examples include voluntary associations, municipalities, restaurants and public transport. In more detail, respondents pointed out that they co-operated to a small or medium degree with restaurants and local handicraft manufacturers. They mostly co-operated with local government, slightly less with cultural institutions and NGOs. In 50% of cases this was a regular co-operation, the others said it was "difficult to say". Only one respondent answered the question about possible reasons for the lack of co-operation between network members, choosing the following answers: "Lack of willingness among local partners to co-operate with our network members", "Lack of funds for such co-operation".

Regarding the impact on the local economy, one answer was "No, I do not notice any impact on the Cultural Route on local economies", one "Yes, the existing SMEs are noticing growing income coming from visitors of the Cultural Route", and two that it was not measured and was difficult to determine. There were also big problems with giving specific examples.

The next question concerned the social impact of the Cultural Routes. The answers obtained were quite unambiguous: all respondents stated that the local community was more interested in their own heritage and willing to participate in the events associated with it due to the activities of the Cultural Route. 50% could also provide specific examples.

Turning to "Visibility and communication", websites, leaflets and brochures were used by all respondents. 75% communicated via social media. Interestingly, with regard to the efficiency of communication tools, alongside flyers and websites, the Open Days and Annual Route Days were pointed out. 75% of respondents confirmed co-operation with the local tourism offices and the local culture institutions, and only one answer declared co-operation with the local SMEs. However, it was emphasised that this co-operation often takes place at the local level or by the sites. Everyone answered that the co-operation takes place in the form of "co-organisation of various events", as well as (75%) "sharing information on various events organised on the Cultural Route". To a lesser extent (50%), the co-operation takes place in the field of "distribution of leaflets and brochures".

Recommendation

A survey on evaluation of actions on the Cultural Route and the statistics of the visits to the Cultural Route should be obligatory for each Cultural Route. The questionnaire should be developed jointly by the representatives of all the Cultural Routes and adapted to their capabilities. Yearly filling out the survey must be an important point in every three-year certification process. Also, the Cultural Routes should be able to list best practices, partners, statistics on projects, but also point out difficulties and weaknesses.

The results of social media analysis

Apart from the survey of good practice, a short social media analysis was conducted. The websites of all the Cultural Routes in the Baltic Sea Region were examined. The subject of the study was the presence of links to social media (Facebook, Instagram, Twitter, Snapchat, YouTube, etc.) and the activity there. The results of the analysis are presented below. For each social medium the following numbers were analysed: Facebook – likes, Twitter – followers, Instagram – followers, YouTube – subscribers.

Figure 2. Statistics of likes/followers/subscribers on social media profiles of the Cultural Routes in the Baltic Sea Region[210]
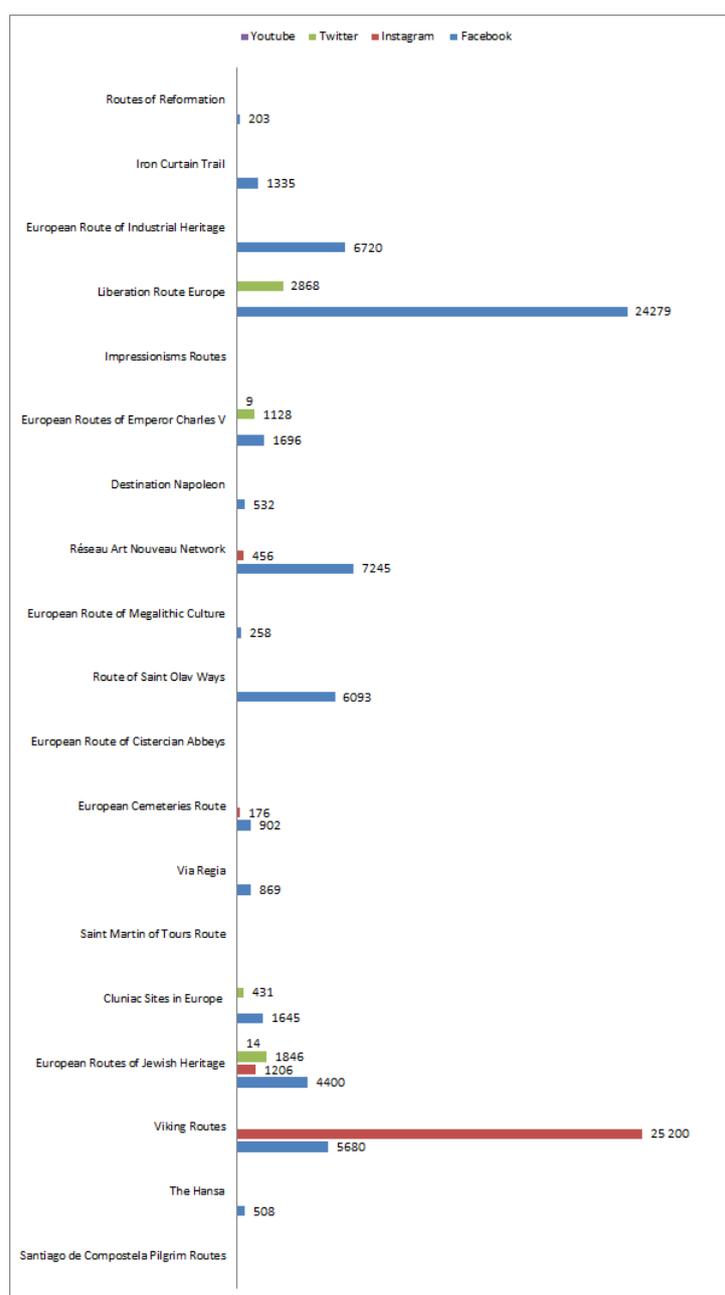
In the case of Facebook, the number of likes and the number of followers were slightly different, thus the number of likes was taken into consideration. All the data was analysed on 25 June 2019. As mentioned before, only social media linked to the official websites were taken into consideration. If there are other social media

____
210. Source: own research based on data from social media profiles from official websites of the routes.

channels which aren't linked, visitors cannot reach them easily. The Facebook fanpage of the Impressionisms Route can be an example. It is not linked to the website and despite the huge potential of the subject, only 39 people like the profile.

Of all of the Cultural Routes in the Baltic Sea Region (19 routes), four have no links to social media on their official websites (Santiago de Compostela Pilgrim Routes, Saint Martin of Tours Route, European Route of Cistercian Abbeys, Impressionisms Routes). On average, there were links to two social media channels, mostly to Facebook and Twitter or Instagram. Only the European Route of Jewish Heritage and European Routes of Emperor Charles V have more than two fanpages on different social media. No Cultural Route manages an account on Snapchat. Only two Cultural Routes have YouTube channels (European Route of Jewish Heritage, European Routes of Emperor Charles V). In two cases (Via Regia, European Routes of Emperor Charles V) there are links to Google+, which is no longer supported by Google since April 2019, so the link should be removed.

The Cultural Routes most active in social media are the Liberation Route Europe (on Facebook) and Viking Routes (on Instagram). They attract 25 000 followers, which is an unrivalled result. The next Cultural Routes with good results have around 6 000 fans on Facebook (European Route of Industrial Heritage, Réseau Art Nouveau Network, Route of Saint Olav Ways and Viking Routes). Regular postings (a few times a week) are the reason for the success of these Cultural Routes. They mostly inform about current activities on the trail and associated spots (they often share information from other fanpages). The only exception is the Viking Routes – they were very active in the period of carrying out the project "Follow the Viking", but from 21 April 2019 to 25 June 2019 they did not post anything. An implementation of projects is a very important part of the activities of the Cultural Routes, but it is even more important to ensure continuity after the ending of a project. Irregular postings reduce the reach.

The specific data about the Facebook analysis (likes) is presented below.

Figure 3. Statistics on likes on Facebook profiles of the Cultural Routes in the Baltic Sea Region[211]
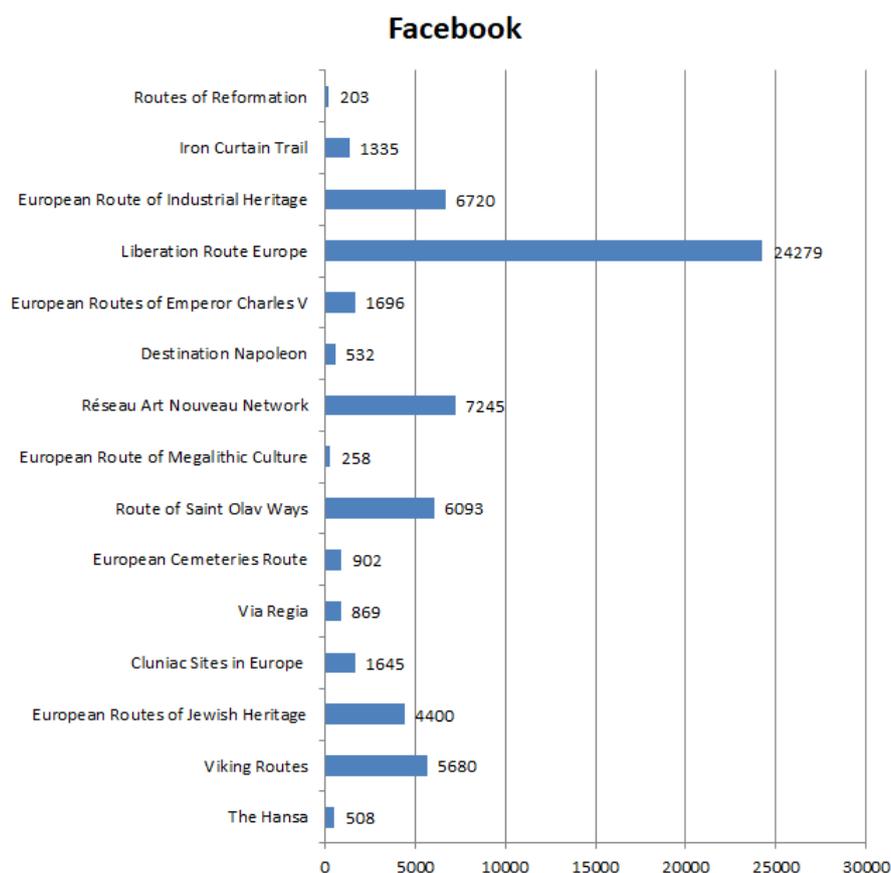
Apart from the most active Facebook fanpages mentioned above, there are others which are not so popular. There are several reasons for this. First of all, the Cultural Routes post too little – one or two posts per month

---

211. Source: own research based on data from Facebook profiles from official websites of the Cultural Routes (accessed 25 June 2019). (In the case of the European Route of Megalithic Culture, it is not a fanpage but a group.)

(the case of the Hansa, European Cemeteries Route, Destination Napoleon and others) is not enough to reach a big audience, especially when we take into consideration Facebook algorithms. The second reason worth mentioning is the language of the posts. Information about the Cultural Routes should be posted in English, so they can be understood by as many people as possible. Other languages are optional. In some cases, most of the information on fanpages was posted in languages other than English: Via Regia (German), European Routes of Emperor Charles V (Spanish), Cluniac Sites in Europe (French). In other cases, the name of the fanpage was different than that of the Cultural Route, for example: Viking Routes (Follow the Vikings) and European Route of Jewish Heritage (AEPJ – Jewish Heritage). In the case of the Iron Curtain Trial the name was quite complicated and not so specific: "Europa-Radweg Eiserner Vorhang/Iron Curtain Trail (EuroVelo 13)". This does not help to create widely recognisable and consistent brands. These factors contribute to the unsatisfactory popularity of these fanpages.

Considering the activity on Twitter, the European Routes of Emperor Charles V and the European Route of Jewish Heritage have been the most active, taking into account the number of tweets in the period from joining date up to now. The Liberation Route Europe has the biggest number of followers, while the fans of the European Routes of Emperor Charles V and the European Route of Jewish Heritage are more responsive (the number of likes is higher). In the case of Twitter the same problems as on Facebook occurred. The profile of the European Routes of Emperor Charles V is mostly in Spanish, which affects the number of followers, despite the huge activity of the Cultural Route in tweeting. In turn the Cluniac Sites in Europe publish only in French, but their activity is in general not so intense. There is also a problem with naming: the European Routes of Emperor Charles V functions as "Carolus V Imperator" and the European Route of Jewish Heritage as "AEPJ", neither of which is exactly the same as the name of the route.

Name of the Route	Tweets	Followers	Likes	Joining date
Liberation Route Europe	2 135	2 869	1 098	March 2011
European Routes of Emperor Charles V	4 699	1 135	5 950	August 2013
Cluniac Sites in Europe	317	431	56	January 2016
European Route of Jewish Heritage	1 820	1 845	1 492	February 2017

Table 5. Activity of the Cultural Routes on Twitter[212]

After analysing the activity of the Cultural Routes in the Baltic Sea Region on Instagram two types of profile can be distinguished. The first presents the activity of the Cultural Route (or managing association) – for example the profile of the European Route of Jewish Heritage ("AEPJ – Jewish Heritage"). The second type is focused more on presenting attractive photographs, without descriptions or only with a tagged location. The examples are the Viking Routes ("Follow the Viking") and Réseau Art Nouveau Network. The account of the European Cemeteries Route can be considered a mixed type. The effectiveness of these posts depends on what kind of audience we want to attract: broad (with stunning pictures) or interested particularly in the issues connected with the Cultural Route (with information about activities). The choice belongs to the management entity, but it is not worth repeating the same content on different social media; the message must be varied and appropriate for each medium. Those Cultural Routes most active in sharing posts have the biggest numbers of followers (Viking Routes and European Route of Jewish Heritage). Exploring the content, the strategy of sharing "nice pictures" seems to be more effective in attracting larger number of followers. This is the case of the Viking Routes and especially Réseau Art Nouveau Network – they started in May 2019 and already had 455 followers the following month. It must be noted that the theme of the Instagram profile (Vikings, Jewish Heritage, Art Nouveau) also matters – the more popular it is, the more people will be interested (also random).

Name of the Route	Followers	Posts
Viking Routes	25 200	353
European Route of Jewish Heritage	1 206	403
Réseau Art Nouveau Network	455	23
European Cemeteries Route	176	56

Table 6. Activity of the Cultural Routes on Instagram[213]

212. Source: own research based on data from Twitter profiles from official websites of the Cultural Routes (accessed 27 June 2019).
213. Source: own research based on data from Instagram profiles from official websites of the Cultural Routes (accessed 27 June 2019).

Only the European Route of Jewish Heritage and the European Routes of Emperor Charles V have their own YouTube channels. The number of subscribers was 14 in the first case and nine in the second case (25 June 2019). The Co-operation Network of European Routes of Charles V published 21 videos, mostly streaming from lectures and workshops or video reports from events. The AEPJ Jewish Heritage published nine videos. Apart from the presentations of their activities they also publish interesting short movies about Jewish heritage in English. Both types of videos (reports from events and dedicated historical films) are very interesting ways to use YouTube channels. All videos should be available in English or with English subtitles, which of course is a quite laborious task.

> **Recommendation**
>
> All social media channels managed by the Cultural Routes should be linked to the official web pages in visible places. They should have exactly the same name as the name of the Cultural Route for easy access and to promote the brand. The posts should be published at least in English, other languages are optional. The frequency of publishing should be no less than once a week to increase the range.

Funding awarded

Programme	Creative Europe
Priority	Culture
Name of the grant	**Follow the Vikings**
Name of the route	Viking Route
The grantee	Shetland Amenity Trust
Partners	14 entities from Destination Viking Association
Budget	1 960 000 euros (50% of budget funded)
Date	1.07.2015 to 31.12.2018
Activities	*The project has several key components:* *1. Audience Development – through a variety of means including the use of new technologies (e.g. social media, mobile applications, website)* *2. Building Competence in Business Models – through sharing best practice throughout the project and expert advice at a seminar on business development* *3. Strengthening the International Network – build a wider network among professionals and institutions working with the dissemination of Viking heritage, by investigating ways of presenting Viking heritage to the public to create a better visitor experience* *4. International Touring Event – promote interest in Viking heritage and heritage tourism by organising a travelling group of Viking actors and artists to Viking markets and similar events throughout Europe.*
More info	www.creativeeuropeuk.eu/funded-projects/follow-vikings[123214]

Programme	Interreg. The Central Baltic Programme 2014–2020
Priority	P2 Sustainable use of common resources 2.1. Natural and cultural resources developed into sustainable tourist attractions
Name of the grant	**HANSA Hanseatic Approach to New Sustainable Alliances**
Name of the route	The Hansa
The grantee	Inspiration Gotland
Partners	11 project partners, mostly Hanseatic cities from Sweden, Estonia and Latvia
Budget	2 180 939 euros (~ 80% of budget funded)
Date	01.10.2015 to 31.12.2018

---

214 Follow the Vikings, www.creativeeuropeuk.eu/funded-projects/follow-vikings1, accessed 30 June 2019.

Activities	▶ *Hanseatic history research in each partner city*
	▶ *Development of new transnational tourism products:*
	– *Biking packages*
	– *Trekking packages*
	– *Culinary city breaks*
	– *"HANSA culinary" quality label*
	– *Hanseatic events and markets*
	– *City tours focused on Hanseatic heritage*
	▶ *Improved tourism information and promotion through*
	– *Mobile app*
	– *Tourism information kiosks*
	– *International tourism fairs*[215]
More info	http://database.centralbaltic.eu/project/20

Programme	Creative Europe/Culture
Priority	Support for European co-operation projects 2018
	Smaller scale co-operation projects
Name of the grant	Parallel Traces – A new lens for Jewish Heritage
Name of the route	European Route of Jewish Heritage
The grantee	**The European Association for the Preservation and Promotion of Jewish Culture and Heritage**
Partners	8 project partners dealing with Jewish culture (5 from EU, and 2 non-EU)
Budget	197 440 euros
Date	2018
Activities	▶ *Development of an app, "Parallel Traces", that will make available to the general public information on local Jewish heritage*
	▶ *Organisation of a large pan-European contest in order to select a series of art-works presenting the reality of Jewish heritage*
	▶ *Hosting of local exhibitions presenting the selected works of the contest*[216]
More info	www.paralleltraces.eu

Programme	Creative Europe/ Culture
Priority	European networks
Name of the grant	**ERIH – A network in the Heart of European History, Culture and Identity**
Name of the route	European Route of Industrial Heritage
The grantee	European Route of Industrial Heritage EV
Partners	-
Budget	184 143 euros
Date	1.10.2016 to 30.09.2017

215. Explore Hansa, www.hanse.org/en/projects/explore-hansa, accessed 30 June 2019.
216. Parallel Traces, https://fbk.org.pl/en/projects/parallel-traces, accessed 30 June 2019.

