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IMPACTOUR
IMproving Sustainable Development Policies and
PrActices to assess, diversify and foster Cultural
TOURism in European regions and areas



D1.2 - Report on policies, governance and business models used to promote Cultural Tourism

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Abstract

This deliverable analyses the policies, government strategies and business models that have been developed in recent times to promote Cultural Tourism taking into account various aspects of sustainability. The analysis is carried out using four reference categories: governance strategies, local stakeholders' engagement, diversification and marketing strategies, and investment and business models. It focuses on Cultural Tourism social and more intangible aspects. The report is based on a review of the literature and the analysis of case studies and information obtained from the pilots. The Deliverable concludes with the main target domains and a proposal of indicators associated to them.

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Project Partners



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Executive Summary

Cultural Tourism in today's society is an increasing source of resources with which to promote social, economic and cultural development in a large number of territories. It is an ever-expanding reality, especially in Europe, thanks to the large amount of cultural heritage within the countries that make up the EU. With the aim of promoting a sustainable approach to activities related to Cultural Tourism, and following the line of the previous deliverable (D1.1, [1]), this document focuses on the initial holistic approach to the social, cultural, environmental and management areas in a tourism destination, and also its cultural and heritage resources. In this way, it seeks to generate an introductory framework, together with the rest of the deliverables of the first work package of the research project [2], [3], bringing us closer to the reality of Cultural Tourism in different types of tourism destinations. As a result, it will be possible to establish the necessary theoretical and practical foundations to develop a correct methodology according to the IMPACTOUR model in the following work phases.

Specifically, this text focuses on four fundamental areas of study to be aware of when studying Cultural Tourism in a destination: governance strategies, local stakeholders' engagement, diversification and marketing strategies and business models and investments. To this end, a detailed literature review was carried out to provide the necessary knowledge and the most relevant key ideas on which to build the rest of the work. In particular, we seek to detect examples of success stories and good practices in different types of Cultural Tourism destinations in different countries around the world. In this way, real examples are given to bring the theoretical approaches in each of the four main study blocks closer to each other in a practical way, trying to address and giving rise to the great variety of existing cases. In short, the aim is to answer the question: *How do we make our Cultural Heritage a source of community belonging and a cultural tourism destination?*

In order to work in a common field based on internationally shared references, the deliverable is based on the most relevant Sustainable Development Goals (SDGs) for research within the United Nations 2030 Agenda. Moreover, the indications of relevant international bodies such as ICOMOS and UNESCO have also been taken into account, especially in the study and consideration of the impact of CT on cultural heritage itself, as a fundamental resource in this type of tourism. In addition, the use of previous reference tools such as the European Tourism Indicators System (ETIS) approved by the European Commission, serve to establish some reference points on which to build improvements in the area of Cultural Tourism. In other words, it is within this global scale that we are considering: *How can we conceive global strategies that can both transcend the economic dimension of Cultural Tourism and be respectful to SDGs and local communities, including further criteria such as social, cultural or environmental dimensions?*

In the Deliverable we research the relationship between culture and tourism and the means to develop it in a sustainable way. Furthermore, for this research, an expert group consultation was held to give advice about the main objectives in a sustainable cultural tourism policy. The following list summarises the result, presenting the different items by order of importance:

- Integrated approaches to tourism and culture.
- Increasing community empowerment and inclusion.

- Developing and supporting creative industries.
- Developing better ways of measuring Cultural Tourism.
- Promoting cultural identity and history.
- Providing funding for cultural preservation.
- Diversification of destinations and activities.
- Promoting cross-cultural understanding.
- Promoting new cultural and tourist products.
- Developing new cultural routes.
- Standardised regulations for Cultural Tourism.
- Support given by the use of new technologies.
- Sustainable global management at destinations.

Therefore, with the focus set on these objectives some of the main target domains can be identified in order to reference good practices in Cultural Tourism and to explore literature in a structured way, thus providing guidance in the process of elaboration of the IMPACTOUR tool for its further implementation.

Once the theoretical reference framework on which to build the work was established, fifteen pilot destinations were strategically selected for their tourist, cultural and territorial conditions, through the criteria of IMPACTOUR, and by means of a survey carried out in order to collect specific information to be compared according to the state of the art. In this way and after pooling the information obtained, detailed analysis and critical discussion, as well as reliable results can be acquired, bringing together the theoretical and practical experience of the entire work process.

Based on the whole information search process, and endorsed by several institutions of international character and repercussion in the world of Cultural Tourism, such as the United Nations, ICOMOS or World Tourism Organization (UNWTO), the general benefits obtained in a well-managed territory through Cultural Tourism as an engine for development are recognised. Apart from economic performance, it is essential to consider at present the sustainable use of the heritage and natural resources in an area, for their correct conservation and preservation. In the same way, the whole planning process must include local society as beneficiaries of the tourist and cultural use of the destination, thanks to the participation of local stakeholders, the design of business models adapted to the needs of each case and a correct diversification of value through marketing strategies.

Finally, due to the exceptional global pandemic situation in which we are working, the reality of Covid-19 forces us to reflect on how these new conditions can affect the area of Cultural Tourism and the sustainable development of the territories associated with cultural tourism destinations. In order to do so, it is necessary to understand these changes as a situation of opportunity towards transformation and openness to new horizons; that is to say, *how can we use this as an opportunity to promote local appreciation of culture and developing local tourism?* To this end, a series of relevant examples of good practice have been selected, despite being quite recent, with the aim of adapting, as far as possible, Cultural Tourism to different case studies: city tourism/large metropolitan areas, sun and beach/leisure tourism or rural and inland tourism.

Table of Contents

0	Introduction.....	1
0.1	IMPACTOUR Project Overview	1
0.2	Deliverable Purpose and Scope	1
0.3	Target Audience	3
0.4	Document Structure.....	3
0.5	Document Status	3
1	Research Methodology	4
1.1	First brief review (D1.1)	4
1.2	Literature review	4
1.3	Pilots questionnaire design.....	4
1.4	Specialized literature research.....	5
1.5	Partners survey (approach towards cases)	6
1.6	Summary Excel table analysis.....	6
1.7	Conclusions	7
2	Insight between sustainable development and indicators systems.....	8
2.1	Sustainability and Sustainable Development Goals.....	8
2.1.1	Main concepts and strategies. Previous information	8
2.1.2	The SDGs for 2030 adapted to IMPACTOUR project	9
2.1.3	Conclusions: SDGs adapted to the IMPACTOUR project.....	12
2.2	European Tourism Indicators System.....	12
2.2.1	ETIS adapted to the IMPACTOUR project	12
2.3	Impacts of Cultural Tourism on Cultural Heritage resources	13
2.4	Tourist carrying capacity	17
3	Foundations of Sustainable Tourism Governance	20
3.1	Governance strategies.....	20
3.1.1	Identification of synergies between culture and CT. Filling the gap.....	22
3.1.2	Measurement	24
3.1.3	Cultural Heritage	25
3.1.4	Sustainability	29
3.1.5	Citizens participation practices and procedures	30
3.1.6	Accessibility.....	32
3.2	Local stakeholders engagement.....	35
3.2.1	Promotion policies involving actors and local communities	35

3.2.2	Public-Private Partnerships	36
3.2.3	Collaboration between different levels of government/governance	38
3.2.4	The role of technology	39
3.2.5	Barriers to success	40
3.2.6	Conclusions	41
3.3	Diversification and marketing strategies	42
3.3.1	Outcomes to Cultural Heritage, community and tourism (diversify)	42
3.3.2	Achieving sustainable Cultural Tourism actions/plans	44
3.3.3	Smart management of the destination (Innovation in marketing)	44
3.3.4	Cross-border marketing	45
3.4	Business models and investments	47
3.4.1	Definition of business model	47
3.4.2	“Value” characterisation	48
3.4.3	Typology and innovation	49
3.4.4	Evaluation framework for business models in CT sector	53
4	Discussions and Conclusions	55
4.1	Introductions to the pilots	55
4.2	Survey Analysis	57
4.3	Covid-19 actions & proposals	59
4.4	Final conclusions	64
	Annex A: List of Acronyms/Abbreviations	68
	Annex B: References	70

List of Figures

Figure 0.1 – Relations between WP1-WP4 in IMPACTOUR (fragment)	2
Figure 2.1 – Sustainable Development Goals 2030, Summary Table [6]	11
Figure 3.1 – Importance of tangible and intangible heritage [21]	21
Figure 3.2 – Three fundamental components of the Strategy for the 21st century. The Agenda 21 for Cultural Heritage [28].....	27
Figure 3.3 – Stakeholders strategy and relations for promoting the culture, based on the Quadruple Helix Innovation models (self-production).....	36
Figure 3.4 – Stakeholders areas of interest in Cultural Heritage site planning, ESRT Programme [56].....	37
Figure 3.5 – Marketing strategies for Cultural Tourism [63]	43
Figure 3.6 – Tourism Marketing Growth Strategies for Greece and Turkey [53].....	46
Figure 3.7 – The business model as part of the strategic change process [68]	48
Figure 3.8 – The business model canvas consists of nine building blocks [69]	49
Figure 3.9 – Possible solutions for revenue models. Distribution rings for digital services based on collection material [68]	52
Figure 4.1 – Gandía destination new adapted logo for 2020 [77]	62
Figure 4.2 – Teruel destination new adapted logo for 2020 [79]	63

List of Tables

Table 3.1 – Recommendations that challenge good governance, promotion of participatory management and inclusive approach to heritage [28].....	288
Table 3.2 – Evaluation framework tourism [67].....	54
Table 4.1 – Overview of IMPACTOUR pilot sites.....	55
Table 4.2 – Summary pilots´ survey analysis - Part 1.....	58
Table 4.3 – Summary pilots´ survey analysis - Part 2.....	59

0 Introduction

0.1 IMPACTOUR Project Overview

IMPACTOUR – IMproving Sustainable Development Policies and PrActices to assess, diversify and foster Cultural TOURism in European regions and areas – is a project funded by the H2020 Framework Programme of the European Commission under Grant Agreement 870747 and conducted from January 2020 until December 2022. It engages 12 partners from 10 European countries with a total budget of 2,971,250.00 euro. Further information can be found at www.impactour.eu.

The main ambition of IMPACTOUR project is to create an innovative and easy-to-use methodology and tool to measure and assess the impact of Cultural Tourism (CT) on European economic and social development and to improve Europe's policies and practices on CT, strengthening its role as a sustainable driving force in the growth and economic development of European regions.

CT has been recognized as one of the drivers of growth, jobs and economic development, as well intercultural understanding and social development in Europe regions and urban areas. However, there is still a knowledge gap on methods to measure different types of CT impacts and to assess multilevel and cross-border strategies, policies and practices contribution to sustainable development. IMPACTOUR proposes to bring together CT-related stakeholders and researchers to achieve new approaches taking advantage of the large amounts of information that confront policy-makers.