Activities	► *ERIH membership has increased numerically and geographically including members in PT, CZ, AT, LU, CH and UA.* ► *ERIH website was relaunched and usage has increased greatly to over 1.4m visits per year.* ► *New brochure "European Industrial Heritage: The International Story" explains the European links of industrialisation. The first edition (1 000 copies) was out of print after six months. A German edition and a second updated English edition followed.* ► *ERIH exhibition "Change with an impact" was developed and is on show at the ERIH Anchor Point Zollverein WHS in Essen and will travel as a mobile exhibition to ERIH Anchor Points across Europe.* ► *Presentation at the European Parliament raised awareness in Brussels of the importance of industrial heritage as a European cultural asset.* ► *ERIH joined the European Heritage Alliance 3.3 and was selected as a stakeholder of the "Voice of Culture Committee". Ongoing exchanges with other European networks take place via personal contact, meetings and conferences.* ► *ERIH Annual Conference is a major event for the network. During the funding period ERIH held four conferences (2014 Cromford, UK; 2015 Pilsen, CZ, 2016 Oporto, PT and 2017 Copenhagen, DK).* ► *ERIH also held over 15 national meetings and 17 board meetings in seven countries. ERIH board members and national representatives attended conferences across Europe and gave presentations.* ► *Several advice papers, e.g. "How to establish a Regional Route" or "How to organise a major event" were developed in working groups with the participation of ERIH members.*[217]
More info	https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/552968-CREA-3-2016-1-DE-CULT-NET

Programme	Creative Europe/ Culture
Priority	European networks
Name of the grant	European Industrial Heritage 2020 and beyond – Fit for the Future
Name of the route	European Route of Industrial Heritage
The grantee	**European Route of Industrial Heritage EV**
Partners	-
Budget	223 824 euros
Date	1.10.2017 to 30.09.2018 extended to 30.09.2019
Activities	*ERIH will undertake an audit of industrial heritage training courses and encourage closer links between cultural players and universities to provide students with better information about study and work opportunities. ERIH's "Twinning of sites" project will encourage international exchanges and co-operation between thematically similar sites. A particular focus of the project was to be the European Year of Cultural Heritage (EYCH 2018) for which ERIH planned to take on a co-ordinating role for activities in the field of industrial heritage including organising co-ordinated promotion. In co-operation with other European cultural networks in the European Heritage Alliance 3.3, ERIH will develop a shared strategy for 2018 and a long-term concept for the promotion of European cultural heritage. To strengthen promotion of the network, ERIH will increase cross-marketing at member sites. As the primary network for European industrial heritage tourism, ERIH will continue to work closely with other relevant European networks.*[218]

217. ERIH – A network in the heart of European history, culture and identity, https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/552968-CREA-3-2016-1-DE-CULT-NET, accessed 30 June 2019.
218. European Industrial Heritage 2020 and beyond – Fit for the Future, https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/584377-CREA-1-2017-1-DE-CULT-NET, accessed 30 June 2019.

More info	https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/584377-CREA-1-2017-1-DE-CULT-NET

Programme	Interreg Central Europe
Priority	Priority: Natural and Cultural Resources
Name of the grant	**European Cultural Route of Reformation**
Name of the route	Routes of Reformation
The grantee	Association for Rural Development Thuringia (ThLG)
Partners	Eight pilot regions in seven countries (Austria, Czech Republic, Germany, Hungary, Italy, Poland, Slovenia)
Budget	2 309 254 euro (~ 80% of budget funded)
Date	1.07.2016 to 30.06.2019
Activities	ECRR Outputs: ▶ **Transnational action plan** – *the TAP is a comprehensive strategy defining actions to preserve, enhance and promote Reformation-themed cultural heritage. It summarises the steps made to establish the Route's management structure and actions to be implemented after the project's lifetime in order to sustain it.* ▶ **Capacity-building events** – *training events on three main topics: preservation of cultural heritage, stakeholder alignment and promotion of cultural heritage to foster for the sustainable management and use of Reformation-themed cultural heritage.* ▶ **Creation of the ECRR** – *establishment of a durable transnational management structure to secure the preservation and promotion of the European Cultural Route of Reformation. Pilot actions include the Route's website, a mobile app, 80 information plates and seven multimedia info-points in ECRR regions.* ▶ **Training curriculum** – *the curricula produced to realise the transnational training sessions aim to achieve the preservation and fostering of collected knowledge and training methodologies. This approach creates a transnational network supporting the sustainable use of cultural heritage.*[219]
More info	www.interreg-central.eu/Content.Node/ECRR.html

Programme	COSME. Europe's programme for small and medium-sized enterprises
Priority	Tourism
Name of the grant	**CREATIVE LOCI IACOBI; RA's contents and technologies for the dissemination of UNESCO's heritage in the European ways of Saint James**
Name of the route	Santiago de Compostela Pilgrim Routes
The grant	Axencia Turismo De Galicia
Partners	Seven entities form Santiago de Compostela Pilgrim Routes countries
Budget	408 586 euros (~ 50% of budget funded)[220]
Date	1.04.2018 to 30.09.2019

219. European Cultural Route of Reformation, www.interreg-central.eu/Content.Node/ECRR.html, accessed 30 June 2019.
220. COSME Data Hub, CREATIVE LOCI IACOBI, https://cosme.easme-web.eu/?p=785709#, accessed 30 June 2019.

Activities	► *Digitalisation of the Saint James Ways – interactive map of the various Saint James Ways across Europe.*
	► *Digitalisation of the heritage sites in 3D – certain sites selected on each territory will be digitalised in 3D.*
	► *Augmented reality application – application linked to a publication in order to show the sites in 3D.*
	► *Creation of a multilingual audio guide – audio guide including sounds and music in order to enjoy an experience (immersion), available by means of an augmented reality application at the various sites.*
	► *360° videos and virtual visits – 360° images and videos offering a virtual discovery of the Saint James Ways.*
	► *Application offering travel tips – tourist information, lodging bookings, visitor forum, etc.*
	► *Electronic pilgrim's credential (passport) – electronic tools offering secure identification to travellers who will be able to access tourist services along the Cultural Route.*[221]
More info	www.saintjamesway.eu/actualite/creative-loci-iacobi/

Programme	Europe for Citizens
Priority	Strand 2 – Measure 2.2 "Networks of Towns" Measure 2.3 "Civil Society Projects", Strand 1 – "European Remembrance"
Name of the grant	**History through their EYES**
Name of the route	Liberation Route Europe
The grant	Liberation Route Europe Foundation
Partners	Five project partners: Region of Normandy, Municipality of Nijmegen, Bastogne War Museum, Allied Museum Berlin, Municipality of Cassino
Budget	97 500euros
Date	10.2017 to 03.2018
Activities	*Event 1 – kick-off meeting in Brussels*
	Event 2 – conference, workshops and exhibition in Caen
	Event 3 – conference, workshops and exhibition in Nijmegen
	Event 4 – conference, workshops and exhibition in Berlin
	Event 5 – conference, workshops and exhibition in Bastogne
	Event 6 – conference, workshops and exhibition in Cassino[222]
More info	http://database.centralbaltic.eu/project/20

Programme	Interreg
Priority	Interreg V-A Poland – Denmark – Germany – Lithuania – Sweden (South Baltic) 2014 to 2020 programme
Name of the grant	**Biking South Baltic! Promotion and development of the Baltic Sea Cycle Route (Route No. 10) in Denmark, Germany, Lithuania, Poland and Sweden**
Name of the route	Iron Curtain Trail
The grant	Pomorskie Tourist Board, Gdańsk, Poland

221. Creative loci Iacobi, https://saintjamesway-lociiacobi.eu/2019/08/30/the-creative-loci-iacobi-project-advances/, accessed 30 June 2019.
222. History through their EYES, https://b2b.liberationroute.com/the-project-history-through-their-eyes-was-funded-with-the-support-of-the-european-union-under-the-programme-europe-for-citizens, accessed 30 June 2019.

Partners	Eurovelo partners from: Poland, Belgium, Germany, Denmark (seven project partners)
Budget	988 036 euros (~ 80% of budget funded)
Date	1.01.2017 to 31.12.2019
Activities	▶ *Quantitative and qualitative research of cycle tourists on the EV10 route.* ▶ *Establishment of a coherent and uniform information base on cycling tourism in the regions covered by the project along the EV10 route.* ▶ *Development of a uniform information system regarding the route.* ▶ *Development of a long-term strategy for the further development of the EV10 covering the South Baltic area.* ▶ *Training a workforce of informants and establishing a lasting co-operation between the tourist information centres, situated along the EV10 route, in order to provide proper information about the route.* ▶ *Establishment of a network of business partners creating an offer for bicycle tourists along the route (travel agencies, ferry carriers, accommodation facilities, etc.).* ▶ *Preparation of promotional tools and implementation of an information and promotion campaign about the route using marketing tools, dedicated to key target groups and opinion leaders.*[223]
More info	www.prot.gda.pl/biking-south-baltic/?fbclid=IwAR19HuC9lDAwG_2clVDZRJ50BwwXa6X0J7JEkO82p_y1k3TTevVzbKrW_Zw

223. PROT, Biking South Baltic, www.prot.gda.pl/biking-south-baltic/?fbclid=IwAR19HuC9lDAwG_2clVDZRJ50BwwXa6X0J7JEkO82p_y1k3T-TevVzbKrW_Zw, accessed 30 June 2019.

Potential sources of financing

Additional sources of financing allow Cultural Routes to implement projects which they would not otherwise be able to afford. Additionally, it motivates the search for international partners to co-operate with. Depending on the actions taken and the partners acquired, sources of financing can be allocated for different purposes, connected with cultural activity, development of small and medium enterprises (SMEs) and also tourist infra-structure, pro-ecological activities, innovation and technologies, strengthening social cohesion, etc. Selected funding programmes to which the Cultural Routes could potentially apply are listed below.

Europe for Citizens

The aim of this programme is "to contribute to citizens' understanding of the EU, its history and diversity and to encourage the democratic participation of citizens at EU level",[224] so it is very similar to the goals of the Cultural Routes of the Council of Europe. All the countries from the European Union can participate. For the years 2019–20 two strands have been distinguished. The first one is connected with European remembrance and the second one with democratic engagement and civic participation. Among them there are a few sub-tracks which are connected with the topics of the Cultural Routes in the Baltic Sea Region.

See more: https://eacea.ec.europa.eu/europe-for-citizens_en.

Creative Europe

Among the potential programmes, Creative Europe Fund should be mentioned. It has three main tracks: culture, media and cross-sector. The projects should have international range, and all the EU countries should be able to participate.

One of the culture sub-tracks is called "European co-operation projects". The aim of the project is "to improve access to European culture and creative works and to promote innovation and creativity".[225] There can be two types of project:

- ▶ small-scale (leader + two partners or more);
- ▶ large-scale (leader + five partners or more).

The maximum duration for all projects is 48 months.

See more: https://ec.europa.eu/programmes/creative-europe/node_en.

Interreg Baltic Sea Region

The next source of financing is Interreg for the Baltic Sea Region. All the countries of the Baltic Sea Region can get funding, but the amount of financing depends on the country: entities from Estonia, Latvia, Lithuania and Poland can get 85% co-financing rates, for Denmark, Finland, Germany and Sweden it is 75%. The main goal of the funded projects should be transnational co-operation so all initiatives connected with the Cultural Routes fit to the programme aims. At least three partners from different countries in the Baltic Sea Region are needed (typically six to 10 partners co-operate in a project). The average project budget is from 1.5 to 4.5 million euros and it lasts around three years. The programme has four thematic priorities:

1) Capacity for innovation.
2) Management of natural resources.
3) Sustainable transport.
4) EU Strategy Support.

The Interreg Baltic Sea Region programme will be continued in the period 2021–27.

See more: www.interreg-baltic.eu.

---

224. European Commission, Europe for Citizens, https://eacea.ec.europa.eu/europe-for-citizens_en, accessed 30 June 2019.
225. European Commission, Creative Europe, European cooperation projects, https://ec.europa.eu/programmes/creative-europe/culture/european-cooperation-projects_en, accessed 30 June 2019.

The EEA and Norway Grants for Regional Co-operation

Not only EU funds, but also the EEA and Norway Grants for Regional Co-operation are available for the Cultural Routes in some countries from the Baltic Sea Region (Poland, Latvia, Lithuania, Estonia). The funds are dedicated to cross-border and transnational project initiatives and at least three countries are needed. The priorities for years 2014–21 are:

1) innovation, research, education and competitiveness;
2) social inclusion, youth employment and poverty reduction;
3) environment, energy, climate change and low carbon economy;
4) culture, civil society, good governance and fundamental rights;
5) justice and home affairs.

See more: https://eeagrants.org/.

Appendix

Social media profiles of the Cultural Routes in the Baltic Sea Region – sources

The Hansa

Facebook – die Hanse www.facebook.com/DIEHANSE

Viking Routes

Facebook – Follow "The Vikings" www.facebook.com/FollowtheVikings

Instagram – Follow "The Vikings" www.instagram.com/followthevikings

European Route of Jewish Heritage

Facebook – AEPJ – Jewish Heritage www.facebook.com/jewisheritage

Twitter – AEPJ – Jewish Heritage https://twitter.com/jewisheritage

Instagram – AEPJ – Jewish Heritage www.instagram.com/jewisheritage

YouTube – AEPJ – Jewish Heritage www.youtube.com/channel/UCX5rKEcGihzR2ndvbJmYDag

Cluniac Sites in Europe

Facebook – Fédération Européenne des Sites Clunisiens www.facebook.com/federationsitesclunisiens

Twitter – Sites Clunisiens https://twitter.com/sitesclunisiens

Via Regia

Facebook – Via Regia – Kulturroute des Europarates www.facebook.com/VIA.REGIA

European Cemeteries Route

Facebook – European Cemeteries Route www.facebook.com/CemeteriesRoute

Instagram – European Cemeteries Route www.instagram.com/europeancemeteriesroute

Route of Saint Olav Ways

Facebook – Pilegrimsleden – St. Olav Ways www.facebook.com/Pilegrimsleden

European Route of Megalithic Culture

Facebook – Megalithic Routes www.facebook.com/groups/megalithic.routes

Réseau Art Nouveau Network

Facebook – Réseau Art Nouveau Network www.facebook.com/ReseauArtNouveauNetwork

Instagram – Réseau Art Nouveau Network www.instagram.com/reseauartnouveaunetwork

Destination Napoleon

Facebook – Destination Napoleon www.facebook.com/destinationnapoleon

European Routes of Emperor Charles V

Facebook – Rutas Europeas de Carlos V/European Routes of Charles V www.facebook.com/RutasdeCarlosV

Twitter – CAROLUS V IMPERATOR https://twitter.com/CAROLUSVEMPEROR

YouTube – COOPERATION NETWORK OF EUROPEAN ROUTES OF CHARLES V www.youtube.com/channel/UCXa28XCoMC9u9wdt9o0wO5w

Liberation Route Europe

Facebook – Liberation Route Europe www.facebook.com/LiberationRoute

Twitter – Liberation Route Europe https://twitter.com/liberationroute

European Route of Industrial Heritage

Facebook – ERIH – European Route of Industrial Heritage www.facebook.com/ERIH.net

Iron Curtain Trail

Facebook – Europa-Radweg Eiserner Vorhang/Iron Curtain Trail (EuroVelo 13) www.facebook.com/ironcurtaintrail

Routes of Reformation

Facebook – European Cultural Route of Reformation www.facebook.com/RoutesofReformation

Bibliography

AlliiertenMuseum (n.d.), The project History through their eyes, www.alliiertenmuseum.de/fileadmin/user_upload/beneficiaries_websites_PDF.pdf

Bente Kahan Foundation (n.d.), Parallel Traces, https://fbk.org.pl/en/projects/parallel-traces

Business Hanse (n.d.), Goals, www.businesshanse.com/en/goals.html

COSME Data Hub (n.d.), CREATIVE LOCI IACOBI, https://cosme.easme-web.eu/?p=785709#

Council of Europe (2015), *Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes*, Council of Europe Publishing, Strasbourg.

Council of Europe (2019), Roadmap for the Baltic Sea Region. Heritage protection, cultural tourism and trans-national co-operation through the Cultural Routes, https://rm.coe.int/168093415b

Council of Europe (n.d.), Cultural Routes, Via Charlemagne, www.coe.int/en/web/cultural-routes/via-charlemagne

European Cemeteries Route website, https://cemeteriesroute.eu/european-cemeteries-route.aspx

European Commission (n.d.), ERIH – A network in the heart of European history, culture and identity, https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/552968-CREA-3-2016-1-DE-CULT-NET

European Commission (n.d.), Europe for Citizens, https://eacea.ec.europa.eu/europe-for-citizens_en

European Commission (n.d.), European cooperation projects, https://ec.europa.eu/programmes/creative-europe/culture/european-cooperation-projects_en

European Commission (n.d.), European Industrial Heritage 2020 and beyond – Fit for the Future, https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/584377-CREA-1-2017-1-DE-CULT-NET

European Route of Industrial Heritage (n.d.), 1 May 2020: "WORK it OUT" – Postponed, www.erih.net/projects/erih-dance-event-work-it-out

European Route of Industrial Heritage (n.d.), ERIH Industrial Heritage Barometer, www.erih.net/fileadmin/Mediendatenbank/Downloads/Survey/ERIH_Industrial_Heritage_Barometer_2018-Questionnaire.pdf

Eurovelo 13 – Iron Curtain Trial, www.eurovelo13.com

EUSBSR, EU Strategy for the Baltic Sea Region website, www.balticsea-region-strategy.eu

Fédération Européenne des Sites Clunisiens (n.d.), Cluny Kids – inspiring young people through their heritage, www.sitesclunisiens.org/category-31-0--cluny-kids-inspiring-young-people-through-their-heritage

Follow the Viking project website, www.followthevikings.com/about/the-project

Follow the Vikings (n.d.), Hugin & Munin Magazine, www.followthevikings.com/library/magazine

Gaweł Ł. (2011), *Szlaki dziedzictwa kulturowego: teoria i praktyka zarządzania* [Cultural heritage routes: management theory and practice], Jagiellonian University Press, Krakow.

History through their eyes – Introduction, http://stichting-liberation-route-europe.instantmagazine.com/libre-magazine-1/eyes-magazine-en#!/introduction

Interreg Central Europe (n.d.), European Cultural Route of Reformation, www.interreg-central.eu/Content.Node/ECRR.html

Itinera Carolus V Imperator (n.d.), *Cooperation network of European Routes of Emperor Charles V: annual report 2017*, www.itineracarolusv.eu/sites/default/files/ANNUAL%20REPORT%202017.pdf

Liberation Route Europe (n.d.), Munich to the Wolf's Lair, https://liberationroute.com/germany/group-tours/m/munich-to-the-wolf%E2%80%99s-lair

Liberation Route Europe website, https://liberationroute.com

Libertad Digital (2019), Los viajes de Carlos V protagonizan la nueva 'docu-ficción' histórica de La 2 [The trips of Carlos V star in the new historical 'docu-fiction' of La 2], www.libertaddigital.com/cultura/series/2019-02-01/la-2-carlos-v-los-caminos-del-emperador-viajes-1276632426

Oksiuta E. (2019), Learning from the past, building a better future, 16 May, https://b2b.liberationroute.com/learning-from-the-past-building-a-better-future

Oksiuta E. (2019), The project "History through their eyes" was funded with the support of the European Union under the Programme "Europe for Citizens", 14 May, https://b2b.liberationroute.com/the-project-history-through-their-eyes-was-funded-with-the-support-of-the-european-union-under-the-programme-europe-for-citizens

Pomorska Regionalna Organizacja Turystyczna (n.d.), Biking South Baltic, www.prot.gda.pl/biking-south-baltic/?fbclid=IwAR19HuC9lDAwG_2clVDZRJ50BwwXa6X0J7JEkO82p_y1k3TTevVzbKrW_Zw

Red de Cooperación de las Rutas del emperador Carlos V, https://redderutascarlosv.wordpress.com/2019/02/12/entrevista-a-juan-frutos-director-de-los-caminos-del-emperador

Routes4U (2018), *Routes4U feasibility study: the Cultural Routes of the Council of Europe and the Baltic SeaRegion (EUSBSR)*, https://rm.coe.int/16808d564f

Rtve (n.d.), Carlos V: Los Caminos del Emperador, www.rtve.es/alacarta/videos/carlos-v-los-caminos-del-emperador

Saint James Ways (2019), The creative loci Iacobi project advances, 30 August, https://saintjamesway-lociiacobi.eu/2019/08/30/the-creative-loci-iacobi-project-advances/

Stachowski P. (2018), "Raport z analizy potencjału turystyczno-kulturowego i koncepcja rozwoju Pętli Małopolskiej Szlaku Cysterskiego w Polsce" [Report on the analysis of tourist and cultural potential and the concept of development of the Lesser Poland Cistercian Trail Loop in Poland], *Turystyka kulturowa*, pp. 148-182.

Stiklestad Pilgrim Center (n.d.), Pilgrimage from Stiklestad to Nidaros with Mindfullness and Qigong, www.stiklestadpilgrimcenter.org/product/pilgrimage-from-stiklestad-to-nidaros-with-mindfullness-and-qigong

The Hansa (n.d.), Explore HANSA, www.hanse.org/en/projects/explore-hansa

The Hansa (n.d.), youthHansa, www.hanse.org/en/hanse-today/active-network/youthhansa

The Roadshow. Celebrating the impact of the Vikings, https://david-scott-yrbp.squarespace.com/roadshows

Tiding Magazine of Business Hanse website, www.tiding-online.com/en

Part V

Study of the Danube Region

by Ksenija Keča

Strengthening regional development in the Danube Region through Cultural Routes in line with EUSDR

EU macro-regional strategy for the Danube Region (EUSDR)

The EU Strategy for the Danube Region (EUSDR) is a macro-regional strategy adopted by the European Commission in December 2010 and endorsed by the European Council in 2011. The strategy was developed by the Commission together with the Danube Region countries and stakeholders, in order to jointly address common challenges. The strategy seeks to achieve synergy and co-ordination between existing policies and initiatives taking place across the Danube Region. EUSDR is the second EU macro-regional strategy after the EU Strategy for the Baltic Sea Region. "The Strategy is not about funding, it is about closer co-operation!"[226]

The geographical area of the Danube Region has a strategic importance for Europe, linking nine EU member states (Austria, Bulgaria, Croatia, the Czech Republic, Germany, Hungary, Romania, Slovakia and Slovenia), three acceding countries (Bosnia and Herzegovina, Montenegro and Serbia) and two neighbouring countries (Moldova and Ukraine). The Danube crosses more countries than any other river in the world, and the Danube Region represents more than 22% of the EU's population.

Figure 4. The Danube Region[227]

The EUSDR is based on four pillars (connecting the region, protecting the environment, building prosperity, strengthening the region) implemented through 11 functional priority areas. The first pillar, "Connecting the Region", focuses on questions relating to culture, tourism and people to people contacts.
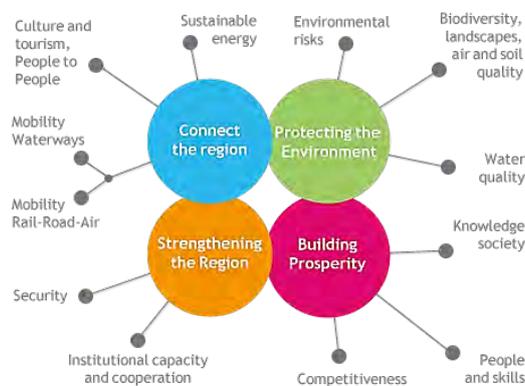
Figure 5. Pillars and Priority Areas[228]

226. EUSDR, About EUSDR, www.danube-region.eu/about, accessed 20 February 2019.
227. Source: https://interreg.eu/news/online-consultation-on-the-revision-of-the-eu-strategy-for-the-danube-region-action-plan/
228. Source: www.danube-region.eu/

According to the report on the implementation of the European Union Strategy for the Danube Region,[229] joint efforts continue to be undertaken on developing projects aimed at implementing the EUSDR Action Plan and achieving targets set for each priority area. As the Interreg Danube Transnational Programme is fully operational, it is not surprising that most of the projects are co-financed by this programme, but those projects also emerged on the basis of other funding sources, such as the Connecting Europe Facility, Erasmus+, 7th EU Framework Programme R&I, Interreg CBCs, mainstream ESI Funds Programmes and national funds. In the area of tourism, the CultPlatForm 21 project was selected for co-financing by the Danube Transnational Programme. It is aimed at discovering hidden heritage, expanding the Cultural Routes and initiating a cultural policy network in the 14 countries of the Danube Region. Moreover, a project on the Cultural Routes in the four macro-regions (Routes4U) was launched in co-operation with the Council of Europe and is currently being implemented with the aim of enhancing the integration within the macro-regions, including the EUSDR.[230]

Within Priority Area 3 (Tourism), a joint structure for facilitating and supporting the work of Bulgarian and Romanian Co-ordinators was set up in 2016, with its headquarters in Ruse (BG).

The Hungarian and Bulgarian EUSDR Presidencies have organised events dedicated to civil society, such as the International Danube Day and a "One Day on the Danube" photo competition. Despite the uncontested recognition of the importance of the strategy, its achievements and potential are somewhat declining and there is a need to reinvigorate it, in particular through renewing ownership and commitment by the participating countries. It should also be noted that the EUSDR is not a co-operation programme, but a platform for policy co-operation, without a clearly identified baseline. According to the same Report, areas that should be improved in the future include the following elements of particular importance for the development of the Cultural Routes.

►   Enhancing the exchange of experience among programmes that are already funded, or are planned to be funded, including macro-regional relevant projects, even across macro-regional strategies.

►   Promoting actions, in line with EUSDR priorities, that bring added value to the EU enlargement process in western Balkan countries.

►   Finding a better balance between the Instrument for Pre-Accession Assistance and the European Regional Development Fund for the next generation of the transnational programme dedicated to the EUSDR.[231]

Cultural tourism in the Danube Region

Austria presents the tourism hotspot in the Danube macro-region, as measured by the number of tourism arrivals per capita, followed by Croatia and Germany. Croatia registered the highest increase since 2008. Undoubtedly, there is great growth potential in new EU member states. Low figures for non-residents staying in hotels and similar types of accommodation per inhabitant are observed in candidate and potential candidate countries, as well as the non-EU country Moldova. The best-performing country of this group is Montenegro. In all other countries, arrivals per inhabitant are very low. A positive development between 2008 and 2015 indicates however that tourists are slowly discovering destinations in these countries.[232]

Table 7. International tourist arrivals and tourism receipts by country of the Danube Region (adapted from UNWTO Tourism Highlights 2018)

Danube Region country	International tourist arrivals (000s)		International tourism receipts (US$)	
	2017	Share (%) 2017	2017	Share (%) 2017
Austria	29 460	4.4	20 400	3.9
Bosnia and Herzegovina	922	0.1	826	0.2
Bulgaria	8 883	1.3	4 045	0.8
Croatia	15 593	2.3	10 924	2.1

229. European Commission (2019), *Commission staff working document accompanying the document Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation of EU macro-regional strategies*, Brussels, 29 January.
230. Ibid., p.17.
231. Ibid., p. 25.
232. European Commission (2018), *Macro-regional strategies and their links with cohesion policy*, Final report, Publications Office of the European Union, Luxembourg, p. 30.

Danube Region country	International tourist arrivals (000s)		International tourism receipts (US$)	
	2017	Share (%) 2017	2017	Share (%) 2017
Czech Republic	12 808**	-	6 923	1.3
Germany*	37 452	5.6	39 823	7.7
Hungary	15 785	2.4	2 751	0.5
Moldova	145	0.0	312	0.1
Montenegro	1 877	0.3	1 041	0.2
Romania	2 760	0.4	2 525	0.5
Serbia	1 497	0.2	1 346	0.3
Slovak Republic	2 126***	-	2 923	0.6
Slovenia	3 586	0.5	2 750	0.5
Ukraine*	14 230	2.1	1 261	0.2

Notes:
* These data cover entire countries, not only part of countries belonging to the Danube Region.
**Info available only for 2016.
***data from "The World Bank Data" https://data.worldbank.org/indicator/ST.INT.ARVL?view=map, accessed 20 March 2019.

According to the UNWTO data, it is quite obvious that at the level of tourist arrivals and revenues from tourism there is no serious share of individual countries of the Danube macro-region on the global tourist scene. If we consider all countries of the Danube macro-region, there is a potential 20% share in international tourist arrivals and around 19% share in international revenues from tourism.

Germany has the largest share in international tourist arrivals and revenues, but this encompasses data for the whole country, not just the Danube Region. Allowing for this fact, we can conclude that the country with the best tourism position in the Danube macro-region is Austria, with a 4.4% share in international tourist arrivals and a 3.9% share of international tourism revenue. Hungary and Croatia are next with their percentages, but Croatia has a significantly different situation, since more than 90% of international tourist arrivals are to the coastal area.

Therefore, Croatia and Montenegro are countries with a relatively large number of international tourist arrivals in relation to their population, but these arrivals are to the coastal areas of the Adriatic Sea. Analysing numbers and shares for 2017 alone, regardless of discrepancies and unavailable data, individual countries of the Danube macro-region barely surpass 2% in international tourist arrivals and revenues. All of this points to the fact that the full potential of tourist attraction in the Danube macro-region is still insufficiently examined or valorised in the tourist and economic sense. There are preconditions, but clearly, multidisciplinary efforts to design attractive tourism products related to the Cultural Routes of this area are still necessary.

Attractions and cultural heritage provide an opportunity to recognise the local community as an important factor in generating tourism products, because attractions and cultural heritage belong to this community. In this sense, tourism products should be considered to be an opportunity for development and growth, not only economic but also social, and there is a need to involve the local community in the processes of creation and development of tourist products.

Analysis of the Cultural Routes in the Danube Region

Cultural Routes in the Danube Region (N=25)
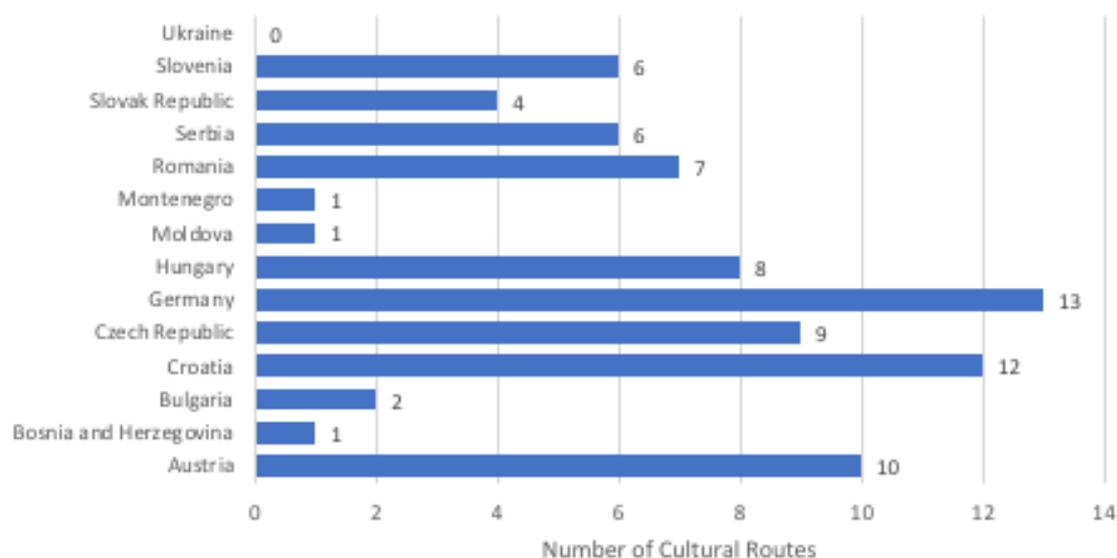
Figure 6. Distribution of Cultural Routes by countries of the EUSDR

Some 25 of the 38 certified Cultural Routes are located in 13 of 14 countries of the Danube macro-region (there are no Cultural Routes in the Ukrainian[233] part of the region, as yet).

Table 8. Cultural Routes in the Danube Region

Austria (Member of the Enlarged Partial Agreement on Cultural Routes since 2011)
European Cemeteries Route (2010)
European Mozart Ways (2004)
European Route of Jewish Heritage (2004)
Réseau Art Nouveau Network (2014)
TRANSROMANICA (2007)
Via Habsburg (2014)
Liberation Route Europe (2019)
Iron Curtain Trail (2019)
European Route of Industrial Heritage (2019)
European Routes of Reformation (2019)
Le Corbusier Destinations: Architectural Promenades (2019)
Bosnia and Herzegovina (Member of the Enlarged Partial Agreement on Cultural Routes since 2016)
European Cemeteries Route (2010)
Bulgaria (Member of the Enlarged Partial Agreement on Cultural Routes since 2011)
ATRIUM (2014)
Roman Emperors and Danube Wine Route (2015)

---

233. Only some parts of the Ukraine belong to the Danube macro-region: Odessa, Chernivtsi Oblast, Ivano Frankivsk Oblast and Zakarpattia Oblast.