By identifying and comparing quantitative/qualitative pan-European information on CT forms and promotion, and by providing quantifiable evidence of CT strategies and their effect on European regions' development and Europeanisation, IMPACTOUR will deliver an innovative methodology and tool (combining data analytics algorithms with artificial intelligence and machine learning strategies) providing CT stakeholders with strategic guidance so that policies and practices on CT can be improved.

IMPACTOUR will encompass a sustainable ecosystem by engaging Cultural Tourism stakeholders and following a participatory approach. IMPACTOUR tools and methods will lead to reinforcing the commitment with Europe CT, increasing citizens sense of belonging, minority cultures valorisation, strengthening of identities and Europeanisation.

IMPACTOUR Methodology will be completed and tested with data coming from 15 Data Information Pilots and the IMPACTOUR tool will be validated in 5 Validation Pilots, with distinct characteristics spread around Europe.

0.2 Deliverable Purpose and Scope

IMPACTOUR addresses sustainable cultural tourism as “integrated management of cultural heritage and tourism activities in conjunction with the local community creating



social, environmental and economic benefits for all stakeholders, to achieve tangible and intangible cultural heritage conservation and sustainable tourism development” [4]. Finding a proper balance between all the aspects of CT have been gaining importance [1].

The focus of Deliverable 1.2 (D1.2) is on governance, policies and business models, or competitiveness studies, such as the stakeholders’ engagement or the marketing strategies and diversification actions, for a proper social development. Cultural Tourism should be used as a strategic planning tool, valuing all the cultural and heritage resources at the destinations, to ensure a future of sustainability and development for the region and its inhabitants. D1.2 focuses on studying how the role of governments, stakeholders and communities can influence and are linked to the implantation of a successful Cultural Tourism plan. Therefore, the impacts across the process involve a huge number of agents that interact with different stages of the project.

As indicated in Figure 0.1, D1.1 [1] has been developed, analysing how cultural tourism can lead to sustainable economic and social development and what kind of key impact assessment frameworks are commonly used to analyse the economic impact of tourism. Deliverables 1.1 and 1.2 complement each other. In addition, D1.3 [2] develops comprehensive understanding regarding suitable methods and data sources to measure the impact of cultural tourism, focusing on rapid developments in the fields of mobile positioning data, World Wide Web data, data on sharing and collaborative economy and passenger data. This way WP1 develops a framework for fostering and forecasting impact of tourism strategies, developed further in WP2 (Comparative assessment of cultural tourism impact), WP3 (Data pilots) and especially in WP4 that is developing IMPACTOUR methodology.

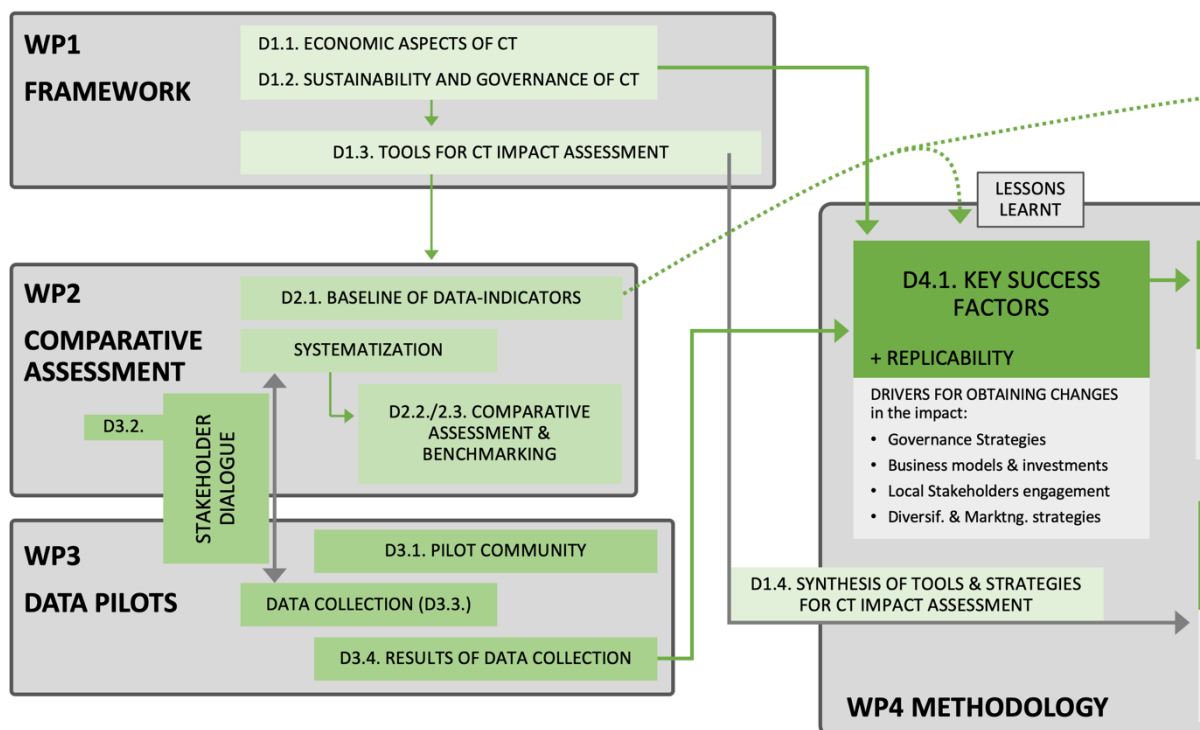


Figure 0.1 – Relations between WP1-WP4 in IMPACTOUR (fragment)

Finally, the report aims to develop insights and practical guidelines regarding the IMPACTOUR methodology and data sources, to be explored further in the project, focusing on indicators that enable comparisons of performance, contributing thus to the development of standards [5].

0.3 Target Audience

The deliverable is public, and its primary target audience is local/regional authorities, tourism boards, and other relevant stakeholders. Also, it might be of wider interest as it is a deep revision of successful examples on governance, policies and business models at different tourist destinations. The document is also aimed at project participants, as it provides recommendations regarding the IMPACTOUR methodology and sustainable development through Cultural Tourism.

0.4 Document Structure

The development of D1.2 has been co-ordinated by CULTUR, a partner in the project IMPACTOUR. CULTUR has been responsible for the overall methodological approach of this deliverable, co-ordinating the input from the academic partners and regional tourism development organisations involved in IMPACTOUR, and in synthesising the material based on all the previous research process done. The lead author has been Joaquín García Álvarez, supported and written up by Héctor M. Aliaga de Miguel and with the collaboration of Mario Tena Marín (all from CULTUR). The authors are grateful to all IMPACTOUR partners and pilots who all contributed to the Deliverable.

This document has the following sections:

- Executive summary
- Section 0: Introduction
- Section 1: Research methodology
- Section 2: Sustainability initial frame - SDG and ETIS
- Section 3: Foundations of Sustainable Tourism Governances
- Section 4: Discussions over pilots 'data gathered and analysed
- Section 5: Final Conclusions

0.5 Document Status

The Deliverable is listed in the Description of Action as “public”. This document has no expected further formal iterations.

1 Research Methodology

The methodological development of D1.2 for IMPACTOUR is presented in the steps shown in the following scheme. Of all of them, section 1.6 includes the most representative work in the document, through a specific and detailed analysis of all the information obtained along the process. Thanks to the summary table, which includes all the work carried out, some very useful conclusions can guide the future steps to be developed.

1.1 First brief review (D1.1)

In the first section of deliverable D1.2, a review of D1.1 is carried out. It includes the preceding tasks described in IMPACTOUR, thus providing a theoretical basis on which to build this document; both completing the research previously developed and avoiding repeated or unnecessary information.

1.2 Literature review

A basic theoretical framework guiding the future work lines throughout the deliverable is defined in order to develop a survey common to all partners and pilots involved in the project. The main phases are:

1.2.1 Main concepts, strategies and previous information: SDGs, ETIS indicators toolkit, sustainable development

Through a literature review in the field of sustainable development, set within the United Nations and the European Union guidelines, a general theoretical framework is defined. It includes the main concepts and overall objectives which will guide future research actions within this deliverable and the entire work package.

1.2.2 Main concepts and previous information: the impact of Cultural Tourism on Cultural Heritage (based on the Review Meeting)

Based on the feedback of the reviewers, a specific bibliographic study is carried out to identify and understand the impact of CT on its main resource: Cultural Heritage, both tangible and intangible. Thanks to the recommendations of international bodies such as ICOMOS and UNESCO, a reference frame can be constructed that must be taken into account throughout the IMPACTOUR activities. Moreover, given its importance, a specific section is dedicated to dealing with carrying capacity issues in tourist destinations.

1.2.3 Main concepts and strategies adapted/related to IMPACTOUR

As a closing section for this chapter, the most relevant concepts obtained through the SDGs and the ETIS studies, as well as the contributions included in the previous analysis of deliverable D1.1, are related to IMPACTOUR work line.

1.3 Pilots questionnaire design

After the establishment of the general framework, based on the previous information review and the guidelines provided by entities such as the UN or the EU, a survey was carried out in order to obtain direct information from the partners and pilots concerned. For this purpose, the following points were established:

1.3.1 Discussion of overall frameworks. Settled common questionnaire features: number of questions, type of answer (description, graphic, multiple choice), etc.

Firstly, the general characteristics of the questionnaire were defined: pilots to which it is addressed (information and validation), information prior to collection, number of questions to be included (total amount for the WP1 and individually for each of the teams involved in deliverables D1.1, D1.2 and D1.3), type of response expected (short text, text to be developed, graphic, in scale, etc.), etc.

1.3.2 Definition of approximately 10/15 question per deliverable, according to its particular topics.

Through collaborative work and active discussion between the partners of the WP1 and the study and bibliography tasks carried out in parallel (*step 1.4.*), it was foreseen that an approximate period of two to three weeks was needed in order to finalize the questionnaire. After that, it would be sent to the pilots that make part of IMPACTOUR (information and validation).

1.4 Specialized literature research

As a continuation of the general basis obtained in Step 1.2, a state of the art - carried out simultaneously with Step 1.3, which is focused on the survey development for the pilots - was built in terms of business models and marketing strategies. In this way, a knowledge and theoretical framework, necessary for future detailed analysis of the answers obtained from the survey, was generated and the following is highlighted:

1.4.1 Active bibliography and references research

In a first step, a search for proper bibliographical information was made (with the advice of the other IMPACTOUR partners), as well as articles of interest and specialised texts on innovative projects, marketing techniques and business models in the field of Cultural Tourism. For better knowledge of the subject, documents are referred to a national level (Spain), international European level, and international world level; as well as cross-border collaboration projects between different countries and regions.