Croatia (Member of the Enlarged Partial Agreement on Cultural Routes since 2016)
ATRIUM (2014)
Destination Napoleon (2015)
European Cemeteries Route (2010)
European Route of Historic Thermal Towns (2010)
Iter Vitis Route (2009)
Phoenicians' Route (2003)
Roman Emperors and Danube Wine Route (2015)
Routes of the Olive Tree (2005)
Saint Martin of Tours Route (2005)
Impressionisms Routes (2018)
Iron Curtain Trail (2019)
European Route of Industrial Heritage (2019)
Czech Republic
Destination Napoleon (2015)
European Mozart Ways (2004)
European Route of Cistercian Abbeys (2010)
European Route of Historic Thermal Towns (2010)
European Route of Jewish Heritage (2004)
Liberation Route Europe (2019)
Iron Curtain Trail (2019)
European Route of Industrial Heritage (2019)
European Routes of Reformation (2019)
Germany (Member of the Enlarged Partial Agreement on Cultural Routes since 2013)
Only Baden-Württemberg and Bavaria are included in the EU Strategy for the Danube Region. The Cultural Routes' members below only relate to that part of Germany.
Cluniac Sites in Europe (2005)
European Cemeteries Route (2010)
European Mozart Ways (2004)
European Route of Ceramics (2012)
European Route of Historic Thermal Towns (2010)
European Route of Jewish Heritage (2004)
Huguenot and Waldensian trail (2013)
Impressionisms Routes (2018)
Saint Martin of Tours Route (2005)
Santiago de Compostela Pilgrim Routes (1987)
Via Habsburg (2014)
European Route of Industrial Heritage (2019)
Le Corbusier Destinations: Architectural Promenades (2019)
Hungary (Member of the Enlarged Partial Agreement on Cultural Routes since 2013)

| European Route of Historic Thermal Towns (2010) |
|---|
| Impressionisms Routes (2018) |
| Réseau Art Nouveau Network (2014) |
| Roman Emperors and Danube Wine Route (2015) |
| Saint Martin of Tours Route (2005) |
| European Route of Industrial Heritage (2019) |
| European Routes of Reformation (2019) |
| Iron Curtain Trail (2019) |
| **Moldova** |
| Iter Vitis Route (2009) |
| **Montenegro (Member of the Enlarged Partial Agreement on Cultural Routes since 2011)** |
| Iter Vitis Route (2009) |
| **Romania (Member of the Enlarged Partial Agreement on Cultural Routes since 2013)** |
| ATRIUM (2014) |
| European Cemeteries Route (2010) |
| European Route of Jewish Heritage (2004) |
| Iter Vitis Route (2009) |
| Réseau Art Nouveau Network (2014) |
| Roman Emperors and Danube Wine Route (2015) |
| TRANSROMANICA (2007) |
| **Serbia (Member of the Enlarged Partial Agreement on Cultural Routes since 2012)** |
| European Cemeteries Route (2010) |
| Réseau Art Nouveau Network (2014) |
| Roman Emperors and Danube Wine Route (2015) |
| TRANSROMANICA (2007) |
| Iron Curtain Trail (2019) |
| European Route of Industrial Heritage (2019) |
| **Slovak Republic (Member of the Enlarged Partial Agreement on Cultural Routes since 2014)** |
| European Route of Jewish Heritage (2004) |
| Saint Martin of Tours Route (2005) |
| TRANSROMANICA (2007) |
| Iron Curtain Trail (2019) |
| **Slovenia (Member of the Enlarged Partial Agreement on Cultural Routes since 2011)** |
| European Cemeteries Route (2010) |
| Impressionisms Routes (2018) |
| Réseau Art Nouveau Network (2014) |
| Routes of the Olive Tree (2005) |
| Saint Martin of Tours Route (2005) |
| European Routes of Reformation (2019) |
| **Ukraine – no Cultural Routes at present** |
| *Only Odessa, Chernivtsi, Ivano-Frankivsk and Zakarpattia are included in the EU Strategy for the Danube Region. The Cultural Routes' members only relate to that part of the Ukraine.* |

It is obvious that Cultural Routes members in the Danube Region are not distributed in a geographically balanced manner, and there is no Cultural Route that passed through every state of the Danube Region.

Furthermore, the situation varies within the region itself to a large extent. Some Cultural Routes are well covered in the Danube Region, such as the European Cemeteries Route, which passes through seven countries, the Iron Curtain Trail and the European Route of Industrial Heritage (six countries), or the European Route of Jewish Heritage, the Réseau Art Nouveau Network, the Iter Vitis, the Roman Emperors and the Danube Wine Route, and the Saint Martin of Tours Route (five countries). If we look at individual countries of the Danube Region, most Cultural Routes are likely to go through Germany (13), Croatia (12), Austria (9), Czech Republic (9) and Hungary (8). On the other hand, Ukraine is not represented at all by the presence of the Cultural Routes on its territory, and there is only one Cultural Route passing through Bosnia and Herzegovina, Moldova and Montenegro. Also, if we analyse the number of members per countries of a particular Cultural Route, we note that certain Cultural Routes pass through several countries of the Danube Region but there are not many members, almost insufficient for national recognisability of the Cultural Route.
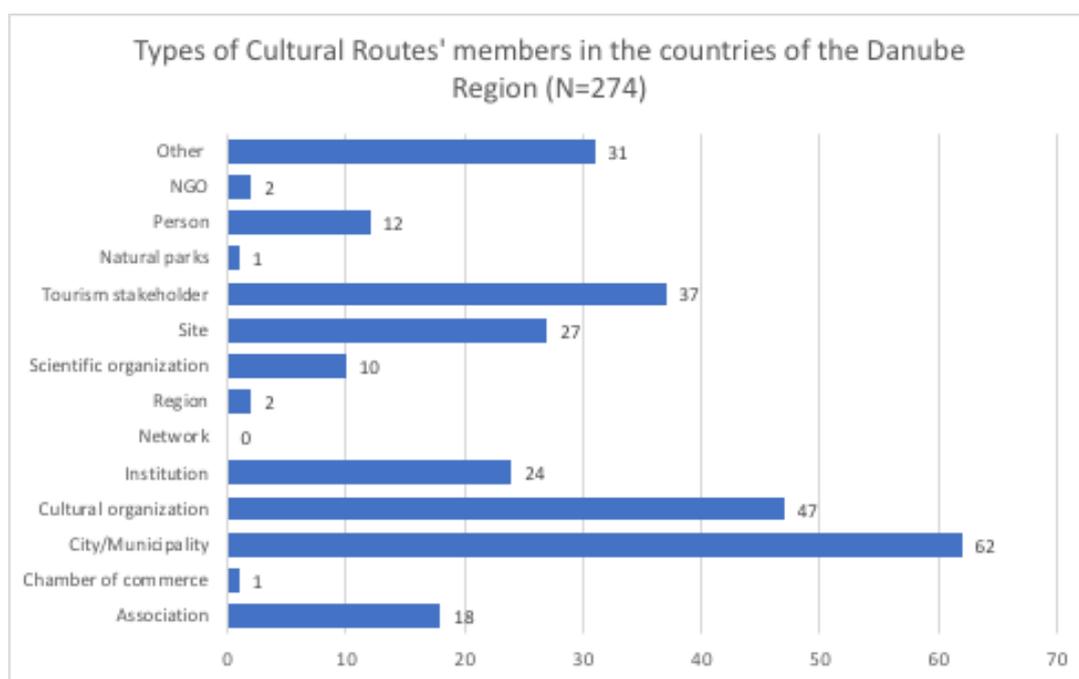
Figure 7. Types of Cultural Routes´ members in the countries of the Danube Region

There are a total of 274 Cultural Routes members in the countries of the Danube Region, the highest proportion being cities/municipalities, followed by cultural organisations and tourism stakeholders.

All of this points to the fact that common activities and networking are still needed for the equalisation of regional development. Some activities that could contribute to regional development in this context include the Cultural Routes digital platform, the Cultural Routes Card, the grant system for exemplary actions, trainings and e-learning modules, the identification of practices and tools used in EU macro-regions, the proposal of trans-sectoral guidelines for implementing the Cultural Routes, and knowledge exchange.[234]

Beneficiaries in the EU macro-regions include national, regional and local authorities, cultural stakeholders such as networks certified as the Cultural Routes of the Council of Europe, initiators of Cultural Routes projects, universities and museums, tourism stakeholders such as national/local tourism offices and tourist operators, economic stakeholders such as small and medium-sized enterprises, cultural industries and civil society organisations.[235]

————
234. Council of Europe (n.d.), *Routes4U project (2017-2020): fostering regional development through transnational cultural routes, heritage policies and practices in the four EU macro-regions. Background information as of May 2018*, p. 5, www.coe.int/routes4u
235. Ibid

Table 9. Activities of the Cultural Routes for 2017–19 (implemented and planned) concerning regional development, cultural co-operation and social cohesion with best practices and positive examples

European Route of Historic Thermal Towns	
2017	**Cultural co-operation:** "Accros du Peignoirs" – to rejuvenate the image of thermal destinations, refreshing it in terms of communication to the wider audience. A web documentary enabling "virtual discovery" of the thermal towns. Four episodes: Birth of the Phenomenon, The Trans Wellbeing, The Big Day, The Anonymous Addict.
2018	**Regional development:** Innova Spa, Interreg project – Innovative Health Solutions for Thermal Spa Regions **Cultural co-operation:** Cafés of Europe **Social inclusion:** The Thermal Atlas of Europe The project aims to offer a dynamic user-friendly mechanism through which the most complete database of thermal heritage within the boundaries of the Council of Europe can be consulted. The project is in progress and will be implemented by the EHTTA Scientific Committee. The result will be a compendium of essential data presented in standardised form, divided into 15 subcategories, including natural heritage, cultural heritage, intangible heritage, infrastructure, promotion, research and water-based industries. By identifying and cataloguing the different elements which constitute this heritage and making them easily accessible, the Atlas can be an incredibly useful resource for understanding, developing and, crucially, protecting Europe's heritage.
2019	**Social inclusion:** local communities are involved in the organisation of cultural events and meetings that take place on the territory. On the occasion of World Water Day, the municipalities of the EHTTA network organise meetings, discussions and exchange of good practices about the Cultural Route.

European Route of Jewish Heritage	
2017	**Cultural co-operation:** within the framework of European Days of Jewish Culture, the Tarbut Foundation co-ordinates activities taking place in Romania, such as Bucharest Open Doors (performance of the Jewish State Theatre at the Choral Temple and guided visiting tours of the synagogue); Cluj Open Doors; Cluj-Napoca – concert of Jewish Music by Asociatia Siebenburgen opera; Iasi Open Doors – exhibition of documents from the National Archives of Iasi and guided visiting tours; Medias Exhibition open to the public; Moinesti guided tour of the Jewish cemetery at Moinesti and journey to the old days with poetry and prose, all written by local Jewish authors; Sigethu Marmatiei Concert of Jewish Music; Tulcea guided tour.
2018	**Regional development:** incubator project-training The aim of the project is to support training, consulting, mentoring and assistance for institutions and associations that are developing Jewish heritage routes. For three years of the project, training is organised for managers, directors and project leaders who seek to create a Jewish Heritage Route or to improve an existing project. The training programme includes group and individual sessions and was designed by members of the Scientific Committee of the Route. Projects approved by the Scientific Committee will be integrated in the Route and monitored for three years. **Cultural co-operation:** creative and performing history show followed by Open Doors at the Jewish Cemetery in Moinesti (RO). The programme was run for a group of children from the Tristan Tzara Secondary School (social inclusion). The event was organised in partnership with AICR Moinesti, Tristan Tzara Secondary School and Moinesti Town Hall; Sighet Exhibition celebrating Elie Wiesel's 90th birthday and honouring his storytelling, as well as the launch of a photo exhibition; Tulcea Open Doors – visiting tours, concerts, true stories from personalities who helped the Jewish Community in Tulcea; 2018 Post Warsaw Symposium "The Jews of Maramures".

	Social inclusion: one of the services offered by the Cultural Route led by the Tarbut Foundation includes guided tours of Sighet and the surrounding area. These visits were planned with different cultural centres, local neighbourhood associations and artistic centres, which ensured the participation of the local community, creating a plural narrative, not just focused on the Jewish heritage.
2019	**Cultural co-operation and social inclusion:** the 75th Anniversary of the Maramures Jewish Deportations, 2019 Sighet All Generations Gathering.

Regional development: participation as local partners in the "Parallel Traces: A new lens on Jewish heritage" project within the Creative Europe Programme – a cross-cutting, collaborative, cross-European project that offers a renewed look at the significance of Jewish heritage today to create a new window that offers an original and rigorous perspective of the past, present and future for European Jewish history. The project will discover, rethink and raise awareness about European Jewish heritage as an integral part of European history through different mechanisms: a call for artists, offline and online communication activities addressing local partners' areas of influence, and the development of a new app. A pan-European call, open to creative people throughout Europe, but focused on participating localities represented by local partners of the consortium, will provide an opportunity for the creation of original digital photographic and audio-visual artwork based on clearly defined criteria ensuring consistency between the artwork and the goals of the project. This artwork will represent valuable artistic material and present it in specific exhibitions, which benefit from strong cross-border visibility, thus contributing in a very concrete manner to the transnational circulation of cultural and creative works. An augmented reality app will reinforce this digital approach to common heritage. It will benefit from combining large amounts of data and other relevant information, previously identified by local partners in this project, and using this information to "feed" the content of the new application. This activity runs parallel to the call for creativity to be applied to this heritage and these structures. |

The Roman Emperors and the Danube Wine Route	
2017	—
2018	**Regional development:** extension of the Cultural Route to Bosnia and Herzegovina, Montenegro, North Macedonia, Kosovo* and Albania, within the framework of the 3P project, supported by the Regional Co-operation Council from Sarajevo.

Cultural co-operation: Erasmus + DECRA (Developing Cultural Routes for All). This was a project collecting and analysing experiences from 18 Cultural Routes in order to develop digital tools that would enable the use of the resulting knowledge and know-how in order to foster educational and cultural co-operation among the Cultural Routes. Finally, the project was developed in collaboration with the French Federation of the Cultural Routes and 17 Cultural Routes, focusing on several thematic meetings in the field of social inclusion, the Faro Convention, network development and accessibility. |
| 2019 | **Social inclusion:** the idea is to include young people in the Cultural Route activities by organising summer archaeological schools, during which they stay in a specific Roman locality and gain archaeological experience. The Cultural Route works closely with a group of women preparing traditional food in Eastern Serbia. They were included in all the activities of field visits during the Cultural Route development, including all the years covered (2017, 2018 and 2019) during which their food was served at the locality for visiting partners. They also established co-operation with the Robinson Adventure Team (DMC) and became part of their tour package in Eastern Serbia. Also, in co-operation with local tourism organisations and municipalities, the DCC (Danube Competence Centre) is organising training for local guides in order to provide the local know-how and create new employment. These people will work closely with the Cultural Route's local product club. Products by local souvenir makers are also available at the localities. |

	European Mozart Ways
2017	**Social inclusion:** Bella Musica award – Orchestra Giovanile Europea as the first "Young Ambassador of European Mozart Ways" – making Mozart-related heritage accessible to young people and involving young people in the promotion of Mozart-related heritage along the Cultural Route.
2018	**Regional development:** a blogging project – "Create encounters in Land Salzburg" (following Mozart's footsteps through Salzburg). The aim of the project is to rejuvenate the European Mozart Ways by using new information channels and addressing new target groups. Development of a network-wide blogging project. The website is linked to the web portal of the Cultural Route. The blog includes videos, information on places visited along the Cultural Route in the Province of Salzburg, interviews with partners and detailed stories. Several Facebook and Instagram posts reached audiences of more than 50,000 followers. The pilot project was developed in Salzburg with a follow-up in 2019 in other countries included on the Cultural Route.
2019	**Cultural co-operation:** celebration of Leopold Mozart's 300th birthday, celebration of the 250th anniversary 1st Italian Travel of Mozart 2019.

	Réseau Art Nouveau Network
2017	—
2018	**Regional development:** participation in the Interreg "Art Nouveau Danube" project – www.interreg-danube.eu/approved-projects/art-nouveau. The majority of our members located in the Danube Region also participate in this project as partners. **Social inclusion:** "Home alone!" (teenagers take control of the Horta museum). The aim of the project is to discover the art nouveau heritage of the Horta Museum district and to correlate it with European art nouveau in addition to proposing a different interpretation of the museum for other audiences. The event was held within the framework of the European Heritage Days. A group of teenagers were trained throughout the school's second semester so that they could take over the museum during the weekend of the European Heritage Days. The students were in charge of the reception, guided tours, creative workshops and an art nouveau recreational itinerary in the neighbourhood. A transversal pedagogical approach was applied, linking the project to several subjects (history, geography, visual arts, music, etc.). **Cultural co-operation:** organisation of the World Art Nouveau Day, celebrating art nouveau heritage for one day of the year. Participation of the public through a photo contest, on the topic of the "favourite art nouveau architect" with videos presenting the art nouveau architects of the Danube Region.
2019	—

	Saint Martin of Tours Route
2017	—
2018	**Cultural co-operation and social inclusion:** "Peace by sharing"– an activity with the aim of building peace through the fair sharing of resources, within the context of the commemoration of the Armistice of the First World War and a celebration of Saint Martin. The project included the participation of 200 French and German children in artistic and cultural activities (concerts, drawing competitions, etc.), intercultural exchanges based on traditions and customs of Saint Martin in Germany and commemoration of the Armistice, unveiling the contemporary sculpture "The shared mantle".

	The Cultural Route co-operated during the last three years in developing Via Sancti Martini between Slovakia, Slovenia and Croatia, along with Italy and France. Activities are mainly conducted under the initiative of different cultural centres that have an impact on the Cultural Route in Croatia, Slovakia and Slovenia. This Cultural Route is characterised by the fact that it functions as a horizontal rather than vertical network. Every cultural centre is independent and is developing its own activities on the Cultural Route.
2019	—

Iter Vitis Route	
2017	**Social inclusion:** training for young European winegrowers was organised on wine growing and production history, and to spread awareness on different local traditions and know-how concerning wine production.
2018	**Cultural co-operation and social inclusion:** Iter Vitis Award for the best public and private wine tourism practices which are respectful of the landscape and promote local heritage, within the context of sustainability and innovation. A contest involving all the countries that are members of Iter Vitis was organised. There are two categories: private and public bodies presenting activities related to wine tourism and wine heritage safeguarding and promotion. Five countries took part in the competition and three candidates were awarded. Three study trips were offered to the winners, and two documentary films sponsored by Iter Vitis.
2019	**Regional development:** sustainable tourist products freatured in a separate booklet for each participating country: North Macedonia, Greece, Montenegro, Croatia, Bosnia and Herzegovina) using the collected data for lesser-known wine tourism destinations and sites of interest and combined with the Iter Vitis database information related to tourism and recreational services. This will represent the concrete marketable output of the project and an example for local actors to widen their offer, marketing themselves with other commercially available packages using the Iter Vitis and the Cultural Routes model and methods. The best commercial channels for each sustainable tourist product created (OTA – online travel agents, tour operators, travel agents, etc.) will be selected at national and international level for each country in accordance with criteria for sustainable tourism. They will be invited to co-operate with project partners to define the pricing and product placement and for starting commercialisation. This activity aims to guarantee the economical sustainability of the project once it ends. The Iter Vitis Balkans Virtual Booklet will be developed as a cross-border tourism promotion tool. The booklet will favour the involvement of public and private actors and local communities in sustainable tourism initiatives. It will promote attractiveness of the sites and sustainable tourism practices (experiential tourism, personalised tours). Designed and tested by Iter Vitis, it will be checked in project areas and adapted to the needs of Iter Vitis Balkan countries. In addition to local communities, MSMEs, local stakeholders, co-operatives, providers of tourist and accommodation services, organisers of tourist and recreational activities, craftsmen, guides, agri-food producers, etc., besides local and national public bodies, the final beneficiaries are authorities and institutions. Within each Iter Vitis Balkan area and project area, a database will be created and uploaded into the Iter Vitis Booklet, including points of interest identified through a participatory approach with local communities and with economic, social, institutional stakeholders, as well as tourist-related services (hotels, B&Bs, campsites, restaurants, typical shops, etc.) and relevant events, fairs, exhibitions, etc. Data will be registered in a harmonised way and supervised by Iter Vitis and consultants to guarantee visual identity according to common standards.

Five thematic new sustainable tourism products (STPs) will be created and promoted in the project countries (one in each) and included in one or more sites, according to the criteria of innovation (less-known destinations) and diversification of the tourism offer. The aim of creating new STPs is to promote territorial social and economic development, strengthen local MSMEs and economic actors, and enhance and protect the cultural and environmental heritage of project areas. MSMEs, tour operators, tourist service providers, communities and institutions will be consulted in order to identify and integrate the best resources of each territory into each STP. Branding products with the Iter Vitis Cultural Route of the Council of Europe label as a quality identification mark will contribute to the spread of the label in acknowledgement of itself and the recognisability of the entire Council of Europe Programme in the context of tourism.

The Iter Vitis project plans to increase tourism competitiveness and attractiveness of less-known wine tourism destinations, adopting/enhancing the Iter Vitis Cultural Route concept/experiences. Changes are expected in terms of developing positive attitudes/practices related to sustainable tourism through:

► public authorities developing and enforcing sustainable tourism promotion policies;

► economic actors in tourism-related sectors increasing skills and competencies, acknowledging/enhancing business opportunities;

► educational institutions, civil society organisations, youth, general audience becoming more aware, committed and involved in tourism practices effective at the same time for socio-economic development and for the protection of the environment and cultural heritage.

Expected outputs contributing to local communities in rural areas include:

► enabling environment for sustainable tourism practices/policies in the Balkan areas (cross-border agreements, local community-led action plans);

► micro/small businesses in tourism-related sector at the local level, increasing job opportunities, social inclusion, economic growth;

► quality and quantity enrichment and diversification of the tourism offer in rural/poorly developed areas with high attractiveness potential (sites improvement, innovative tourism products, national/cross-border marketing).

The European Cemeteries Route	
2017	**Regional development:** symposium on digital technologies in the context of cemeteries – preserving heritage and tradition, while opening cemeteries to new technologies. **Social inclusion:** virtual reality walk through the Žale cemetery, test project of researching the Žale cemetery, discovering 36 interesting points in a two-hour guided tour.
2018	**Cultural co-operation:** "ONline stories" is a project for raising awareness about the Cultural Route and the interest for visiting cemeteries – promoting people's perception of cemeteries as places of life, rather than places of death/dark tourism. The most interesting stories from members of the network were published in a digital format on the website for the Cultural Route. The stories will be available for network members to be printed and distributed in various formats. Stories were published in other formats in 2019.
2019	

ATRIUM	
2017	**Social inclusion:** temporary regeneration/reuse of buildings, ATRIUM "Guidelines for the Restoration of Modern Architecture".
2018	**Social inclusion:** "Memowalk Atrium Plus" – participatory creation of a tourism product for school education trips. Involving young students in the creation of tour suggestions for their own city, allowing other young peers to explore the ATRIUM heritage in an innovative way. Broadening the understanding of architecture as a fundamental pedagogical tool in the construction of consensus by non-democratic regimes.

	Regional development: the project is developed within the framework of the European Atrium Plus project, funded by the 2014–20 Interreg CBC Italy-Croatia programme. Five guided tours have been created. All the educational materials have been designed by groups of 17-year-old students from the different schools involved. Organisation of educational workshops and creation of a leaflet and promotional video. The main objective is to involve young students from partner cities, in creating a tour proposal in their own city, specifically addressed to peers who will be able to explore the ATRIUM heritage, and therefore their own cities' heritage, in an innovative way, to broaden the understanding of how architecture has been a fundamental pedagogical tool in the construction of consensus by the non-democratic regimes.
2019	—

TRANSROMANICA	
2017	Regional development: enhancing and promoting tourism products for regions crossed by TRANSROMANICA, to develop a management plan for ensuring sustainability. Activities conducted were: revision of the TRANSROMANICA travel magazine, relaunch of a website (user-oriented), reissued sales guide to be presented at international tourism fairs and to international tour operators, blogging trip, on the occasion of the 25th anniversary of TRANSROMANICA in Saxony-Anhalt.
2018	Cultural co-operation: TRANSROMANICA Facebook Advent calendar – providing visibility to the TRANSROMANICA sites across Europe and making followers aware of them. Increasing the number of visitors to the Facebook page for the Cultural Route and the Facebook pages of TRANSROMANICA members and sites. Regional development: a virtual door was opened every morning during Advent to discover a new TRANSROMANICA site in Europe, promoting the whole Cultural Route. All members contributed with pictures and information. The posts were designed and published by the Cultural Route, including links to corresponding Facebook pages of members and sites.
2019	—

The Impressionisms Routes	
2017	—
2018	Cultural co-operation and social inclusion: Alfred Sisley Route. Open-air museum showing how the historic sites painted by Alfred Sisley have not been greatly impacted by modern life. Fostering interest in cultural heritage among younger generations in the region. Creation of an open-air museum based on the installation of seven giant paintings by Alfred Sisley onto the main monuments in the city. Organisation of conferences, exhibitions and artistic walks.
2019	—

All of the Cultural Routes looked at have relatively good activities in the field of regional development, cultural co-operation and social inclusion. Nevertheless, we can say that regional development activities are least represented in of the Danube macro-region. The activities carried out and confirmed by the cultural co-operation are based on the following:

► "open doors", web documentaries, exhibitions, guided tours, thematic meetings, celebrations, concerts, organisation of festivities such as the Réseau Art Nouveau Network organising World Art Nouveau Day to highlight art nouveau heritage for one day each year – participation of the public through photo contests on the topic of their "favourite art nouveau architect", video presenting the art nouveau architecture of the Danube Region, intercultural exchanges around tradition;

► competitions (for example, the Iter Vitis Award for the best public and private wine tourism practices, involving all the countries that are members of Iter Vitis);

► developing online stories also represents a type of cultural co-operation, a project for raising awareness on the European Cemeteries Route and interest in visiting cemeteries;

► the TRANSROMANICA Facebook Advent calendar also presents a good example for promoting visibility of TRANSROMANICA sites across Europe and gaining followers;

► an open-air museum as part of Impressionisms Routes etc.

There are some very good examples, in the Cultural Routes that were looked at, of the impact of the Cultural Routes on social inclusion, with particular attention devoted to young people such as the "Creative and Performing History" example from European Route of Jewish Heritage – an event held by a group of children from the Tristan Tzara Secondary School in Romania. One of the options offered by this Cultural Route is guided tours of Sighet and surrounding area, planned in co-operation with different centres, neighbourhood associations, artistic centres, ensuring the participation of the local community, creating a plural narrative, not focused just on the Jewish heritage, which is a very good example of a bottom-up approach.

Young Ambassadors of European Mozart Ways is a project for involving young people in the appreciation and promotion of Mozart-related heritage along the Cultural Route. Another good example is the "Home alone!" project developed by the Réseau Art Nouveau Network, in which a group of teenagers were trained to take over the Horta museum during the weekend of European Heritage Day, and to create a tourism product for school education trips, etc.

The "Parallel Traces" project developed by AEPJ is also a good example of how social groups (young people and women) can be involved in the Cultural Route activities. This project is mainly focused on the participation of a young audience and reinterpreting local Jewish heritage. The Tarbut Foundation in Romania is led by a team formed exclusively of women.

As an example of good practice in the area of regional development, we should highlight the Thermal Atlas of Europe – a project that will offer a dynamic and user-friendly mechanism through which the most complete database of thermal heritage within the boundaries of the Council of Europe can be consulted, the Incubator project – to support training, consulting, mentoring and assistance for institutions and associations that are developing Jewish heritage routes. Also, the participation in the project "Parallel Traces: A new lens on Jewish heritage" by AEPJ. This project deals with original digital artwork related to Jewish heritage and represents valuable artistic material and specific exhibitions which benefit from strong cross-border visibility, thus contributing in a very concrete manner to the transnational circulation of cultural and creative works. Other good examples include Interreg projects, blogging projects to address new target groups, developing new sustainable tourist products, etc.

However, looking at the Cultural Routes, the challenge in the regional context remains how to improve cohesion and increase competitiveness through regional co-operation, and this is why further development of tourism under a common regional brand could contribute to a better internal linkage within the Danube Region.

Involvement of local communities in the activities of the Cultural Routes, and impact of the Cultural Routes activities on local economies

The term "community-based tourism" was first used at the end of the 20th century, and developed from the need to manage alternative tourism in a sustainable way (Goodwin and Santilli (2009) and Beeton (2006)). In this way, management takes from sustainability its three main dimensions: environmental, economic and social. Although it is possible to find different definitions of "community tourism", features can be identified as follows.

- ► There is direct interaction between the local community and visitors.
- ► Cultural and economic exchange between the local community and visitors.
- ► "Authentic" experiences from the daily life of the locals.
- ► The local community is the main beneficiary.
- ► Conservation and preservation of cultural and natural heritage.
- ► The community is in charge of managing resources and tourist services.
- ► Community tourism is possible only at the local level.
- ► The local community is influenced by the tourist activity in its social, environmental and cultural dimension.[236]

The Cultural Routes are making, or could make, a contribution to local communities in terms of economic development and employment via tourism SMEs creating and implementing a variety of innovative practices.

Answers to the question "How did activities of the Cultural Route make an impact on the local economy?" were not extensive, if they were provided at all. This can be explained by the variety of structures, Cultural Routes' themes and the scope of their relation to the tourism sector, as well as the manner of managing the Cultural Routes. A total of eight Cultural Routes answered the question as follows.

For the Réseau Art Nouveau Network there is no concrete and direct impact; no SMEs are involved in the Cultural Route, only local partners and subcontractors.

Some Cultural Routes, such as The Roman Emperors and the Danube Wine Cultural Route, have specific examples of economic activities in the form of travel agents creating new tour packages. Also, some Cultural Routes organise training for local guides in co-operation with local tourism organisations and municipalities in order to establish local know-how and create employment. These people will work closely with the Cultural Routes' local product club. The products of local souvenir makers are also included on the localities. The organisation of study trips, meetings, training, and co-operation with tourism agencies in specific tour packages are other aspects of this work. The Roman Emperors and the Danube Wine Route is planning to increase the number of representatives from creative and innovative industries within the framework of the SDITOROMAN and COSME projects; so far the Cultural Route has co-operated with three agents from the creative and innovative sector – on creating a mobile application – "Present Yourself to Emperor Galerius". The overall number of local entrepreneurs (in addition to the 21 members) is around 20 – and most of them have been members of the Cultural Route and are from the field of tourism (hotels, restaurants, small travel agents, etc.).

Obviously one of the objectives of the Cultural Routes is to assist the development of the region through the inclusion of small businesses, as well as the organisation of workshops with local artists and artisans. The Cultural Routes are developing programmes and projects with the participation of the local community to promote regional development. The European Route of Jewish Heritage Cultural Route works with at least 10 small and medium-sized companies, and one of the things they are working on throughout the Cultural Route

---

236. Ramírez Hernández O. I. (2019), "Methodological proposal for the emergence of touristic projects of the local community", *Retos Journal of Administration Sciences and Economics* Vol. 9, No. 17, pp. 125-41.

is implementing exchange programmes between young people from different Cultural Routes. The objective is not only to create new spaces for participation, but to actively promote the engagement of young people in heritage projects with an approach aimed at reinterpretation through education programmes.

Turning to the Iter Vitis Cultural Route, it is evident that with the unique richness and variety of their cultural, historical and natural vine heritage, some countries of the Danube Region have a great but as yet untapped potential in wine tourism, which should be one of the most prominent economic sectors. Geographical factors, international trends and cultural patterns, and issues of security and stability are preventing wine tourism from fully achieving its potential capacity to reduce inequalities, promote socio-economic development and job opportunities where they are needed.

Despite their potential for cultural, natural and historical heritage, rural areas do not benefit from the positive socio-economic effects the tourism industry could bring in terms of employment, economic growth and poverty reduction.

The Cultural Route aims to support public authorities, local communities, SMEs, tour operators, managers of protected areas and other stakeholders, to help diversify the wine tourism offer and enhance professions in participating territories. The main goal is to make wine tourism in these areas more competitive on the market, through developing a booklet on the less-known wine tourism destinations that are ready to be commercialised (including service providers, pricing, etc.). For Iter Vitis, partners represent a unique cross-border way of developing common tools for action in order to tackle these challenges, through a shared developmental opportunity perspective.

A common need for project countries is to exploit untapped tourism opportunities for less-known destinations and cultural/historical sites. Innovative sustainable tourism (such as cultural wine tourism, out-of-season and eco-friendly tourism, as well as connecting rural and coastal areas) may simultaneously create economic opportunities, social inclusion and enhance/protect the degraded environmental cultural heritage.

For the European Route of Historic Thermal Towns, no specific indicators are foreseen on how the Cultural Route functions within the local economy, but the ambitious ATLAS project was created specifically to respond to the need for precise data and indicators. Also, through its website, EHTTA has started to propose a specific section dedicated to travel packages in the spa locations of the network. They are also in contact with some national and international tour operators. The presence of the Cultural Route at large international tourism fairs enables contact with tourists to be established.

The Saint Martin de Tours Cultural Route has very little or no impact at all on local economies. There is no collaboration with travel agents. The Cultural Route is part of a religious heritage. In relation to the Danube Region, Via Sancti Martini has recently been established – an itinerary of 2 500 km between Slovakia, Hungary and Croatia towards France. The main problem of this Cultural Route is inconsistent signposting and visibility of the Cultural Route at the European level, since every country determines its own signposting.

A great challenge for the Cultural Route is the way it is managed. It has a decentralised, horizontal form of management. We should note here that establishing a network with a legal structure often requires a focal point to be identified as a centre. In this particular case, an approach to the destination is needed. Quality cultural and economic communication and partnership determine the approach to the destination. Partnership is the tool for defining potential clusters and a prerequisite for the arrangement of itineraries, content mapping and the final formation of a quality tourism product.[237]

For the ATRIUM Cultural Route, the local community is involved through co-operation with schools through the ATRIUM Plus Project, which was particularly relevant for Croatia, especially for the municipality of Labin in 2018. It is also involved through cultural initiatives such as guided tours of the heritage, promoted in the cities of the Cultural Route. Small and medium-sized enterprises are working on the ATRIUM themes and some agreements have been signed with the ATRIUM Association: travel agents and cultural associations.