1.4.2 Main concepts definitions, strategies and new information

Thanks to the reading and analysis of the selected texts, the most relevant theoretical and practical concepts regarding marketing strategies and business models can be extracted for the future detailed analysis of the survey.

1.4.3 New concepts and strategies adapted/related to IMPACTOUR

Finally, and based on the innovation/sustainable development projects detected in the field of CT, concepts and proposals were extracted thus helping to frame some of the latest initiatives detected in the IMPACTOUR pilot destinations.

1.5 Partners survey (approach towards cases)

In parallel with the last step of the theoretical framework implementation (2.4.3), the launch, monitoring and collection of data from the survey was carried out. Considering:

1.5.1 Identification of local/regional stakeholders as potential pilot collaborators

Firstly, contacts responsible for each pilot destination and therefore able to complete the survey and obtain relevant information (not always at first hand) had to be detected.

1.5.2 Revision and active communication with the pilots involved

In the second phase, an active communication with the partners involved was carried out, in order to solve the doubts and problems detected. Unfortunately, due to the special and global emergency situation generated by the **COVID-19** pandemic, the initial response period established within *3 to 4 weeks*, had to be extended by one more month because of the difficulties in obtaining the required information by the pilots' destinations. Furthermore, the Covid-19 considerations led us to develop an extra and final chapter named "Covid-19 Actions", including some new strategies for this reality.

1.5.3 Tracking and data collection

Finally, there has been a continuous feedback monitoring from partners. To this end, a dynamic Excel table to gather all the data collected for its global analysis was designed. So, a complete, easy-to-use and future-editable-tool was generated, where all the work developed throughout the deliverable can be quickly and concretely visualised. Its use is explained below.

1.6 Summary Excel table analysis

Finally, and as the **most relevant block of the whole methodology**, the following lines explain step by step the method used in the analysis, synthesis and final concepts obtained thanks to the Excel tool implemented:

1.6.1 General information classification

Firstly, it was necessary to generate a simple visual design that could allow a direct reading of the information. In this way, the information extracted from the survey answers (under the criterion of one answer - one box) was dumped as partners were able to send it; therefore, it is an editable tool completed throughout several stages. Thus, two main criteria are given:

- A box showing the real status of the survey between: completed (1), not completed (0) or in progress (partially).
- A colour code reflecting the four main areas of work (based on the theoretical framework developed) into which the survey is divided. The number of corresponding responses will be associated herein. These are:
 1. **GOVERNANCE STRATEGIES**
 - a. Tourism policies
 - b. Benefits expected (several)
 - c. Sustainable strategies

2. LOCAL STAKEHOLDERS ENGAGEMENT
 - a. Local stakeholders involved
3. DIVERSIFICATION AND MARKETING STRATEGIES
 - a. Innovative diversification
 - b. Cooperation with other regions
4. BUSINESS MODELS AND INVESTEMENTS
 - a. Competitive advantages
 - b. Business models of Cultural Tourism
 - c. Identity enhancement
 - d. Sustainability challenges

1.6.2 First synthesis step

Secondly, through the "tabs" option offered by the Excel tool, and collecting all data in the same document, a new pre-analysis table was made in parallel. In this first step, the **KEY IDEAS** of each of the boxes were summarised, answer by answer. In this way, the particular or unnecessary information from each pilot destination was eliminated, looking only for the common concepts on marketing strategies, business models, government plans, sustainable development or the most representative CT innovation proposals. In addition, as a complementary task, those questions that the partners have not been able to obtain answers for, were highlighted in **RED**, giving thus a quick and visual reading of the empty boxes; subsequently, the most problematic points can be detected when searching for information.

1.6.3 Second synthesis step

Then, thanks to the first filtering process, a table ("tab") was again generated in parallel, and the ideas summarised above were synthesised in **KEY WORDS**. To do this, the boxes belonging to the same row in the Excel table were analysed together (vertical reading), trying to find concepts or words common to the answers obtained with a certain similarity. This way, with a quick and synthesised view, it is possible to know the lines of interest that stand out for each branch of work.

1.6.4 Final word/concept counting

Lastly, a final "tab" with the **COUNT** of the concepts and keywords detected in each of the columns was generated, thus enabling to extract the deliverable conclusions, as a synthesis level. In this way, by maintaining the initial structure in block code by colour shown, it is possible to quickly see the most relevant ideas for all the partners involved in IMPACTOUR H2020, those that have to be taken into account in the future phases of the project.

1.7 Conclusions

Finally, the conclusions chapter reflects an analysis of the entire work process carried out in the deliverable, setting forth the ideas that should be taken into account throughout all the incoming research and each one of the most relevant incoming activities, deliverables and work packages in IMPACTOUR.

2 Insight between sustainable development and indicators systems

The principal aim of this chapter, based on the international criteria of the Sustainable Development Goals (SDGs) [6], is to put together some of the most relevant indicators systems (including different toolkits, categories, classifications, types, etc.) from a diverse number of disciplines that can contribute to the design of sustainable Cultural Tourism policies. Furthermore, it is also taken into consideration the impacts of Cultural Tourism on the Cultural Heritage resources in the destinations and territories, including a carrying capacity. Therefore, it is a brief introduction to settle the principles to build up the whole report on policies, governance and business models.

2.1 Sustainability and Sustainable Development Goals

The IMPACTOUR project is focused on the development of Cultural Tourism destinations (“data pilots”) considering their cultural and natural resources and the tourism activities related to them; covering diverse types of areas and destinations. Moreover, this project has an international character, involving participants from various countries around Europe, all with a common purpose on sustainability and progress. From the outset, the objectives and methodology of the IMPACTOUR project have been conceived to align with and support the UN Social Development Goals and other European and international policy frameworks in the areas of tourism, and urban and regional development. All the development strategies should be framed in mutual, recognised and approved statements, like the SDGs [6], to improve replicability in future steps.

2.1.1 Main concepts and strategies. Previous information

First of all, the objective of defining and settling the main concepts that are going to structure the whole deliverable, starts with the complex term of “*sustainability*”. This concept, related in some way to “*sustainable management*” and “*sustainable tourism*” ideas, has a more and more present role in the 21st century society. However, for a better understanding, we need to have a look back over the last few decades:

2.1.1.1 *The Brundtland report and the three pillars to build sustainability (adopted by the UN at the end of the 20th century)*

The year of 1987 is the date when the word “*sustainability*” gets defined in a global sense in the Brundtland Report by the United Nations [7], explaining this concept as “the ability to meet our present needs without compromising the ability of future generations to meet their own needs while ensuring a balance between economic growth, care for the environment and social welfare”.

Furthermore, the term “sustainable development” was established setting this idea as the main one and referring to the urge of meeting the desired balance between available resources and human needs. In consequence, we need to be conscious that, in one way or another, all human activities are going to make an impact on the environment and, in addition, on our Cultural Heritage. Those are the reasons why, by this research work done by IMPACTOUR, the concept of sustainable development applied on Cultural Tourism should be built up over three major pillars for its better management, known as: **social**

criteria, **economic** criteria and **environmental** criteria. It is exactly with the conjunction of these three terms that we will be able to achieve a sustainable result, more specifically:

- Social Sustainable Development. It is focused on the population stability and its better cohesion.
- Economic Sustainable Development. Relating the cost effectiveness obtained from the other two pillars.
- Environmental Sustainable Development. It is interested in preserving and respecting the surrounding environment.

2.1.1.2. The MDGs: principal goals from 8 to 17 (beginning of the 21st century)

All these questions mentioned during the 80s, have been a fundamental field of study that has been involved in a continuous process of changing and evolution according to new theories, objectives and interests. In particular, about two decades later in the very beginning of the 21st century, the United Nations approved the Millennium Development Goals (MDGs) [8].

Framed in the year 2000, the MDGs were a total number of eight common objectives for the whole world, facing the most urgent challenges when entering the new millennium. In addition, this target was planned to be achieved by the cooperation and compromise of politicians, governance leaders and stakeholder heads from each country involved, in order to work all together against eight major problems for common development; such as: extreme poverty, gender inequality, health issues or environmental sustainability.

2.1.2 The SDGs for 2030 adapted to IMPACTOUR project

Secondly, preserving the previous decades line and continuing the labours of sustainability development already established by the MDGs, a second group of common targets were developed and adopted as the United Nations Sustainable Development Goals (SDGs) in September 2015 [6]. A common period of fifteen years, from 2015 to 2030, was set to achieve the seventeen global objectives, addressing the most pertinent general problems. In addition, to better focus on each of the SDGs, these all have also been divided into smaller and specific actions named “targets”, up to a final number of 169.

Therefore, basing all these works on the previous MDGs [8] and the three pillars for sustainability already mentioned in the Brundtland Report [7], the SDGs offer a latest opportunity to spread the concepts of sustainability to diverse fields of study for the period 2015-2030; always keeping in mind the aim of transforming our world for a better future. Thus, some other topics came on scene to be taken into account for sustainable common and global development, such as water and energy access, new industrialization and infrastructures based on innovation, or the environmental preservation and conservation of oceans and ecosystems. In particular, for the IMPACTOUR project, **Sustainable Development Goal 11** is the most important one; the key goal focused on the resilience and sustainability of our cities and communities in the 21st century.

2.1.2.1. Goal 11 as the main topic selected: “Sustainable cities and communities”

Although at first sight the review of Goal 11 might not seem completely appropriate for the project, due to the diverse particularities for each destination pilot chosen in IMPACTOUR, there is a reflection to understand and justify it. For human society, the territories where we live in can be described, in general terms, as two opposite types of land: high density occupation areas (cities and urban areas) or low density occupation areas (villages and

rural areas). However, these two different classified lands are both used by human beings, becoming essential for their improvement as a society. Therefore, both of them need a proper strategy and an urban/territory plan.

In this case, there are some descriptions in SDG 11 that should be included in this previous chapter for a better understanding of the research process and final conclusions. Specifically, the fact that those places where humans live in make them centre of ideas, commerce, culture, economy, social and production development. In other words, areas where, looking towards the future, an efficient urban/territorial planning is needed to settle the management practices process to better deal with the coming sustainable challenges.

2.1.2.2. The principal targets selected from the SDGs

At this point, the most relevant targets related to the main cultural and sustainable tourism objectives exposed in IMPACTOUR for all the destinations and territories gathered through the data and validation pilots, are those ones focused on (listed from the most relevant for the deliverable):

- 11.4 Cultural and Natural Heritage.
Perceiving the Cultural and Natural Heritage as the main resource for Cultural Tourism activity; strengthening the efforts for its proper protection, safeguard and preservation becomes a major target.
- 11.6 Pollution and waste in the cities/destinations
For this target, the aim to reduce the environmental impact caused as a consequence of Cultural Tourism activity is included. When planning policies and business models attention should be paid to air pollution levels and waste production.
- 11.3 Inclusive and sustainable urbanisation/development
In general terms, it points out the governance, leaders and stakeholders capacity to include a participatory, integrated and sustainable planning along the whole management process; so all different situations and cases will be considered and solved in the best way possible.
- 11.2 Access to public transport
The transport, in any of its different types and scale, is a primary tool to structure and organise both of the categories explained above: territories and cities. Without a proper, safe, affordable, accessible and sustainable communication infrastructure, most of the development activities will not be carried out, including Cultural Tourism.
- Any other target that might be considered/included in the future.

2.1.2.3. Some other relevant SDGs for IMPACTOUR

However, due to the broad range of characteristics that define Cultural Tourism and sustainability, there are some other Sustainable Development Goals (United Nations, 2015) which, in some way or another, also gather some additional relevant targets and objectives to deal with when designing the plan strategy for a pilot destination and the resources surrounding it.



Figure 2.1 – Sustainable Development Goals 2030, Summary Table [6]

- SDG 8: “Decent work and economic growth”.
First of all, we cannot forget that Cultural Tourism and territories development plans are economic activities too, linked to different actual work challenges and goals. Having the right policies for the IMPACTOUR destinations can contribute to achieve gender equality, promote new youth works, reduce unemployment, or protect the labour rights for people and the environment. In particular for our case of study, target 8.9 becomes a reference statement, which literally says:
 - 8.9 Sustainable Tourism. “By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products” [6].
- SDG 9: “Industry innovation and strategy”.
Secondly, for a proper implementation and future replication of all the objectives exposed in IMPACTOUR, infrastructures and technologies might be considered too. Especially in this kind of projects, the small and medium-sized enterprises can be very well enhanced throughout the territories chosen through good governance and business models. Indeed, placing value on research and innovation, which, combined, can also help to achieve global sustainability and resilience.
- SDG 10: “Reduced inequalities”.
Furthermore, linked to gender equality mentioned before (also explained entirely in SDG 5), this section includes all different groups affected by inequality due to: age, disability, sex, ethnicity, origin, religion, socioeconomic status, etc. By adopting proper policies and plans, it will be possible to ensure social, economic and political inclusion; which, in other words, also means a complete representation from all types of voices and needs in the decision-making process and models.
- SDG 12: “Responsible consumption - production”.
Finally, considering that all strategies settled in the IMPACTOUR project are focused on the complete development for different pilots and its surroundings, it seems important to highlight the natural resources too. For example, the resources as part of the particular cultural landscape representing each destination, or all

cultural activities related to nature. Precisely in this case, target number 12.2 becomes a relevant statement:

- 12.2 Natural resources. “By 2030, achieve the sustainable management and efficient use of natural resources” [6]
- Any other target that might be considered/included in the future.

2.1.3 Conclusions: SDGs adapted to the IMPACTOUR project

Finally, considering all the ideas the right management done by the governance and stakeholders can really help to develop a good Cultural Tourism strategy plan; taking into account the preservation and conservation of our Cultural Heritage as well. We cannot forget that Cultural Heritage spread along the cities and territories is indeed the most fundamental resource to promote sustainable Cultural Tourism, so we must protect its integrity for future generations at the same time. Therefore, it becomes essential to promote the adequate tools and toolkits which measure and apply sustainability in the process for the destinations/pilots chosen in IMPACTOUR (alliance and economic spaces/areas, green and local economies, sustainability certifications programmes, etc.); keeping always in mind the community and social benefits.

In other words, it is fundamental to bet for “sustainable tourism” based on our cultural resources facing the real development challenges. So, taking into account the sustainable principles and the three sustainability pillars described above, a strategy plan should be considered to contribute to territorial and community development; meanwhile, all natural, cultural and heritage resources in those areas should be respected, preserved and prized. Therefore, following the lessons learned from some recent initiatives such as the “International Year of Sustainable Tourism for Development, 2017”, this IMPACTOUR project aims to achieve more international visibility for good practice criteria and their future benefits on a global scale. By the year 2030, the deadline for the SDGs, the emerging economic destinations will receive almost the 60% of the new sustainable tourism, a key and fundamental factor to contribute to global sustainability.

2.2 European Tourism Indicators System

The European Tourism Indicator System, known as ETIS, is a recently designed tool to achieve sustainable management in all different types of tourism destinations, according to the 21st century needs and characteristics. Its start-up comes from the European Commission, with the result of a first publication in 2013 [9]. Besides, it is based on constant work regarding to evaluation, testing and revision for its improvement through sustainable management progress. Therefore, looking into the future, a second toolkit was published in 2016 including all the adaptations required [10].

2.2.1 ETIS adapted to the IMPACTOUR project

In conclusion, the ETIS toolkit provides an adapted and alternative sustainable management structure, based on a common methodology for all the pilots involved in IMPACTOUR. Thus, those destinations interested in this project process will be able to make a continuous activity control and global performance supervision, always helped and advised by a multidisciplinary team. In other words, coordinated and elaborated work to design a long term planning for optimal sustainable development.

However, it is easy to highlight how politicians and economic responsible leaders continue to base their tracking and evaluation works on very limited data analysis and statistic results (visitors figures, number of arrivals/departures, satisfaction surveys, etc.). Consequently, most of the relevant information is not being appreciated at the end of the process, and so happens with a large number of topics that are not being understood in a global and complete way. This is where the European Tourism Indicator System gives a real final image, made by the interaction of different areas of study, such as economic, sociocultural and environmental factors: an up-to-date strategy for the responsible entities in matters of sustainable development in the territories and destinations [9], [10].

Moreover, the case of study that deals with the questions between the impact of Cultural Tourism and its influence on the territories development shows an emerging research area of knowledge. Therefore, if all the factors involved along the process are well planned, the impact result among tourism, resources (cultural, natural and heritage) and those territories can be a positive one. So, for all these purposes to be reached, the guidelines given by official organisms to all the participant entities, governance and stakeholders become fundamental funds during the project implementation.

Many of the times, especially when the dialogue between all the actors turns problematic, the final conflict does not derive from the Cultural Tourism sector itself, but so it does from the adaptation lack of all the participants committed; managers and leader. Therefore, it seems essential to recognize the adaptability and evolution features linked to Cultural Tourism activity and to each particular destination, defining its challenges and opportunities. Finally, it is important to point out again the individual values of all the resources needed to accomplish these targets; promoting the conservation and preservation of our resources among the area: Natural and Cultural Heritage. Proper and adequate Cultural Tourism activity can turn into one of the best solutions possible, always looking into the future and progress, for all the pilots areas proposed in IMPACTOUR.

2.3 Impacts of Cultural Tourism on Cultural Heritage resources

Finally in this section, it becomes almost fundamental to analyse how Cultural Heritage is affected by tourist activities. Cultural Heritage is an identifying element of the societies that preserve their past. On the one hand, it is enormously fragile in terms of its sensitivity to alterations, overuse, lack of maintenance due to lack of resources, loss of values due to de-contextualisation, overexploitation, and other risk factors that go beyond the content of the work, its relationship and development.

On the other hand, given that it is one of the main motivations for Cultural Tourism, it is necessary to specifically develop the issues related to its safeguarding and protection in relation to an activity that, if properly managed, can produce benefits on both sides of the equation. However, inadequate management will almost certainly lead to a loss of values or even to their disappearance. The search for this balance is of vital importance if the management of Cultural Heritage and Cultural Tourism is to be approached with any guarantee of success.

In recent years, Cultural Tourism and its derived actions have been increasing in relevance, to the point of establishing itself as a preponderant activity within today's society, whether on an economic, political or social level. For this reason, this activity must be analysed in order to establish a clear direction in its objectives, both in the short and long term. In this way, a better development of the whole community can be obtained,

without endangering the resources and heritage assets in terms of their use, identity and permanence. In spite of this, and in some cases, the exploitation of these cultural assets has fallen into overuse, with consequences such as the displacement of the real owners: the local population.

This is why, as A. Broca Castillo describes in his article, it is necessary to *"discuss the impact of tourism, in the duality of meanings of the phrase, because if, on the one hand, we could consider the alterations and affectations caused by this activity, on the other hand, we would have to establish the social benefits and the economic utilities it yields."* (self-translated) [11]

At the international level, both UNESCO and ICOMOS have established a framework on how to plan different strategies, so that both cultural heritage and tourism benefit from the interactions that take place. Furthermore, risks are minimized too, especially those produced by the development of activities around heritage that negatively alter their relations with the communities that guard them and the survival of the cultural heritage elements.

In the case of ICOMOS, the framework on the interactions between tourism and cultural heritage is foremost set out in the International Charter on Cultural Tourism. *"The Management of Tourism in Significant Heritage Sites (1999)"* [12], highlights the role of tourism as one of the most important means in the field of exchange of values, which is increasingly appreciated for the conservation of nature and culture. It is at the same time an instrument that allows reflecting on the economic issues of Cultural Heritage, in order to use them for its proper conservation, education and dissemination to the local community; it is also a fundamental factor in the development of local, regional and national economies if it is properly managed. All these issues are being taken into consideration and analysed in order to continue working along the same ideas, including the most recent approaches of the 21st century through the draft document of the ICOMOS *"International Charter for Cultural Heritage Tourism 2021: reinforcing cultural heritage protection and community resilience through responsible and sustainable tourism management"* [13].

The first consideration about the spirit that motivates the text, which is none other than the responsibility we have towards the universal values of natural and cultural heritage, since it belongs to all of us, is key. In addition, to provide a framework of reference for what can be considered as natural and cultural heritage, this document makes the following consideration regarding the objectives of management and their implications:

"A fundamental objective of heritage management is to communicate its significance and the need for its conservation to both the host community and visitors. Sensible and well-managed physical, intellectual and/or emotional access to heritage assets, as well as access to cultural development, is both a right and a privilege.

This entails a responsibility to respect the values of the Natural or Cultural Heritage, as well as the interests and heritages of the current host community, indigenous heritage preservationists or holders of historic properties, and an obligation to respect the landscapes and cultures from which the Heritage has developed" [12].

The charter sets out 6 principles to be stated and analysed, which will be complemented one by one below, with some of UNESCO's recommendations on Cultural Tourism:

PRINCIPLE 1: “Since national and international tourism has become one of the most important vehicles for cultural exchange, its preservation should provide responsible and well-managed opportunities for members of the host community, as well as provide visitors with immediate experience and understanding of that community's culture and heritage.” [12]

This principle develops aspects related to the conservation and interpretation of heritage. Both activities should facilitate access and understanding by both indigenous communities and visitors to the cultural values it possesses, contemplating both its more universal and site-specific aspects. The aim is to achieve a high degree of social involvement and thus ensure their survival.