Moreover, a body of rules has been adopted and is to be implemented. For example, the agreement between a French travel agent specialising in ethical tourism and ATRIUM Forlì is based on two phases. First, the travel agent promotes cultural initiatives agreed with ATRIUM in some French cities, presenting the itinerary and the nineteenth-century heritage of Forlì. Such initiatives focus especially on architects and students. In the second phase, the travel agent includes ATRIUM in its promotional catalogue and organises study and educational

237. Klarić 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, p. 21, https://mint.gov.hr/UserDocsImages/arhiva/ManagingVisitors-CultRoutes.pdf

trips to Forlì. Another good example is the promotion of the association at the local and European levels to create a network of "Friends of the route" collaborators, experts, universities, public entities, NGOs, etc.

The model of profitable Cultural Route management necessarily includes partnerships with local development agencies, tour operators and incoming travel agents – destination management companies (DMCs). One of the criteria for being awarded Cultural Route of the Council of Europe certification is as follows:

5. Cultural tourism and sustainable cultural development: project must promote dialogue between urban and rural cultures, developed and disadvantaged regions, and between majority and minority. They must actively involve media and seek partnerships with tourism organisations to draw attention to their European heritage and be part of the sustainable territorial development. (II. Field of action)[238]

DMCs have a key role in the promotion (national, regional and international) of Cultural Routes activities and in creating positive economic effects on the local economy. DMCs are not traditional tourist intermediary agents but rather companies (entrepreneurs) using their extensive knowledge of local tourist resources, with professional staff and other available resources needed for the development and realisation of services related to travel, accommodation and various activities at the tourist destination.

DMCs mostly operate for themselves and offer combined tourism products such as trips and package arrangements, organising events and panels on special interest tourism. DMCs provide customers with direct services and offer experiences based on the unique resources and attractions of a destination. They may develop the destination product in co-operation with the public sector, and can focus on the destination when offering the wider range of activities related to the wider demand (e.g. the wider market segment of cultural tourism) for a certain geographic area or focus, specialising in a particular product (e.g. "Cultural Routes") regardless of the destination or geographic region.

Unlike ground operators which are primarily intermediaries, DMCs make most of their revenues by organising combined tourism products. In addition to this, since they operate for themselves, DMCs individually achieve a wider range of functions in the destination (in terms of the offer), according to demand. They can stimulate providers of some services to adjust to the needs of the demand more quickly, and owing to their knowledge of local tourism resources, they stimulate and themselves create new tourism products.

Based on these premises, we aimed to determine the co-operation between the Cultural Routes and local DMCs in a questionnaire. The answers pointed to a very diverse state of affairs.

► For the Réseau Art Nouveau Network there is no co-operation at the moment, since this is mainly a scientific network. Local members are directly in contact with tourist companies/agents. There are no contractual members (tour operators, travel agents) related to this Cultural Route.

► For European Mozart Ways this co-operation is done by members of tourism organisations (about four travel agents).

► A good example on how the co-operation with local DMCs can be successful is found within the Roman Emperors and the Danube Wine Route in the creation of a package for the Iron Gate region – "Cruising through the Iron Gate" – which proved to be the bestselling tour in Serbia in 2017 (five travel agents).

► No DMCs were collaborating in the Danube Region for European Route of Jewish Heritage.

► The Iter Vitis Cultural Route organised training sessions for tour operators involved in services related to the Cultural Route, like the "Voyage aux racines de la vinification" organised by Ville de Vin, which took place in June 2016 in Georgia, consisting of six conferences given by international experts in viticulture and oenology on the production of wine using an indigenous grape variety, environment sustainability and energy-saving. Another example is the familiarisation trip to Israel that a number of members participated in to learn about the history and development of wine growing in that country. Trips were also organised to Portugal, Spain and Greece, the last one to Crete in June 2018. Iter Vitis co-operated with tour operators in Luxembourg (Wine & Art Tours), Israel (Moltoben), Georgia (Omnes Tour), Italy (MaMa Florence) and France (Sud Meridional Consulting), supplying products for wine and cultural tourism. As part of the strategy plan, the network further aims to promote information about events, including cultural events, organised in the Iter Vitis landscapes, with particular attention to the various forms of soft tourism and experiential tourism: walks and tours (on horseback, on foot, by bike), initiatives and other sports activities related to the improvement and knowledge of the rural environment, photographic routes, discoveries, visits, sensory experiences (cooking classes, wine tasting and

---

238. Council of Europe, How to be certified "Cultural Route of the Council of Europe"?, https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/certification-guidelines

gastronomy, craft classes related to rural activities) and educational activities (distribution of work-related knowledge and/or processing of agricultural products, participation in harvest or other forms of sharing traditional local knowledge, etc.).

► For the ATRIUM Cultural Route the situation is different according to destinations on the Cultural Route: it is either still not well structured or the local tour agents do not provide specific tours connected to the specific heritage on the Cultural Route. Only municipalities are implementing some educational tours for citizens and visitors, and most visitors interested in this topic are coming on an individual basis (visit).

All of this makes it clear, as shown by previous studies, that most tourism and SMEs' initiatives along the Cultural Routes are primarily place or destination-oriented. Since most Cultural Routes have little geographic consistency, this is an additional factor limiting the activities of SMEs. The necessity of creating clusters is clear, but at the same time the creation of clusters is not only a local affair and, therefore,

more ties have to be developed between local and transnational SMEs, tourism operators, DMCs, carriers, etc. Bringing creative, cultural and tourism communities together, especially from peripheral areas, requires high quality organisation. To invigorate such networks and keep them running, institutional forums and professional management are essential – intersections of culture, tourism, creative professions and the use of information technologies.[239]

In order to improve cohesion and increase competitiveness through regional co-operation, it is clear that there is an especial need for developing tourism under a common brand of the Danube Region and for better internal linkage within the region. Constant media activity, both national and foreign, is necessary, as well as the exchange of positive experiences on all the Cultural Routes withjin the macro-region, which requires joint workshops on topics such as:

► activities carried out at the national level;

► activities carried out at the transnational level for the Cultural Routes within the Danube macro-region;

► co-operation in terms of research and development;

► promotion of regional history, art and heritage;

► cultural and educational exchanges for young Europeans;

► cultural tourism and development of sustainable tourism;

► communication/promotion tools;

► management, etc.

---

239. Council of Europe (2011), *Impact of European Cultural Routes on SMEs' innovation and competitiveness*, Provisional edition, Council of Europe Publishing, Strasbourg, p. 56.

Allocated funds (call for proposals) to which the Cultural Routes applied and which helped them in fostering activities for regional development

The group of questions relating to specific examples and data on the funding awarded to the Cultural Routes for transnational programmes and projects in the Danube Region required participants to submit confirmatory answers and state which projects were funded. If there were no such activities, explanations were to be provided. According to the answers relating to the eight questions for funding, we can conclude that the Cultural Routes applied for these projects and implemented them. For a very small number of the Cultural Routes, the intended types of activities were not achieved. The projects that applied and received funds relate to the following programmes: Interreg Cross-Border Co-operation, Erasmus+ Developing Cultural Routes for ALL (DECRA), and the COSME project.

Reasons why such activities did not happen are mainly because: non-applicable actions were planned to be supported by the grant (research, exchanges of good practice, etc.), there was no success with the application in the programme, or insufficient resources for activities.

Recommendation

All of this points to the fact that managing authorities should be additionally motivated and educated with the aim of participating in a number of such projects which would certainly promote better visibility and role of the Cultural Routes in the local development, cultural co-operation and social inclusion.

Table 10. Highlights from answers related to funding

The Cultural Route: The Roman Emperors and the Danube Wine Route		
Funding awarded	**Description of activities**	**Outcomes**
SDITOROMAN COSME Project (341 000 euros)	- Fostering marketing of the Cultural Route: creation of the new website and social media. - Increasing internal network capacities. - Increasing cultural interpretation at the sites. - Promotion of the Cultural Route on the international market through organising FAM trips for tourism agencies and journalists. - New academic journal.	So far: - New website developed. - Social media pages created. - Mobile applications for the interpretation of local heritage created.
3P project – Regional Co-operation Council (60 000 euros)	Extension of the Cultural Route to Bosnia and Herzegovina, Montenegro, North Macedonia and Albania.	11 new localities included on the Cultural Route.
Erasmus+ DECRA project	Developing know-how in specific fields of culture and cultural accessibility based on the Faro Convention – such as social inclusion, accessibility (physical and digital), networking, etc.	Participation of the Cultural Route network in seven thematic meetings, during which specific know-how in mentioned fields was exchanged.

The Cultural Route: European Route of Jewish Heritage		
Funding awarded	**Description of activities**	**Outcomes**
Parallel Traces (21,527 euros)	- App development for discovering Jewish heritage in the region. - Pan-European contest for young audio-visual artists. - Exchange between an audio-visual artist with other cities participating in the project. - Pan-European exhibition of audio-visual works on Jewish heritage.	Ongoing project.
DECRA (600 euros)	Participation in a transnational meeting held in Pula, Croatia, October 2018.	Training on management for citizen participation in the Cultural Routes.

The Cultural Route: European Route of Historic Thermal Towns		
Funding awarded	**Description of activities**	**Outcomes**
EU SOURCE project culture programme	The SOURCE project was a multidisciplinary project based on the origins and the future of European spa town culture, notably in terms of all its forms of creativity, which have been of central importance for the development of European culture through exchange: art, literature, music, philosophy, politics, science and urban development of these towns. Working together, the objective was to discover this shared European cultural heritage. Debates were organised within the framework of this project.	Festivents Cafés of Europe Social media Interactive novel Centre of Thermal Heritage

The Cultural Route: ATRIUM		
Funding awarded	**Description of the activities**	**Outcomes**
Norway Grants (45 000 euros)	The aim of the INTERFACE-IS project (Designing Thematic Routes to Foster destination experience in Iasi) is to design thematic routes with the purpose of improving the overall tourist experience in Iasi municipality, Romania	http://iasi.travel/en/about-the-project/
2014–20 Interreg Cross Border Co-operation Programme Italy-Croatia (696 770 euros)	The aim of the ATRIUM Plus Project is the creation of a tourism product for schools. More specifically, experiential education itineraries with the aim of promoting a conscious use of the history and memories of the European 20th century among new generations.	1) Creation of five different guided tours, one for each city involved. 2) Development of educational workshops as support activities to perform before the guided tour, focused on in-depth analysis of the content and means of communication for the selected content (storytelling, use of images, use of language, etc.).

		3) Verification of the efficiency and effectiveness of the proposals, through feedback from students and teachers.
		4) Visibility for the Cultural Route and awareness of its presence among young students and school teachers in the schools involved
		5) Creation of a leaflet and a promotional video by the students as the final stage of the project, in order to promote the ATRIUM Plus tourism product.

For the group of questions focusing on identifying examples and tools used in the implementation of the EUSDR Cultural Routes, a range of different answers was received, all coming down to the fact that the Cultural Routes are functioning in cultural tourism and are in line with the strategic EUSDR priorities. However, a question remains regarding the specific practical examples and tools that the Cultural Routes are using in their implementation of the EUSDR.

In relation to procedures and institutional factors assisting the creation of the Cultural Routes and trans-border operation, the exchange of good practice is certainly a determining factor, as well as the international dimension aimed at promoting a common cultural theme. The call for proposals and related grants from the Council of Europe and other institutions can facilitate the creation of Cultural Routes and their trans-border operation. The examination of the Cultural Routes indicates that frequent meetings, and support by local authorities free of excessive bureaucracy, constitute important institutional factors.

In defining obstacles and challenges to the Cultural Routes, there is a range of different factors, of which we can highlight the following.

► Since the personnel working on the Cultural Routes are mainly employees of the member municipalities, and the Cultural Route is only one of their main tasks, the main difficulty is that of collecting, organising and sharing information on local initiatives at the transnational level.

► Sometimes members are not as active as the management of the Cultural Route would like in answering questions or providing feedback they are asked for, due to the volume of work at the local level. Customised reminders are welcome when this is the case.

► The Cultural Routes brand is still very weak, with limited awareness at national and regional levels. This slows down the process of involving institutions on expanding projects.

► One way to strengthen the visibility of the Cultural Routes is for them to be recognised at the national level by the ministries of culture and of tourism and by national tourist organisations, as they can then strengthen the recognisability of the Cultural Routes through their communication and promotion channels. The benefits of developing structured transnational themed products are most evident in regions such as Europe, where tourism assets of smaller countries may not be sufficient to attract visitors from around the world, and where countries can collaborate effectively in marketing a common theme. But even larger nations are showing interest in developing and marketing their frontier regions, in collaboration with their neighbours.[240]

► The lack of human and economic resources for expanding the Cultural Route on the macro-regional level represents one of the most significant obstacles. The Scientific Committee and local institutions of certain Cultural Routes have begun analysing current key needs and common challenges for leading partners in the development of the Cultural Routes in the Danube Region. In this regard we highlight two aspects:

  • Accessibility and sustainability – the lack of competent cultural and tourism products within the framework of developing Cultural Routes, as well as many shortcomings when it comes to promoting projects beyond the local scope.

---

240. World Tourism Organization and European Travel Commission (2017), *Handbook on marketing transnational tourism themes and routes*, UNWTO, Madrid, p. 59, https://doi.org/10.18111/9789284419166

- Development – problems in the development of management models based on the creation of networks that facilitate the engagement of key stakeholders in the framework of a community sourced process.

According to some respondents, the Cultural Routes need to become more commercialised, in order to have additional profit that could be used for improving marketing and cultural interpretation capacities. Generating income might include such possibilities as sales of goods or services (ticket sales, membership fees), support from outside sources (foundations, sponsors), support from international, national or local governmental programmes, financial revenues, revenue from intangible assets such as patents, licences, trademarks and copyrights. As already shown by previous research, the Council of Europe needs to consider being more proactive in supporting the project leaders, and preferably to be able to broker partnerships with funding bodies, in order to support the costs of networking, cross-marketing and developing joint projects.

Data on the management of the Cultural Routes, visitors, membership trends and visibility communication

in this section we provide an overview of the answers received by the Cultural Routes relating to updated data on the management of the Cultural Routes (such as the number of visitors, membership trends in terms of expansion or reduction of network members, visibility communication and outreach to communities and stakeholders).

European Mozart Ways Cultural Route

The management of the Cultural Route consists of the board of directors (chairman, two deputy chairmen, secretary) and secretary general. There is no national network co-ordinator. The Cultural Route has 27 members. The regular membership fee is 1 365 euros, reduced to 1 000 euros for cultural institutions. Only one person is employed full-time and there are no volunteers working for the Cultural Route. Membership has been increasing in the last three years and there is no statistical information on the number of visitors to the Cultural Route.

Visibility of the Cultural Route is provided by the web portal www.mozartways.com. The European Mozart Wege uses modern communication channels through blogging, an influencer marketing tool (https://blog.mozartways.com/) and Facebook. In 2019 a new edition of the Travelling map will be provided and a digital travelling exhibition implemented. Mutual promotion info for Vienna's Mozarthaus and Mozart Museums is under way.

Iter Vitis Cultural Route

The management of the Cultural Route consists of the Steering Committee, the Technical Scientific Committee and the Executive Committee. Public and private entities, from both member and non-member countries of the Council of Europe, can join the association. The Steering Committee decides on admission, which is then finalised with the payment of the membership fee if required.

Founding members are public or private subjects, by virtue of which the official recognition of the "Iter Vitis" Cultural Route of the Council of Europe has been obtained.

Ordinary members are territorial governance public institutions, regions, provinces, municipalities, unions of municipalities and mountain communities according to the different meanings of individual European countries.

Extraordinary members are private companies in the wine-making, wine, food and hospitality sectors, Wine Roads and their local and national co-ordination, public and private wine shops, private wine museums, banks, foundations, Chambers of Commerce.

Honorary members are states and/or governments of the Council of Europe member states, public wine museums, museums in general, universities, superintendencies of cultural and architectural heritage, the public and private libraries, the churches and religious communities, natural and legal persons and moral bodies with the favourable opinion of the Steering Committee. The regular membership fee is 1 000 euros.

Visibility of the Cultural Route is provided through a webpage.[241] In 2019 the Iter Vitis Balkans Virtual Booklet will be developed as a cross-border tourism promotional tool. The booklet will favour the involvement of public and private actors and local communities in sustainable tourism initiatives. It will favour sites' attractiveness and sustainable tourism practices (experiential tourism, personalised tours). The catalogue, designed and tested by Iter Vitis, will be checked in project areas and adapted to the needs of Iter Vitis Balkan countries. Local communities, SMEs, local stakeholders, co-operatives, providers of tourist and receptive services, organisers of tourist and recreational activities, craftsmen, guides, agri-food producers, etc., besides local and national public bodies, authorities and institutions will be the final beneficiaries. In each Iter Vitis Balkan area and project area,

---

241. Iter Vitis website, https://itervitis.eu/

a database will be created and uploaded into the Iter Vitis Booklet, including points of interest identified via a participatory approach with local communities, economic, social, institutional stakeholders; tourist-related services (hotels, B&Bs, campsites, restaurants, typical shops, etc.) and relevant events, fairs, exhibitions, etc. Data will be registered in a harmonised way and supervised by Iter Vitis and consultants to guarantee visual identity according to common standards.