In addition, as indicated by UNESCO when describing tourism as an opportunity and a challenge in heritage sites:

“Tourism is an opportunity of personal growth and constitutes an intense, mostly informal, learning experience, both for the traveller and for the host. Despite the reasons driving it, in fact, tourism is per se a cultural experience and a self-development opportunity for the traveller, who is exposed to different cultural traditions, lifestyles, and worldviews. The host, on his/her side, can share his/her own identity and learn from the foreigner. Tourism promotes mutual understanding and reinforces the sense of belonging to a certain cultural tradition, helps to reduce distances among people and social classes: in this sense, destination and sites and their residents can receive great benefit by an increase in the number of visitors, but also represent a precious resource for tourists [...] This might foster mutual responsibility, creativity and self-esteem, but might also generate tension, when tourism leads to an abuse of spaces, commodification, increase of waste and resource exploitation” [14] (in relation with Principle 2 on the relation between heritage and CT).

PRINCIPLE 2: “The relationship between heritage sites and tourism is a dynamic one and can involve conflicting assessments. This relationship should be managed in a sustainable way for current and future generations.” [12]

Protection and conservation must be an intrinsic part of social, economic, political, cultural, and tourism policies. Cultural and natural heritage are not an ornament but an essential component of the identity of communities [15]. Furthermore, it is understood that the interaction between heritage and tourism is dynamic and subject to tensions, and therefore the search for balance, seeking to maximise the positive aspects and minimise the negative ones, is fundamental. Both the host community and the visitor must have their needs met to the greatest extent possible.

Research and thorough understanding of the meanings and processes are essential for proper management, which must also consider the preservation of authenticity as a priority. Therefore, any intervention must be respectful and careful with the values that comprise the different heritage elements. The impacts that any activity will have must be considered and appropriate thresholds must be established to characterise the site's tolerance to such alterations. These actions should also be subject to a continuous evaluation process that also adapts to social and structural changes.

Furthermore, UNESCO states in terms of conflict that *“the principal threat to heritage sites in terms of visitors' awareness and sustainable development is an inadequate knowledge*

sharing about that heritage and its value for humanity. Tourism interpretation reveals meanings and relationships of heritage to visitors.” [14]

PRINCIPLE 3: “Conservation and tourism planning at Heritage Sites should ensure that the Visitor Experience is worthwhile, satisfying and enjoyable.” [12]

The content developed by heritage conservation and tourism programmes should ensure a quality experience when sharing the history of the heritage resources, with the aim of raising awareness of the importance without detracting from the enjoyment of the visitor and the local population. This experience will be enjoyable by producing the minimum impact and altering as little as possible the essence of the element and the population that hosts it.

Moreover, as indicated by UNESCO when discussing about shared stories in heritage sites:

“Tourism interpretation is the art of telling tourists a good story about world cultural and natural heritage. It is a powerful communication tool for revealing meanings and relationships of heritage to visitors. However, designing tourism interpretation that balances the needs of visitors in today’s experience economy, the conservation of destination and sites, the desire of those who provide such interpretation, and the interest of those who live at the heritage site, is not a simple task. [...] Heritage tourism depends on the story of the site, and on the willingness of people to travel to see, to learn about the heritage, and to experience the site. Interpretation is a powerful communication tool for engaging visitors and disseminating knowledge about heritage” [14].

PRINCIPLE 4: “Host communities and indigenous peoples should be involved in heritage conservation planning and tourism planning.” [12]

The participation of host communities in any action that has an impact on their heritage should be encouraged and pursued in a way that respects the wishes of that community.

Furthermore, UNESCO states in terms of people from local communities involved:

“There are indeed socio-cultural impacts of tourism and tourists’ behaviour in sites that are supposedly managed in a sustainable way. In reality, however, many heritage destinations and sites are not managed in a sustainable manner. Thus, negative socio-cultural impacts become inevitable. Therefore, in the heart of the policy lies a fundamental sustainability principle of community-based and/or community-centered tourism. This concept puts the host community in the center of any tourism planning, development and operational process. It is based on an ideology of socio-economic inclusion of such communities, public participation in decision-making and planning and bottom-up development approach. The relationships between Heritage destinations and Sites, operating as tourist products and the communities living in or around these sites is multifaceted. Thus, their complexity may determine their possible success in pursuing their interests. In recent years, planning, development and management agencies, as well as the academia, raised some serious questions regarding the management of such interrelations. The leading question has been how can we maintain socio-cultural sustainability in such host communities and, at the same time, share heritage cultural assets with cultural tourists?” [14]

PRINCIPLE 5: “Tourism and heritage conservation activities should benefit the host community.” [12]

The redistribution of the benefits both within the community and in the most disadvantaged neighbouring areas is a vehicle for development that must be sought and promoted. Educating people about the values of their heritage and how to pass it on is therefore also essential to ensure its future survival and development.

Additionally, when debating about the tourist economy related to heritage in terms of socio-economic perspectives, UNESCO focuses on the following:

“In today’s multicultural society, with the impact of globalisation and the homogenised and increasingly industrialised landscapes surrounding us, the idea of escaping towards an unspoiled and culturally rich environment for a holiday is ever more attractive. [...] Therefore, preserving places of special interest for future generations and of managing tourism as a global industry, compels both private and public institutions to consider not only preservation of World Heritage sites, but also socio-economic factors – those indicators used to define the relative health and wellbeing of individuals, groups, countries and geographic areas. In particular, The European Tourism Indicator System (ETIS) – a common methodology, provided by the European Commission, towards sustainable destination management, is a tool that can be used to increase the economic benefit that can follow from better management and more sustainable destinations, and be incorporated into marketing and communication plans, as well as informing long-term territorial strategy and policy” [14].

In that way, private and public institutions are included in the discussion, as well as referencing ETIS as a useful tool to manage sustainable cultural tourism to benefit all the actors involved in the management of tourist destinations.

PRINCIPLE 6: “Tourism promotion programmes should protect and enhance natural and cultural heritage features.” [12]

The management of cultural and natural heritage must be done in a way that ensures real expectations and responsible information, protects the authenticity of the site, avoids overcrowding regarding the Tourist Carrying Capacity (to be defined in the next chapter), promotes the redistribution of wealth, and guarantees the cultural identity of the sites and the communities that host them.

Furthermore, UNESCO states:

“There is an important relation between heritage conservation and tourism. Tourism represents both an opportunity and a threat to heritage, thus it is a priority for site managers to equip themselves with a strategic plan able to combine needs and requests of different stakeholders, while at the same time preserving the site” [14].

2.4 Tourist carrying capacity

To complete the previous section, this last sub-chapter opens up a final point on which to summarise some general aspects regarding the use of tourism and heritage resources, as it is also important to talk about the Tourist Carrying Capacity of destinations (TCC), an overload in the tourist use of the Cultural Heritage of a destination.

In fact, the TCC at a destination can be defined through a number of concepts or measurements of specific carrying capacities, so that within the final set, tolerable limits can be determined for a tourist destination or a territory, in order to protect and safeguard it through a best practices strategy or management plans [16,17]. Therefore, these individual concepts have to be listed in order to be taken into account throughout the whole process, as data to complement the work on the spatial or infrastructure dimensions. Nevertheless, there is an issue: the diversity of factors or elements to be included varies according to expert opinion in understanding TCC; fortunately, they broadly follow similar categorisation ideas, which makes them easier to compare. As a first example, the studies by López and López [18] elaborate a proposal of more specific types of tourism carrying capacities, up to a total of seven dimensions, namely ecological, urban, economic, cultural, institutional, and psychological, distinguishing between resident-centred and visitor-oriented. Among them, the most important ones for the IMPACTOUR project and for the research are described below:

- **Urban Carrying Capacity.** It is defined as the maximum value of use by tourism that allows maintaining a state of equilibrium within the urban area of historical, tourist or heritage interest, i.e. an environment managed by urban planning and largely composed of infrastructure and public and private facilities [19].
- **Cultural Carrying Capacity.** This refers to the maximum level of use by tourism activities that allows the traditions and customs of the area to be developed in harmony, and without suffering any deterioration or modification; in other words, a good capacity for the development and expression of the historical, artistic and cultural heritage of the destination [19].
- **The Psychological Carrying Capacity of the resident.** This relates to the maximum level of acceptance or tolerance by the local inhabitants of the number of incoming travellers, thus maintaining a state of well-being in social and psychological terms within the daily life of the local people [19].
- **The Psychological Carrying Capacity of the tourist.** It is expressed as the minimum value in terms of satisfaction and trip fulfilment for visitors, making the destination maintain a level of quality in the services offered in order to maintain its attractiveness compared to other tourist sites [19].

Secondly, to complete this previous classification, it is worth noting the point of view provided by Navarro [20]. Navarro reviews a number of different proposals, which give the final list of TCC components analysed an interesting synthesis. In this case, the different dimensions with which to define tourist carrying capacity are six: ecological, basic or infrastructural, physical, economic, and social, with the last one having two versions, depending on whether it is understood from the perception of the resident or from the perception of the tourist. Once again, only those with a greater degree of connection to the research are listed in detail below:

- **Basic or Infrastructure Carrying Capacity.** This takes into account the threshold value that a service or infrastructure can withstand while maintaining the recommended standard of quality and urban/territorial support [20]. This group includes the impacts on the environment caused by the development of roads, constructions, or the growth of new neighbourhoods, among others. As it can be seen, this factor can be related, above all, to the impact of tourism on the development of a territory.

- **Physical Carrying Capacity.** It is defined through the relationship between the available space (building, urban, square, city, and so on) and the number of people occupying it, mostly tourists [20]. For this research, it turns out to be one of the most relevant ones.
- **Social Carrying Capacity of the resident.** This is stated as the maximum level that the inhabitants of the tourist destination can tolerate in an acceptable way, without tourism causing conflicts/stressful situations arising from possible difficulties or problems in carrying out the functions of daily life [20].
- **Social Carrying Capacity of the Tourist.** Being somewhat different from the previous study, this category refers to the variation in the satisfaction of tourists when visiting the destination, according to which they will design their next trip (either repeating the same place, looking for another with similar conditions, or one with completely different characteristics). It is important to pay attention to the threshold value, because if it is exceeded, visitors do not feel comfortable or welcome, and it is usually connected to the values of saturation in infrastructures, services, resources, and so on [20].

3 Foundations of Sustainable Tourism Governance

The following sections develop, through a structured review of the existing literature on the subject, the analysis of the government strategies, the stakeholder engagement, the diversification of the marketing strategies and the business and investment models that can be taken as a reference to deepen the design of the evaluation and consultancy tool object of the IMPACTOUR project. This work is mainly supported on the “Tourism and Culture Synergies” elaborated by the UNWTO in 2018 [21], to study the relationship between culture and tourism according to the criteria for sustainable development through sustainable Cultural Tourism policies.

3.1 Governance strategies

As described in the excellence part of the project proposal, “As Cultural Tourism development or its absence are often related to governance models, special attention will be given to knowledge generation on the operationality and consequences of policies and practices that promote and develop Cultural Tourism, evaluating their influences and effects on tourism flows and destinations, as well as on good practice aiming at encouraging a culture-based approach rather than a tourism led approach”.

Governance strategies are the frameworks within which certain social, economic and environmental policies move to achieve the best development of the societies in which they are implemented. These frameworks range from the most general, supranational, national, to the most specific, regional, or local. Another spectrum of analysis relates to the areas of specialisation of the subject in question, tourism, agriculture, employment, etc. These are complex strategies, which relate to and interact between different areas of operation in such a way as to have an impact on each other.

As we focus the debate on those that are object of IMPACTOUR project, we will analyse here those related to tourism, and more specifically Cultural Tourism at the supranational, national, regional and local levels. The supranational and national strategies give rise to the main branches from which the rest emerge, which are applied in cascade on the different lower levels. It is generally a top down approach, although we will see in some moments a bottom-up approach, where civil society is the one to push governments to make changes towards more sustainable and efficient Cultural Tourism.

Government tourism strategies in the framework of this project can be, therefore, defined as those actions of establishment of strategies, criteria, rules and policies that delimit the different frameworks of improvement and investment at different levels in tourism development. They mark the path to follow in order to achieve sustainable and quality tourism flows. The capacity of these strategies to identify and align the different stakeholders involved around common objectives is decisive for their success. It is also necessary to consider ways to measure the impacts of these policies, in order to assess the correctness of the actions implemented.

Within the strategies of the tourism sector, we will focus especially on those that refer to Cultural Tourism, the objective of our project. In the previous deliverable, sufficient mention has been made of the meaning of Cultural Tourism and its social and economic implications, so we will not elaborate further in this section. We do refer to those institutions, which have developed strategic documents in the field of culture, and its links and synergies with tourism, as they are considered to be a key aspect which transcends

the economic variable, entering into the cultural, social and identity aspects which, by definition, must be considered in any planning process undertaken to improve life of citizens.

In any case, we will try to establish some homogeneous areas of knowledge in the field of Cultural Tourism in order to be more specific when identifying actions and policies in different areas.

According to the survey carried out by UNWTO between November 2015 and January 2016 there was a consensus on classifying Cultural Tourism into four categories, tangible heritage, intangible heritage, other contemporary cultures and creative industries, and other [21].

Importance of tangible and intangible heritage and contemporary culture resources, Member States responses (%)

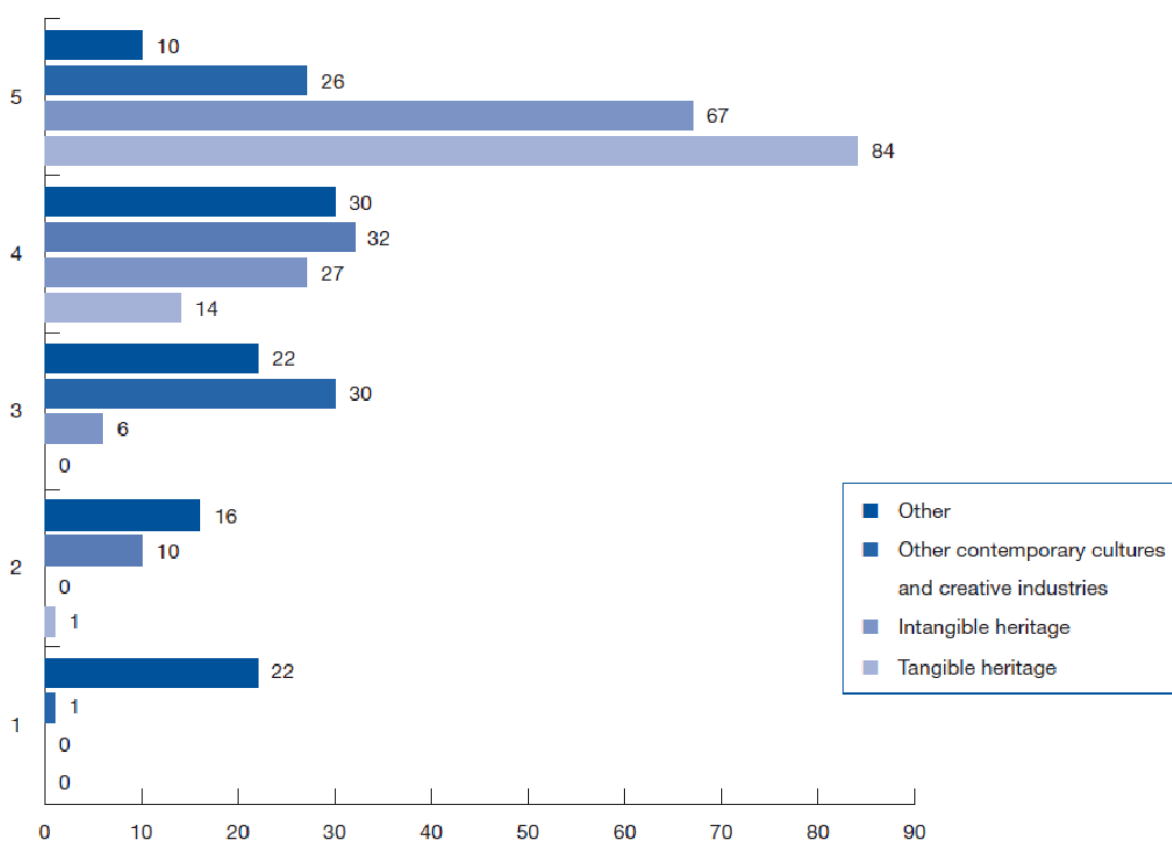


Figure 3.1 – Importance of tangible and intangible heritage [21]

Each category can handle several items as described

- Tangible heritage: national and world heritage sites, monuments, historic places and buildings, underwater archaeology.
- Intangible heritage: craftsmanship, gastronomy, traditional festivals, traditional music, oral traditions, religion.
- Other contemporary cultures and creative industries: film, performing arts, design, fashion, new media.
- Other: sports, education, health, shopping.

The study also reveals that tangible heritage is considered one of the most valuable assets when talking about CT and culture resources, over the rest of the categories. In their conclusions the report states

“It is to be noted that during the Twenty-second session of the UNWTO General Assembly in Chengdu, China (11 to 16 September 2017), the following definition for ‘Cultural Tourism’ was adopted:

Cultural tourism is 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.

These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.” [22]

Currently, tangible and intangible heritage represent the core of “Cultural Tourism” supply. Almost all UNWTO Member States see tangible and intangible heritage as part of Cultural Tourism. In addition, a sizable majority also recognize contemporary culture as providing Cultural Tourism resources. In terms of importance, tangible heritage was rated as most important, followed closely by intangible culture. Contemporary culture was seen as slightly less important.

However, there are now significant cultural changes taking place that are extending tourism consumption to new areas, marking a shift away from tangible heritage to intangible heritage and contemporary culture and creativity. This trend provides new opportunities for countries to utilise a wider range of resources to attract tourists, but it also creates new challenges of experience development, marketing and management. The culturally specific nature of these experiences also needs to be recognized, as the experiences are related both to the culture of the destination (presentation and interpretation) and to the culture of visitors.” [21]

The report establishes an interesting reflection about the importance of considering culture as a fundamental element for the overall tourism experience and not only as an element to attract tourists. It emphasises the importance of measuring and evaluating the destinations of Cultural Tourism in the interior and the day visitors, who have been little considered so far.

In fact, with the current Coronavirus crisis, the expectations of tourism agents are centred on the internal markets, since the borders have remained closed and trust between countries needs to be re-established and the period of time in which this may occur is difficult to estimate.

3.1.1 Identification of synergies between culture and CT. Filling the gap

Filling the gap between cultural and tourism policies is an issue underlined by many studies, and until the present moment it has not been fully achieved, mainly because of the different historical and administrative background separating the two systems. In the case of Italy, the culture of “conservation” that has rightly defined the cultural heritage system since it came under public administration has resulted in its autonomous and separate management through bodies known as “superintendencies”, which cannot now

be integrated into the governance of local tourism systems despite the great progress and growth of a culture exalting cultural heritage [23].

The relationship between culture and tourism appears to be a very complex one. In addition to understanding the very different motivations and needs of the tourism and culture sectors, policymakers also have to be aware of the wide range of impacts and effects that can be created by linking tourism and culture. They also have to deal with a very wide range of stakeholders, varying considerably in terms of scale, power and legitimacy [21].

Case of study 1: The case of Montenegro

One of the strategies for reducing the apparent differences between the tourism and cultural sectors is to emphasize the growing convergence between tourists, visitors, local residents and other groups. As the policy documentation developed in their Tourism Development Strategy to 2020, Montenegro points out, regarding to Cultural and Religious Tourism:

“Along with educational tourism, cultural tourism is no longer a minority interest: culture and education are tourism boom sectors. Four principles apply when planning cultural tourism:

1. The products must be designed for locals and tourists. This makes the products offered to tourists more authentic, but it also raises their capacity utilization;
2. Cultural Tourism should impart specifically local, genuine experience – culture should be a live event at the holiday location;
3. To preserve cultural resources in the long run, they must be put to sustainable use but they must also be organized to meet environmental and social standards;
4. Products in cultural tourism must stand out for their high degree of expertise, meticulousness and imaginativeness.” [24]

Case of study 2: The case of Croatia

The country is implementing a Tourism Strategy in which they have deployed the Action Plan for the Development of Cultural Tourism. The aim is to establish a common development vision and agree on actions with the main stakeholders in the development of cultural tourism in Croatia. In addition, because the development of Cultural Tourism is based on joint work and cooperation of cultural and tourism sector, the goal is to establish a Strategic and Operational Framework for Action with shared determinants from the field of culture and in the field of tourism. For Croatia, the relevant Cultural Tourism products defined in the Tourism Development Strategy of the Republic of Croatia by 2020 include: city tourism, heritage tourism, tourism events, creative tourism and religious tourism. [25]

The main idea under the identification of synergies between culture and tourism is that they are complementary subjects, so there are connections that can generate mutual benefits.

The specific actions suggested in order to support tourism and cultural partnership are monitoring results and policy implementation. Also setting shared goals was considered

important, indicating that once information on the development of Cultural Tourism is available it is necessary to agree on the future direction of policy with stakeholders.