Five thematic new sustainable touristic products (STPs) are created/promoted in project countries: North Macedonia, Greece, Montenegro, Croatia, and Bosnia and Herzegovina (one in each) and included in one or more sites, according to the criteria of innovation (less-known destinations) and diversification of the touristic offer. The aim of creating new STPs is the promotion of territorial social and economic development, strengthening local SMEs/economic actors and enhancing and protecting the cultural/environmental heritage of project areas. SMEs, tour operators, tourist service providers, communities and institutions will be consulted to identify and integrate the best resources of each territory into each STP. Branding products with the Iter Vitis Cultural Route of the Council of Europe label as a quality identification mark will contribute to the spread of the label in acknowledgement of the Cultural Route and the entire Council of Europe Programme, achieving greater recognisability in terms of tourism.

European Route of Historic Thermal Towns

Management of the Cultural Route is provided by five members: Executive Secretary, Financial Manager, International Relations Manager, Communication and Promotion Media Manager and Scientific Committee. The management concept that the Cultural Route is using is a bottom-up approach with defined tasks for each manager to implement the daily work. There is national network co-ordination of the Cultural Route. The Cultural Route has 48 members, mostly municipalities (active and associated members) with membership fees between 2 500 and 3 500 euros, depending on size. No statistical data is available. Membership has been growing over the last three years (from 42 to 48 members in 2019). These figures reflect the strategy of the EHTTA, which in 2018 invested in a focused recruitment strategy as requested by the Council of Europe. The strategy implemented has fostered the presence of EHTTA in countries where it was already present (Spain, Portugal, Greece, France, Turkey) and included two new ones: Poland and Austria. Six persons are employed full-time and no volunteers are working for the Cultural Route.

Visibility of the Cultural Route[242] is provided by an annual communication plan, including a website and social media, press articles and newsletters, brochure and a three-part travelling exhibition on the thermal heritage of EHTTA, tourism and thermal international fairs and tourist offices network:

> It would be necessary for individual national tourism agencies to include the Cultural Routes in their promotion whenever they participate in international fairs. A national campaign on itineraries launched jointly by the Ministries of Culture and Tourism is also essential.

Finally, it would be essential to set up a national office dedicated to Cultural Routes, as is already the case with UNESCO, where each government has a ministerial office that regularly deals with management and promotion.

Saint Martin of Tours Route

A Network Board of Directors with the 14 Saint Martin Cultural Centres is held annually when decisions are made, such as itineraries, communication tools, and annual election of the president of the network. The Network Board of Administration has 14 members (presidents). The management concept of the Cultural Route is horizontal, which means each Saint Martin Cultural Centre is independent in its choice of activities, while sharing a common policy for the development of Via Sancti Martini. The presidency changes each year, and the cultural centre which has the presidency and the board of directors are in charge of organising the international Saint-Martin conference. There is a national network co-ordination of the Cultural Route in each country and the co-ordinator in the European network of St Martin Cultural Centres. The membership of the Cultural Route amounts to 14 associations (St Martin Cultural Centres in 14 countries), and since 2018 cities can also become members. The membership fee is 100 euros. No statistical information or trend of membership on the Cultural Route can be provided.

Visibility of the Cultural Route is provided mostly through a webpage (available only in French),[243] brochures, social media (Facebook) and interviews. One of the obstacles to the promotion of the Cultural Route is the lack of tourist signposting at European level, because each country has its own tourist markings on the Cultural

---

242. EHTTA website, https://ehtta.eu/portal/
243. Saint Martin de Tours website, www.saintmartindetours.eu/

Route. Better collaboration with the tourism industry (agents and professionals) could facilitate better visibility of the Cultural Route.

The Roman Emperors and the Danube Wine Route

The management of the Cultural Route consists of a Scientific Committee composed of 11 experts in different fields such as tourism, archaeology, oenology, marketing and economics, and the Danube Competence Centre (DCC) Secretariat, which takes care of the Cultural Route as one of its major product clubs. All activities in the Cultural Route framework must act in accordance with the Statute of the DCC. General meetings are organised annually, for presentation of plans for the Cultural Route development during the upcoming year (developed in co-operation between the DCC and Scientific Committee). The Cultural Route stakeholders then vote on the presented activities. There are 21 registered Cultural Route members and a large number of on-the-ground partners, involved in all the Cultural Route activities, from the decision-making processes during the general meetings to specific activities such as field visits, or tourism products sold to the tourists. The management concept of the Cultural Route is a top-down approach in which plans are presented to the Cultural Route stakeholders during general meetings with the possibility to vote on them democratically and also change them based on the feedback input from Cultural Route members. There is no national network co-ordination of the Cultural Route. Membership categories consist of SMEs, the private sector and ministries. Membership fees are 500 euros for local stakeholders and 2 500 euros for ministries. There are five full-time employed people for the management of the Cultural Route and no volunteers. Membership of the Cultural Route has increased during the last three years. New members of the Cultural Route are mostly obtained through the networking process during the execution of activities within project development. Some are also attracted through B2B meetings during fairs.

Visibility of the Cultural Route is provided through promotional maps and pocket guides targeting partners such as tourism agencies or different SMEs by participating at international fairs; and through an academic journal on the Cultural Route and networking with academic communities (universities and cultural institutions), participating at international conferences and projects. Online promotion takes the form of a website[244] and social media (Facebook, Instagram). Stronger co-operation with the private sector, i.e. more tourism agencies selling the Cultural Route, as well as better and more dynamic social media, would certainly provide better visibility.

Cultural Route ATRIUM

The decision-making process for the Cultural Route is implemented through a Board of Governors which proposes activities and policies. Scientific Committee experts give preliminary opinion, and the General Assembly votes on the decisions to be taken. There are 18 members (municipalities) of the Cultural Route and the membership fee is calculated according to the number of inhabitants of the municipality and adjusted according to the UN indicator of the cost of living. As the ATRIUM Route is not a linear itinerary, it seems important that monitoring of its visitors takes place at the internal level through analysing data collected by municipalities and tourism offices. There are eight volunteers working for the Cultural Route (the president and seven experts of the Scientific Committee, one part-time executive secretary and at least one person for each municipality member). The number of members of the Cultural Route is increasing, with new members spontaneously expressing their interest in joining the Cultural Route. Also, the Cultural Route has a dozen local entrepreneurs that produce different souvenirs connected to the history of the cities and local restaurants that use the theme of the Cultural Route.

Visibility of the Cultural Route is provided by a well-structured (and very informative) webpage.[245] However, each locality (municipality) of the Cultural Route undertakes its own promotion. For example, the city of Labin in Croatia provided a special section on the webpage of the Labin-Rabac Tourist Board dedicated to the local heritage of the old city of Labin settlement to which the Cultural Route is related. It consists of a description of sites, in five languages. These sites are physically marked with signposts with QR codes, enabling visitors to get direct information on the sites using their mobile phones, but there should be more information shared on the web pages of the city of Labin, as the founding member of the ATRIUM Association and ATRIUM Cultural Route, related to every event within local and transnational activities developed as a Cultural Route activity. On the other hand, municipalities such as Ubli (Lastovo Island, in Croatia) and Dimitrovgrad in Bulgaria provide visibility by press releases and using social networks, since these municipalities are not tourism-oriented, and they believe that only if efforts are made to educate people, will the heritage be preserved, with tourism

---

244. The Roman Emperors and Danube Wine Route website, http://romanemperorsroute.org/
245. ATRIUM website, www.atriumroute.eu/

happening as a "side-effect"(!) They also stress that more local entrepreneurs should be involved in the activities of the Cultural Route, and more advertisements and media interest should exist.

European Route of Jewish Heritage

The Cultural Route has a Scientific Board composed of independent scholars and specialists selected for their expertise in the field of tourism, cultural heritage and preservation. The role of the Scientific Board is to design and carry out the training programme, follow up participants on their work, assist them in planning specific action plans for their routes, approve new partnerships for the European Route of Jewish Heritage and supervise the roll-out of new routes. The Cultural Route is active in training programmes. During the three years of the European Association for the Preservation and Promotion of Jewish Culture and Heritage (AEPJ) Incubator Project, annual training will be held at the AEPJ Headquarters in Barcelona, designed in particular for managers, directors and project leaders who seek to create a Jewish Heritage Route within the framework of the Council of Europe, as well as for those who are already working on a Route project and want to improve and upgrade their project. The AEPJ Incubator serves as a tool for channelling support, training, consulting, mentoring and assistance for institutions and associations that are developing these types of projects, as well as for those who want to develop a project from scratch. It will also serve as a tool to explore possible collaboration between participants, as well as the creation of new projects through collaboration between different organisations. The projects approved by the Scientific Board will be integrated into the European Route of Jewish Heritage of the Council of Europe, and will be monitored for three years, throughout the duration of the Incubator.

The Incubator Project will offer all participants:

► *Training in global, national, regional and local issues.* Participants will receive training concerning the development of cultural tourism projects, Jewish heritage, sustainable development projects, co-creation, the Faro Convention, community/citizens' participation and other key issues for the development of their projects.

► *A mentor from the Scientific Board.* Each of the participants will be assigned a mentor from the Scientific Board who will follow up on the work during the Incubator Project and assist in planning a specific action plan for the project. Participating in the AEPJ Incubator Project will also provide an opportunity for ongoing assistance when members need ad hoc consulting on specific issues.

The AEPJ supports the preservation, appreciation and promotion of Jewish culture and Jewish heritage in Europe. The association also aims to encourage Jewish sites to be open to the general public. These goals are notably achieved through its two leading programmes – the European Days of Jewish Culture and the European Route of Jewish Heritage. The AEPJ is formed by 14 organisations: B'nai B'rith Europe, CoopCulture, Diputació de Lleida, Israeli House, JECPJ France, the Jewish Cultural Heritage Route Association, the Lithuanian Jewish Community, the Ministry of Culture and Tourism Azerbaijan, Patronat Call de Girona, Red de Juderías de España – Caminos de Sefarad, Rede de Judiarias de Portugal, the Tarbut Sighet Foundation, the Unione delle Comunità Ebraiche Italiane and the World Jewish Heritage Fund. The Cultural Route is in the process of relaunching the European Route of Jewish Heritage. In 2017, Romania joined and the Cultural Route is managed by Tarbut Foundation. In 2019 they hope to extend the Cultural Route to the following countries of the Danube Region: Slovenia, Bosnia and Herzegovina, Croatia, Serbia, Czech Republic and Austria. Regarding statistical information, the management of the Cultural Route is working on the development of self-assessment methods to create a statistical database for all the routes that form the European Route of Jewish Heritage.

For European Route of Jewish Heritage,[246] visibility is provided by the communication strategy that is agreed among all the members of the Cultural Route. It comprises the following:

► *Website:* the internet is one of the most effective and interactive dissemination channels and the Cultural Route has already established a project website as an integral part of the upgraded/modernised AEPJ's website.

► *Workshops/events:* the project conducts a number of events for different audiences, official meetings, training seminars and round tables in order to disseminate external assistance and Cultural Route related information, information about project activities and to exchange views in the project results and plans.

► *Publications:* brochures, flyers and leaflets, documents, materials, recommendations produced by the project for dissemination among stakeholders and audience, publications for media – press releases, articles.

---

246. European Route of Jewish Heritage website, www.jewishheritage.org/web/

► *Newsletter:* newsletters are published in electronic form, informing target audiences of major project results, activities, initiatives and events. In this respect, the themes addressed in the newsletter are of immediate interest to state institutions, regional project partners and other audiences.

► *Interpersonal communication:* the AEPJ office aims to facilitate a dialogue both between the project and its stakeholders and audience and among the stakeholders themselves. The basic channels for interpersonal communication include workshops, trainings, working groups, meetings, study tours, visibility events.

► *Media relations:* the Cultural Route submits targeted information to the press and invites the press to participate in selected project events.

► *Social media strategy:* better visibility could be achieved by developing the same corporate image for each of the cities that are part of the Cultural Route. In this sense it would function as signposting, but it is still complicated in the administrative and economic sense.

Cultural Route Réseau Art Nouveau Network

The Cultural Route is managed by the Board, which is elected for a three-year period and consists of the president, vice-president, general secretary, treasurer and secretariat of the Réseau Art Nouveau Network Association. There is no national network co-ordination of the Cultural Route (the secretariat acts as a co-ordination office). The Cultural Route has 21 members, including six in the Danube Region, composed of institutional members and individual members with membership fees of 50 euros for individual members and 2 000 euros for institutional members. There is no accurate number of visitors to the Cultural Route. Only one person is employed full-time and two people are employed part-time; there are no volunteers. Membership has been increasing in the last three years and the Cultural Route is contributing to new active membership by identifying and contacting the right potential member institutions in cities related to art nouveau heritage. Promotion is also made through the website and newsletters to inform the public about the possibility to become individual members.

The visibility of the Cultural Route is provided through a bimonthly newsletter, the Réseau Art Nouveau Network website,[247] social media such as Facebook, Pinterest, YouTube, LinkedIn and e-mails to specific audiences to promote particular event (press, researchers, etc.). Visibility could be improved through involving local tourist offices and launching an Instagram account to reach younger generations.

---

247. Réseau Art Nouveau Network website, www.artnouveau-net.eu/

Needs assessment regarding implementation of the Cultural Routes

The last part of the questionnaire was dedicated to the assessment of needs for the Cultural Routes in the procedure of strengthening regional development in the Danube Region (needs and shortcomings, gaps and challenges, suggestions for solutions), as well as on how managing bodies of the Cultural Routes suggest the development of the Danube Region through the Cultural Routes might be improved and made more visible.

The Roman Emperors and the Danube Wine Route

Over the last several years, a strong connection has been made between the work of tourism agencies and cross-border tourism product development. Two agents – Panacomp from Serbia and Odysseia-In from Bulgaria – have created the cross-border tourism product RER DWR Serbia-Bulgaria. Recognition that the Cultural Route has a strong potential for tourism development led to the creation of the cross-border product between Croatia and Serbia within the framework of Central Danube Tour project development, which resulted in the tailoring of new tour packages in the cross-border region of Srem/Srijem. However, the relation between the Cultural Routes and tourism is still low in terms of recognition of the impact and actual outcomes. Because of this, local stakeholders do not see the importance, or reason and benefits resulting from them becoming members of the Cultural Route.

Regarding proposals on how to improve regional development, the Cultural Route highlights that the organisation of the Virtual Tourism Fair within the framework of the EU-China year was a really good idea for which they were not ready, conceptually or logistically. But even though they had a tight deadline, the response of the private sector was great. This is why it is important to provide space (physical or virtual) in which the Cultural Routes have the opportunity to present themselves both in terms of themes and tourism. This can be done by organising specific events (as was done during the meeting of the Cultural Routes in Lucca in 2017) where the Cultural Routes can specifically present themselves as regions and through matching tourism products.

ATRIUM Cultural Route

Regarding needs and shortcomings of the Cultural Route, one of the tools which can be a high-quality base for strengthening regional development in the Danube Region is certainly accelerating the process of networking for the ATRIUM Cultural Route on Croatian territory with other certified Cultural Routes, associations, universities and research centres in the Danube Region. Outputs of the networking should be the creation of foundations for the development of tangible and intangible heritage related to the specific themes which represent the common heritage of the Danube Region. Participation in DECRA project meetings provides a good opportunity for meeting regional partners and hearing their experience. Also, there has been progress in the valorisation of heritage of the near past among people owing to the Cultural Route. Challenges that have been encountered relate to the interpretation of the main principles and purposes of the ATRIUM Cultural Route and its instrumentalisation in the historical and policy framework. These include the slow process of attracting tourists and the lack of investment connected to the theme, as well as the gap in the perception of the Cultural Route as a tool for economic development. One of the solutions is the interpretation for the above-mentioned challenges that consists of implementing wide-ranging activities (conferences, laboratories, cultural events) and raising public awareness through media, exchanges of the best cultural programme practices between the members of the Danube Region, presenting more good practices and greater funding of the activities connected to the Cultural Route.

Following the proposals of the Cultural Route, it is necessary to set up a network platform between all existing Cultural Routes of the Danube Region with the aim of joint promotion of all existing Cultural Routes. Visibility can be highlighted using media in all national, local and regional territories where the Cultural Routes have

their local, national or transnational operative seat. Wider advertising of the Cultural Routes and more public-private partnerships are needed.