Involvement of stakeholders is one of the major challenges to face in terms of policies; especially when aligning objectives between groups of stakeholders. Among these groups we can identify some of the most important ones: tourists, the cultural sector and local communities. This point will be discussed further in section 4.2.

3.1.2 Measurement

In order to design consistent, reliable and sustainable government policies, it is necessary to have in-depth knowledge of the subject matter. Knowledge is built upon data that can be collected, understood, interpreted and assessed.

Henceforth, the first task is to define the fields of knowledge that are necessary to establish the right policies for each territory, the kind of data, qualitative and quantitative, and the relations between both of them.

Regarding to sustainability, it is essential to work on an integrated measurement model for the destination that clearly identifies the dimensions, and hence the indicators, necessary for sustainability modelling. Most of the work being done to develop sustainability, such as values and factors of resilience, relates to environmental and social dimensions. However, these are not integrated as indicators of economic development, which continue to be the main indicators in terms of growth. As we have seen, despite the integrated models and regardless of the number of dimensions identified and the level of disaggregation established for their conceptualisation, it is important to advance towards a balanced measurement of all elements and to seek balanced priorities between local communities and tourists, without giving the economic dimension more importance than any other factor. Therefore, there is a clear need for measuring and monitoring systems, not only in order to manage and solve different problems but also to anticipate and plan tourism activity in the territory, i.e., as useful tools for decision making [26].

Case of study 3: Segóbriga, the measurement of Satisfaction in Sustainable Tourism. A Cultural Heritage Site in Spain

An ANOVA analysis has been used to determine the relationship between socio-demographic characteristics and satisfaction, with significant results found in relation to gender and income level. This study has helped to highlight what underlies the differences in tourists' post-visit satisfaction.

The objective was to analyse tourists' satisfaction with the services provided in the park, assessing the degree to which socio-demographic characteristics influence that satisfaction. That is, the objective was to identify the relationships between tourist satisfaction and socio-demographic variables, in particular age, gender, level of education, employment status and income level.

The results show that the profile of the typical tourist visiting Segóbriga is a complete cultural tourist. Thus, it can be seen that the tourist who visits this archaeological park seeks a much deeper cultural experience, with culture being the main reason for his/her visit.

Based on the results obtained, a revitalisation plan can be proposed for the Segóbriga archaeological park, involving specific action plans for improvement, both in the services offered and in the image, and aimed at the creation of a high-quality sustainable tourism product. In short, in order to positively influence the tourists' behavioral intentions, heritage managers' priority should be to ensure high experiential quality, thus creating satisfactory experiences for tourists, who would perceive the visit as good value and would leave with a good impression of the CH site. [27]

The varying estimates in the volume and growth of Cultural Tourism point to methods of measurement as an important area requiring attention. At present, around 60% of the Member States measure Cultural Tourism, but only a small proportion measure both cultural motivations and activities of inbound arrivals. The vast majority of the experts feel that the most appropriate way of measuring Cultural Tourism is to use both indicators. Some countries that do not currently measure Cultural Tourism indicated that they intend to do so in future, but there is clearly room for improvement [21].

Newer approaches on data sources are discussed in further IMPACTOUR deliverables, so we will not elaborate any further on this topic.

3.1.3 Cultural Heritage

According to the previous elaboration we can say that Cultural Heritage, both tangible and intangible, has a major role in the definition of "Cultural Tourism" as it has recently been stated in an UNWTO report "Tourism and Culture Synergies" [21].

On this field, there are specific policies that have to be taken into account while designing cultural policies related to tourism. This is the case of the European Cultural Heritage Strategy for the 21st century developed by the Council of Europe [28], which focuses on Cultural Heritage in its most varied contemporary meanings. It has the character of a recommendation and therefore is not normative or prescriptive, but can be understood as a set of good practices to achieve a better relationship between citizens and their cultural heritage.

This document establishes the principles by which Cultural Heritage should be considered as an asset in any policy that affects it in any way, directly or indirectly. “Cultural Heritage, in all its components, tangible and intangible, is a key factor for the refocusing of our societies on the basis of dialogue between cultures, respect for identities and diversity, and a feeling of belonging to a community of values. Cultural Heritage can play a key role as a means of building, negotiating and asserting one’s identity”.

Cultural Heritage is also a powerful factor in social and economic development through the activities it generates and the policies which underpin it. It can help achieve objectives in other sectors. It constitutes an invaluable resource in the fields of education, employment, Cultural Tourism and sustainable development.

In accordance with the Faro Framework Convention, the recognition of heritage is conceived as a shared responsibility: heritage is no longer limited to those elements officially recognised as such by the national authorities – the protected heritage – but now includes those elements regarded as heritage by the local population and local authorities. This development prompts new, more participatory and more collaborative management approaches.”

On the other hand, and in relation to the issue under discussion in this section, good governance is defined as “..... a concept that inspires the conduct of public policies and the way those who hold public offices perform their tasks” [28]. It includes such principles as – see as a reference the Council of Europe Strategy for Innovation and Good Governance at Local Level, adopted by the Committee of Ministers on 8 March 2008 – holding of fair and free elections, respect for diversity, transparency and ethical behaviour, accountability, openness and participation in the management of public affairs, sustainability and long-term vision, responsible use of public funds, etc.

“Participatory management” is used here as a shortcut for openness to the needs and expectations of stakeholders, readiness of the holders of public authority to listen to them and provide responses to their expectations or queries, delivering public policies in a spirit of openness, accountability and shared ownership.” [28]

The strategy is developed in three fundamental components: social; territorial and economic development; and knowledge and education. Each of these components is deployed in a series of recommendations. Each of the recommendations is developed in a way that defines both the challenges it addresses and the target audiences; also describing a series of recommended courses of action. Success stories associated with each of these recommendations are also presented.



Figure 3.2 – Three fundamental components of the Strategy for the 21st century. The 21 Agenda for Cultural Heritage [28]

The following table summarises the recommendations that challenge good governance issues, the promotion of participatory management and an inclusive approach to heritage. As can be seen, tourism is specifically mentioned in recommendation D7, from which the corresponding cases of good practices are provided in this document.

In any case, each of these recommendations and their actions can be studied as a criterion when establishing indicators that allow us to measure the adequacy of different strategies with which to carry out subsequent evaluations. The density and detail of this document prevent us from going much deeper into the analysis of Strategy 21, so a more detailed approach will be required when developing the indicators in WP2.

The development of sustainable tourism requires both the satisfaction of visitor expectations and the preservation of heritage, as well as local inhabitants' quality of life. It is essential to diversify and publicise tourist attractions of the less well-known areas and offer an authentic cultural experience while strengthening local identity.

The recommended courses of action are the following

- Draw up culture-heritage-tourism agreements at national level.
- Set up tourism activities incorporating heritage assets and local know-how.
- When promoting Cultural Tourism in an area, showcase its cultural heritage in a controlled way, preserving the regional identity and resources.
- Organise consultations with local populations to promote sustainable and responsible tourism, based on the values of Cultural Heritage.
- Inform and raise awareness of those involved in tourism (tourism professionals, suppliers) regarding Cultural Heritage, its potential and its vulnerability.
- Develop interoccupational and intersectoral co-operation.
- Jointly devise material for tourists (guidebooks, virtual tourist guides, local visitor guides, etc.).
- Assess the negative impacts and envisage limitation regulations.
- This recommendation understands heritage as a common asset that has to be accessible to the majority of population and so for the tourist no matter its condition.

Table 3.1 – Recommendations that challenge good governance, promotion of participatory management and inclusive approach to heritage [28]

Challenges		Establish good governance Promoting participatory management Promoting an inclusive approach to heritage	
		S	D
S2	Make heritage more accessible <i>(for more/specific information, go to chapter “3.1.6 Accessibility”)</i>	D2	Support and promote the heritage sector as a means of creating jobs and business opportunities
S3	Use heritage to assert and transmit the fundamental values of Europe and European society	D5	Encourage the reuse of heritage and use of traditional knowledge and practice
S4	Promote heritage as a meeting place and vehicle for intercultural dialogue, peace and tolerance	D7	Give consideration to heritage in sustainable tourism development policies
S5	Encourage and assess the citizens participation practices and procedures	D11	Develop new management models to ensure that heritage benefits from the economic spinoffs that it generates
S6	Create a suitable framework to enable local authorities and communities to take action for the benefit of their heritage and its management		
S7	Develop and promote participatory heritage identification programmes		
S8	Encourage heritage rehabilitation initiatives by local communities and authorities		
S9	Support intergenerational and intercultural projects to promote heritage		
S10	Facilitate and encourage (public and private) partnerships in cultural heritage promotion and conservation projects		

As said, we can consider these recommendations as guiding lines to set the criteria that will serve us to build up our framework of indicators.

Case of study 4: HERMES: Hermoupolis Digital Heritage Management

This digitisation project is about creating a free, open-source web publishing platform for displaying the research content of a specific conservation plan. The plan relates to the town of Hermoupolis in Syros (Aegean Sea), which is some 200 years old, and unique to the extent that its building stock of more than 1000 buildings has remained intact, almost as a whole, from its foundation to the present day. [29]

Case of study 5: A sustainable tourism strategy for Suomenlinna. Finland

The sustainable tourism strategy includes a separate action plan that, combined with the strategy, constitutes a roadmap for the development of tourism at Suomenlinna from now until 2020. The action plan is a guideline for the site manager, the Governing Body of Suomenlinna operations. The action plan also gives a common goal to all the stakeholders of the site.

Objectives of the initiative:

This strategy was prepared with the aim of sustainable and continuous development of World Heritage site as well as making Suomenlinna a model destination for sustainable tourism.

Strategy also serves the dual objectives of site conservation and tourism development. This Sustainable tourism strategy provides for site manager and all stakeholders, especially tourism service providers, a tool to manage site efficiently, responsibly and sustainably. [30]

On the other hand, a balance between promotion and protection, exploring ways to make the incomes from tourism flow to cultural attractions is also a field that needs to be explored.

Case of study 6: Sámi Tourism, Finland

In Finland, the Finnish Sámi parliament in cooperation with the Sámi community has produced community guidelines for Culturally Responsible Sámi Tourism. Indeed, the community generates a lot of tourism because of its particular culture that is sometimes exploited by stakeholders from outside the culture with no connection to the Sámi community. As such, these guidelines help protect and empower the community in order to give the ownership back to local people. [31]

3.1.4 Sustainability

In relation to the previous chapter, the edition of the Guide to Sustainable Tourism is set out below. Challenges and criteria for the evaluation of the tourism sector in view of the 2030 Agenda. It is published by the Spanish Network for Sustainable Tourism [32].

The very writing of this guide is a case of good practice in the sustainable management of tourism destinations and although it is developed for tourism in general, many of its principles and approaches are possible for CT, as already detailed in chapter 3.