European Route of Jewish Heritage

At the moment this Cultural Route has very little presence in the Danube Region, though important efforts are being made to extend the Cultural Route. The needs, as is often the case, relate to the lack of resources, both economic and human. One of the suggested solutions was to search for funds to strengthen the presence of the Cultural Route in the Danube area. Over the last year they have been working with different institutions that present themselves as leading partners for the development of national routes in the Danube Region, interested in integrating their projects in the European Route. A Routes4U grant was awarded for a specific proposal for improving the regional development of the Danube Region: "Jewish Heritage – Incubator programme for the Danube macro-region, June 2019". This is a multidisciplinary, multilevel project lasting two days which seeks to accelerate the process of creating Jewish Heritage Routes in the Danube macro-region through a training programme and transnational work sessions among the participants. The programme will be defined by the Scientific Committee of the AEPJ, composed of independent scholars and specialists selected for their expertise in the fields of tourism, cultural heritage and preservation. The Scientific Committee, experienced with work models defined by the Cultural Routes of the Council of Europe, will carry out the different actions of the Incubator Project in general, and in this case, the Incubator for the Danube macro-region. Their role focuses on input sessions lasting two days, mentorship and assistance in planning specific action plans for their routes, ongoing support and follow up, approving new partnerships for the European Route and supervising the roll-out of the new routes. For the implementation of the Incubator of the Danube macro-region, although the Scientific Committee of the AEPJ will define the programme, two members will be invited to participate in the field and they will also look for additional experts from different participating countries to provide added value and facilitate the creation of a more direct impact. Partners who are in the process of developing their routes in the following countries will be invited to participate in this programme: Austria, Bosnia and Herzegovina, Croatia, the Czech Republic, Slovenia and Romania. Partner entities leading this process will invite the main national stakeholders to attend the programme. It is expected that celebration of this programme, especially designed for the macro-region of the Danube, will accelerate the process of creating routes in the countries mentioned.

The programme will be based on a method-oriented approach and will include plenary sessions on aspects such as sustainable economic development, citizen participation and the creation of networks for co-operation with the academic world.

Workshops will be organised to monitor and guarantee the correct construction of networks serving as a basis for the development of the routes, with a special focus on the engagement of different communities. In addition to this, each route will be assigned a mentor to follow up on their work during the Incubator project and assist in planning a strategic plan for their route. In this regard, as part of the Incubator programme, participants were required to initiate their project during the months of April and May 2019. Leading partners of the different routes, with whom the route is in contact and that will be invited to participate in the Incubator, will develop two types of action. First, an application describing the fundamental characteristics of their route proposals is to be completed. Second, advance in the creation of each route's network, involving a mapping process among project partners where essential stakeholders, and the status of collaboration with them, are clearly defined. This is to establish clearly who needs to be involved to join and why, what contribution is expected from each stakeholder and how that contribution will be sought.

Cultural Route Réseau Art Nouveau Network

The needs and shortcomings of this Cultural Route refer to lobbying to be organised among the regional/national authorities as well as links to the tourism field, local communities and local entrepreneurship. Suggested solutions are directed towards building a network of potential tourism partners within the member cities, building a network of local communities within the Réseau Art Nouveau Network, and organising specific events addressed to the authorities to present the activities and outcomes of the Cultural Routes at the local level to demonstrate its importance.

Among proposals on how to improve regional development, the Cultural Route suggests making the programme of the Cultural Routes more visible among the general public and authorities to give more impact to the Cultural Routes and draft an open database identifying institutions working in the field of the Cultural Routes, cultural heritage and making it available to stimulate partnerships.

European Route of Historic Thermal Towns

The EHTTA network needs to strengthen its presence in the Danube Region. Over the last two years, a campaign was launched to recruit new municipalities, which brought them into contact with the territories. Potential members were informed about the programme of cultural itineraries means, and the added values associated with becoming part of this network, together with other advantages in joining EHTTA. There was a specific lobbying strategy at European level on the subject of thermalism, in particular reinforcing dialogue and co-operation within Danube Region countries. The proposal is to strengthen the Cultural Routes programme brand and include the Cultural Routes within national and regional policies with a dedicated budget and programme. EHTTA plans a national information day on the programme of the Cultural Routes within the Danube Region, trying to match the priorities of the Cultural Routes programme with 12 points included in the EUSDR axes.

Recommendations

Involvement of local communities

► In order to increase the visibility of the Cultural Routes, their value to certain territories should be emphasised at the level of national tourist organisations and transnational organisations (networking).

► The Danube Region is an existing brand in itself. The question remains on how to profile the Cultural Routes as parts of that overall brand. We believe that the Cultural Routes passing through this region should be presented at the level of national tourism policies in individual countries of the Danube Region and at the level of strategic marketing policies in these countries. The presentation at ITB Berlin in 2020 provides a good example, when a German organisation presented all the Cultural Routes passing through the country.[248]

► A large network represents a basis for an EUSDR-wide collaboration.

► The voluntary participation of citizens who can relate to the mission and vision of the Cultural Routes is crucial for success and stakeholder involvement.

► Bringing creative, cultural and tourism communities together, especially from peripheral areas, obviously requires high-quality organisation. Clusters should be created within countries in the Danube Region, at national and transnational levels.

► There should be clear strategic orientation for the Cultural Routes, incorporated in the main local and national policies and strategies.

Funding

► Each Cultural Route needs to co-operate better with tourist agencies and tour operators in terms of providing information on the work of the Cultural Routes, and a platform for all cultural activities within the Cultural Route needs to be developed so that agencies are supported in the development of their own tour packages. This primarily relates to the national, and then the international level. The role of a Cultural Route is not to provide information on the tourist infrastructure, but to indicate paths and create attractive content, thus creating a framework for developing tour packages. Regarding individual visitors, the Cultural Route should provide information on the infrastructure in direct partnership with the localities, or branded by the Cultural Route. This can of course be created only through the participation of agencies in Cultural Routes activities (associations of tourist agencies at national level or individual membership).

► It is imperative that work should begin with tourism organisations at the local and national levels.

► According to some answers, the Cultural Routes need to become more commercialised, in order to bring additional profit that could be used for improving marketing and cultural interpretation capacities.

► Training should be organised at the level of each EUSDR country for tourist agents on how to use the Cultural Routes as a product and how to build stakeholder partnerships.

Management

► Co-operation at the level of universities is needed within countries of the Danube Region dealing with Cultural Routes within the Erasmus+ framework, particularly with regard to Key Action 2 relating to

  • **transnational strategic partnerships**, focusing on the development of initiatives in one or more areas of education, training, promoting innovation, exchange of experience and knowledge;

  • **joining knowledge** among higher education institutions and enterprises aiming to encourage innovation, entrepreneurship, creativity, employability and a multidisciplinary approach to the Cultural Routes within the Danube Region; as well as

  • **capacity-building projects** supporting co-operation with partner states in the field of higher education and young people.

---

248. Council of Europe (2019), Cultural Routes presented at the world's biggest tourism fair in Berlin, 10 March, www.coe.int/en/web/cultural-routes/-/cultural-routes-presented-at-the-world-s-biggest-tourism-fair-in-berlin

► Regular meetings are essential for the co-ordination, maintenance and sustainability of the Cultural Route, not only for board members but also more importantly for voluntary participants.

► The main challenge from a regional perspective is the enormous heterogeneity and differences within the region. It is crucial that cohesion and competitiveness are improved through co-operation.

► Developing tourism in the Danube Region under the common regional brand will contribute to connecting the region.

► Making the programme of the Cultural Routes more visible among the general public and authorities would enable the Cultural Routes to have a greater impact, as would drafting an open database identifying institutions within the field of the Cultural Routes and cultural heritage. The availability of such a database would further encourage partnerships.

► Co-operation and cross-promotion should be facilitated between all the Cultural Routes in the Danube Region. There should be a network platform between all the existing Cultural Routes of the Danube Region with the aim of a joint promotion of all the existing Cultural Routes. Visibility can be highlighted using media in all national, local and regional territories where the Cultural Routes have their local, national or transnational operative seat. Wider advertising of the Cultural Routes and more public-private partnerships are needed.

► The Cultural Route has to have a clear management structure which identifies the tourism-cultural product and knows how to create it. The value of this product relates to developing complex tourist products on the principle of special interest tourism.

Answers to needs

► Actively sharing good practice between regions could speed the achievement of a successful tourism industry.

► Recurring events represent a high-level marketing instrument for the public recognition of the Cultural Route and provide better possibilities for finding various companies as future sponsors and stakeholders.

► Consistent accessibility for visitors in terms of the sights/routes and websites must be a fundamental requirement (signposting).

► Single projects and activities should be interlinked; based on the results, new joint initiatives can be developed at the macro-regional level.

► Strengthen the use of available tools and instruments such as labelled Cultural Routes, single projects on a smaller scale, thematic networks, working groups, seminars, workshops, project clusters, etc.

Conclusions

Throughout most of the 20th century, culture and tourism have been viewed as separate aspects of tourist destinations. This, however, gradually changed as the role of cultural assets in attracting tourists and making destinations unique became more obvious, thus making "cultural tourism" a major source of economic development for many destinations. In this regard, the EUSDR, under Priority Area 3 "To promote culture, tourism and people to people contacts", set such ambitious targets as the development of a Danube brand for the entire region and the development of new and support for existing Cultural Routes in the Danube Region.

According to the UNWTO research, international tourism accounts for 6% of the EU's overall export revenue and 22% of services exports.

All projections point to a continuation of this trend in the future, but alongside changes in the manner in which people travel, the characteristics and motivations of tourists in terms of the type of tourist products are becoming more diversified and sophisticated and demanding. The cultural tourism market is estimated at around 40% of the total international tourism market, so it can be concluded that there is significant scope for the Cultural Routes to become a recognisable, self-sustainable complex tourist product with a future perspective for development.

At present, 25 Cultural Routes pass through the Danube macro-region, of which 14 are present in at least three countries of the EUSDR. This provides a strong basis for developing and strengthening the recognition of the Danube Region, as well as all the Cultural Routes within it. However, the situation observed from the present research is varied and unstable in terms of the impact of the Cultural Routes within individual countries of the macro-region. We can conclude that all the analysed Cultural Routes show good activity in the area of cultural co-operation and social cohesion (as visible through the analysed activities of individual routes).

In the context of increasing economic activity, the assistance and advice of experts is needed, as well as adopting and implementing principles of tourist destination management. In terms of economic impacts, we do not mean to imply potential but highlight measurable economic impacts.

Something that is missing at the level of tracking cultural tourism as well as the Cultural Routes is statistics relating to visitors and their characteristics, motives, total consumption, etc. Such data is lacking or limited, and results for different countries are not comparable. This might be a reason why stronger economic engagement is impeded. Although individual routes show good results and examples of co-operation with the tourism industry, most do not implement such activities or do so only superficially. This can be explained by the variety of structures, Cultural Routes' themes and the scope of their relation to the tourism sector as well as the manner of managing the Cultural Route.

A good recommendation would be for each Cultural Route to strengthen its organisational structure and manner of managing and tracking activities of the Cultural Route in all countries of the macro-region. Stronger co-operation with the tourism sector is imperative for realising economic impacts for local communities. In order to achieve this, it is necessary to encourage the development of special interest tourism (rural tourism, oenotourism (wine and gastro tourism), routes and tourist agencies (DMCs)) as well as creating networks of creative cultural industries with the aim of diversifying products.

In order to achieve all of this, it is necessary to look at the wider context: the support of national policies relating to tourism as well as other policies, greater support and promotion of national tourist organisations, creating a brand for the macro-region, recognisability/identification/acceptance at the local, regional and national levels, as well as strengthening the "Cultural Routes" brand.

In accordance with these conclusions and the recommendations given within the research paper, Routes4U, the project that was launched within the framework of the joint programme between the Council of Europe (Directorate General Democracy) and the European Union (European Commission – DG REGIO), shows that strengthening the regional development of the Danube Region through the Cultural Routes has a good potential for development, but concrete results are still awaited. The programme of activities and platform offered by this project will positively impact future sustainable development of all the Cultural Routes.

Bibliography

Beeton S. (2006). Community development through tourism. Collingwood, Australia: Landlinks Press.

Centre for European Economic Research GmbH (ZEW) Mannheim; Socio-economic Assessment of the Danube Region: State of the Region, Challenges and Strategy Development, Final Report Part I – Update, 2015; http://ftp.zew.de/pub/zewdocs/gutachten/DanubeRegionFinalReportPartI_Update2015.pdf

Cohen E. (1988), "*Authenticity and commoditization in tourism*", Annals of Tourism Research, Volume 15, Number 3

Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society. https://rm.coe.int/1680083746

Council of Europe (2019), Roadmap for the Danube Region: strengthening regional development through the Cultural Routes of the Council of Europe, https://rm.coe.int/168094b571

Council of Europe Cultural Routes website www.coe.int/en/web/cultural-routes/by-theme

Council of Europe: The Faro Convention Action Plan, Handbook 2018-2019, https://rm.coe.int/faro-convention-action-plan-handbook-2018-2019/168079029c

Council of the European Union (2020), Action Plan replacing Staff Working Document SEC(2010) 1489 final accompanying the European Union Strategy for the Danube Region, SWD(2020) 59 final, 8 April, https://data.consilium.europa.eu/doc/document/ST-7252-2020-INIT/en/pdf

European Commission (2010), Action Plan, Accompanying document to the European Union Strategy for the Danube Region, Commission Staff Working Document, SEC(2010)1489 final, Brussels, 8 December, http://ec.europa.eu/regional_policy/sources/docoffic/official/communic/danube/action_plan_danube.pdf

European Commission (2010): Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for Danube Region. COM(2010) 715 final, Brussels, 8 December, https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A52010DC0715

Flood M. "Humanism and Culture" http://humanistlife.org.uk/2014/06/16/humanism-and-culture/

Goodwin H., and Santilli R. (2009). Community-Based Tourism: a success? ICRT y GTZ. http://www.haroldgoodwin.info/uploads/CBTaSuccessPubpdf.pdf

Greffe, Xavier (2003) "La gestion du patrimoine culturel", Paris, Anthropos, 1999.

Greffe, Xavier (2003) "La valorisation économique du patrimoine", Paris, la Documentation francaise

Klein, Reinhard (2001). *Public Policies and Cultural Tourism: EU activities*. The 1st Conference on Cultural Tourism: Economy and Values in the 21st Century. Barcelona, 29-31 March 2001

MacCannell, D. (1973) "Staged Authenticity: Arrangements of Social Space in Tourist Settings", American Journal of Sociology Volume 79, No (3)

MacCannell, D. (1976) "The Tourist, a New Theory of the Leisure Class", New York: Shocken

OECD: Tourism and the Creative Economy, OECD Tourism Studies, OECD Publishing. https://read.oecd-ilibrary.org/industry-and-services/tourism-and-the-creative-economy_9789264207875-en#page3

Ramírez Hernández, O.I. (2019). Methodological proposal for the emergence of touristic projects of the local community. Retos Journal of Administration Sciences and Economics, 9(17), 125-141. https://doi.org/10.17163/ret.n17.2019.08

Richards, G. „Culture, Cultural Tourism and Identity", paper presented at Conference on Sustainable Tourism Development in the Wadden Sea Region, Stade, Germany, November 1999. https://www.academia.edu/5129674/Culture_Cultural_Tourism_and_Identity

Richards, G. (2018) Cultural Tourism: A review of recent research and trends, Journal of Hospitality and Tourism Management, Volume 36

Richards, G. : "Dimensions of cultural consumption among tourists: Multiple correspondence analysis", https://www.researchgate.net/publication/257087425_Dimensions_of_cultural_consumption_among_tourists_Multiple_correspondence_analysis (06.05.2019.)

Routes4U: Fostering regional development through transnational cultural routes, heritage policies and practices in the four EU macro-regions, *BACKGROUND INFORMATION as of May 2018*, www.coe.int/routes4u4

World Tourism Organization (2015), „Global report on cultural routes and itineraries", Madrid

World Tourism Organization (2019), Handbook on Tourism Destination Branding

World Tourism Organization (2019), EU Tourism Trends (2018), https://www.e-unwto.org/doi/pdf/10.18111/9789284419470

World Tourism Organization (2019), Tourism Highlights 2018, https://www.e-unwto.org/doi/pdf/10.18111/9789284419876,

List of abbreviations

AEPJ	European Association for the Preservation and Promotion of Jewish Culture and Heritage
AIR	Adriatic and Ionian Region
ASCE	Association of Significant Cemeteries of Europe
BSR	Baltic Sea Region
DG REGIO	Directorate-General for Regional and Urban Policy, European Commission
DMC	Destination management company
DR	Danube Region
EEA	European Economic Area
EHTTA	European Historic Thermal Towns Association
EICR	European Institute of Cultural Routes
EPA on Cultural Routes	Enlarged Partial Agreement on Cultural Routes
ERIH	European Route of Industrial Heritage
EU	European Union
EUSAIR	European Union Strategy for the Adriatic and 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
EV	Economic value
GDP	Gross Domestic Product
GR	Overall revenue
ICOMOS	International Council on Monuments and Sites
ICT	Information and communications technologies
LCD	Local cultural district
MSMEs	Ministry of Micro, Small & Medium Enterprises
NGO	Non-governmental organisation
OTA	Online travel agents, tour operators, travel agencies, etc.
SMEs	Small and medium-sized enterprises
STPs	Sustainable tourism products
TVC	Territory value chain
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
VAI	Value-added impact

Council of Europe
Directorate General Democracy
F-67075 Strasbourg

Enlarged Partial Agreement on Cultural
Routes – Council of Europe
European Institute of Cultural Routes
28 rue Münster
L-2160 Luxembourg
Tel. +352 24 12 50

Routes4U
Cultural Routes of the
Council of Europe in the | Adriatic-Ionian, Alpine, Baltic Sea
and Danube macro-regions

www.coe.int/routes4u

ENG

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

Routes4U Project

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