The guide states that: *“Sustainable destinations must be characterised by a solid political and technical structure, whose total involvement in the development of a sustainable tourism system results in the creation of collaborative synergies and spaces for participation and association at all levels, which ensure the achievement of the SDGs at the local and global levels. Thus, the first steps towards the sustainability of tourism destinations must be coordinated through the strategic planning of interventions by the actors involved, clarifying in each case the degree of involvement that each must assume and defining chronologically the procedures and stages to be followed during the process”* [32].

In order to establish a reliable baseline diagnosis and to be able to monitor progress in meeting the SDGs, the measurement of variables affecting the various sustainability factors requires the adoption of an appropriate system of indicators. Not least of all, following an initial analysis of the global data banks and with the required level of reliability, it seems that there are not many of the data surveys necessary for this type of monitoring, so this aspect will have to be thoroughly studied and the collection of information and reference data will have to be one of the pillars of change to be generated until 2030.

In the specific area of governance, the text, among other recommendations, describes the need for it to be participatory with the other tourism agents or forces, the need for the existence of a shared **strategic plan** and the creation of a sustainable **tourism table**, as a participatory instrument formed by representatives of the public and private sectors, civil society and academic institutions.

The document is intended to provide a basis for the development of a global set of indicators of sustainable tourism, effective in measuring progress towards compliance with the SDGs, which each destination should use as a minimum level of monitoring, adapting it to its own characteristics and needs. And finally they present some possible questionnaires for measuring compliance with the SDGs [32].

3.1.5 Citizens participation practices and procedures

Within citizen participation, **social awareness** is the ability to comprehend and appropriately react to both broad problems of society and interpersonal struggles. It refers to having an in-depth understanding of societal and communal set-ups, environments, problems, struggles, norms and cultures. With this definition we want to setup a general frame to understand social awareness in the development of Cultural Tourism policies.

We have to understand that “While a destination’s competitiveness depends upon its wealth of tangible (and intangible) resources, its progress is linked to its capacity of adopting management policies that recognise the relationships established between the players who make up the system in its entirety” [33]. Furthermore, it follows that the success and complexity of a tourist destination are determined, on the one hand, by the structural components of the territory and, on the other, by how they interact to create value, progress and well-being for the different players within the tourist and territorial system [34].

The basic idea is that it is not enough to identify a single major strategy for the economic and social growth of a territory from among those on offer in order to integrate the various players operating within the tourism and cultural supply chains of the territory.

Further, the viewpoint must be expanded to incorporate within the local development process those operators who make use, directly or indirectly, of a territory’s Cultural Heritage. This occurs directly for “cultural industries”, which promote Cultural Heritage, and indirectly for “creative industries”, whose innovation processes are fuelled by creativity within the social fabric and are, in turn, influenced—in a very decisive way—by the very presence of a Cultural Heritage and associated initiatives, leading to a new form of tourism, a creative one [35].

Also to date, about half the Italian regions have adopted LTSs that are themselves beset with teething problems under the arduous governance models to be implemented in order to manage situations bursting with protagonists, administrative complexities that need

coordinating, strategic conflicts with other specialisations within the territory and, not least, a lack of community identity among the operators.

We can conclude by all means that any policy that wants to be successful has to have social awareness but also promote it among citizens and the huge diversity of stakeholders affected. In other words, it indicates that there is a need for participatory structures; because if stakeholders have no place in decision-making and no responsibility, their "awareness" will only lead to inadequate planning and responses. Therefore, involvement and participation opportunities become the key.

Education and training are considered fundamental for all heritage and tourism stakeholders: locals, tourists, government and industry. Education should be aimed at raising awareness of heritage, tourism and sustainability, and preparing all parties to promote a positive relationship, avoiding risks and irreversible damage. Special attention should be paid to the professional education and training of government agents in sustainable governance, planning and management for heritage and tourism.

Case of study 7: Baltic Cultural Tourism

The example of the Baltic Cultural Tourism Policy shows how such actions and policies can be coordinated and implemented on a regional level. The countries of Latvia, Estonia and Lithuania have undergone vital structural reformations in their tourism sector and thus agreed on similar policies such as the establishment of interdisciplinary working groups including representatives from the tourism, culture and policy sectors both at the national and pan-Baltic level. Those experts join their efforts in creating locally adapted policies that are in accordance with the 17 sustainable goals. [36]

Case of study 8: Balkans Cultural Tourism

Another example of the power of local empowerment is the case of the Balkans, wherein local people received targeted education to emphasise how to acknowledge and respect the plurality of their backgrounds and cultural differences. Youth exchange programs and other actions aimed to mobilise tangible heritage resources were created in order for people to regain a sense of common ownership and belonging, and work together to preserve their heritage and sustainably introduce tourists in that area. [37]

Case of study 9: Abitibi-Témiscamingue, Quebec, Canada

The case of Abitibi-Témiscamingue enlightens about the role that local government can play. The region of Quebec, Canada, partnered with CULTURAT, an organisation for dialogue among municipalities and sectors, which brings together 52 municipalities and 7 Indigenous communities to address the lack of cultural policies in rural municipalities and involve the indigenous communities in the process. By bringing these actors together and creating networks, they help empower local stakeholders, who gain back ownership of the tourism process; and encourage them to develop their own policies. For instance, the Abitibi-Témiscamingue Tourism department and the University of Quebec in Abitibi-Témiscamingue (UQAT) have partnered to scientifically document the process and facilitate analysis and improvement. [38]

Case of study 10: The case of Angkor

Under the slogan 'Preserving the Khmer Smile', this appeal aims to integrate the safeguarding of the sites with an efficient management of tourism flows and the facilitation of access for small businesses to commercial tourism networks. It is expected that this appeal will support the alleviation of poverty and improve the nutritional, educational and health condition of the population.

To put this program into practice, in 2003, UNESCO together with the Cambodian Authority for the Protection and Management of Angkor (APSARA) and the French nongovernmental institution AIDETOUS organised a seminar for the training of educators in order to support sustainable tourism development in Angkor. This seminar resulted in the initiation of a training program teaching young Cambodians to create awareness about sustainable and ethical tourism among tourist professionals, tourists and villagers.

It is expected that this initial project will lead to the training of more educators, with a special focus on the participation of women and the creation of employment and small business opportunities. Furthermore, it is expected that the success of this appeal will raise awareness of sustainable tourism issues among administrators of villages, districts and pagodas and primary school teachers. [39]

3.1.6 Accessibility

Finally in this section, there are a few more matters to discuss taking into account people's diversity and different realities. When working in the case topics about "accessibility", it is referred that Cultural Heritage and Cultural Tourism activities must be accessible (if possible) by people with all kind of disabilities, such as motor, sensory, cognitive/intellectual, etc. Furthermore, there are also some other aspects related to people's needs when they are visitors (and particularly cultural visitors) that should be included in these actions plans, e.g. their body size, age, health condition. In general terms, equal access to culture and leisure is seen as a human right [40], signed by the EU Member States and 160 countries worldwide. So, this section refers to accessibility in relation to Cultural Heritage sites and Cultural Tourism activities, taking into account the diversity of tourists and their specific access requirements.

"To enjoy cultural heritage" is one of the main reasons for tourists to choose a destination, and people with disabilities and others with access requirements have the same desires as everyone else to visit and enjoy cultural experiences.

Visitors, such as seniors, persons with disabilities, families with small children, and those with long-term health conditions, often encounter access barriers which exclude them from participating in Cultural Tourism. These visitors are not a "niche" market, since they account for a large and growing part of the European population.

In the EU, there are an estimated 140 million people with disabilities or specific access requirements that need accessible tourism facilities and services when travelling. EU studies carried out in 2014 and 2015 showed that European destinations lost € 142 billion due to a lack of accessible infrastructure and services, and that only 9.2% of tourism service providers promoted accessible facilities on their websites [41,42].

Visitor surveys carried out by Australia Tourism (2017) and VisitEngland (2013, 2015, 2018) have shown that travellers with access requirements produce a "multiplier effect",

generally travelling with 1.9 other persons (on average); they stay longer and spend more per trip than the average tourist and they travel throughout the year, thus making them a very desirable target group for tourism destinations. The contribution of Accessible Tourism to the Australian Visitor Economy was \$10.8 billion in 2018 and the comparable figure for England in the same year was £15.2 billion [43,44].

At the international level, there are several policies and legal instruments related to accessible tourism, key amongst these being the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) 2008 [40], ratified by over 160 countries, including all the EU Member States. The convention recognises the rights of people with disabilities to take part on an equal basis with others in all areas of life. Article 30 of the UN convention addresses **Participation in cultural life, recreation, leisure and sport**, declaring:

“States Parties [...] shall take appropriate measures to ensure that persons with disabilities:

- a) Enjoy access to cultural materials in accessible formats;
- b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats;
- c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.”

The European Union has adopted several Directives on accessibility for persons with reduced mobility: in air passenger transport, railways, ferries and buses and coaches. Other Directives include the Web Accessibility Directive (EU) 2016/2102, and the “European Accessibility Act” - Directive (EU) 2019/882 [45] on accessibility requirements for products and services. All of these regulations aim to promote full and equal participation by persons with disabilities in European society.

Over the past fourteen years since the adoption of the UNCRPD and European Directives, Cultural Tourism policymakers, actors and stakeholders in the EU Member States have made progress towards realising the goal of an inclusive society with greater access to cultural venues and activities. Many debates concern the need to preserve cultural heritage sites *versus* the need to modify or add new infrastructure, allowing access to wheelchair users. The general presumption that persons with disabilities could not be expected to have access to historical sites, has been robustly challenged, as summarised by the late disabled educator and activist, Dr. Scott Rains, with his question: “What is so special about this place that persons with disabilities should not be allowed to visit it?”

Since the UNCRPD threw down the gauntlet, many Cultural Tourism specialists, technicians and designers have taken up the challenge of adapting or creating venues, exhibits and activities that are accessible to visitors with functional impairments of all kinds. It has been amply demonstrated in many situations that, “Where there is a will, there is a way” and actors in the Cultural Tourism sector have produced numerous anthologies, guidelines and standards, showing how the goal of equal access to culture can be realised.

Many tourism destinations, regions and cities in Europe and around the world now recognise the value of accessibility and have strengthened their efforts to remove access barriers and improve their services. “Tourism for All” has become a byword for inclusive,

high quality and responsible tourism, offering competitive advantages to businesses and destinations.

CT providers and destinations are adjusting and adapting their offers, following a Universal Design approach when planning or refurbishing their facilities and services. Managers need to consider the various access requirements of all visitors.

Tourists with access requirements are not a homogenous group and all aspects of the CT value chain should be assessed and designed to be accessible for visitors who may have physical, sensory and cognitive impairments and/or long-term health conditions. Tourism providers must consider and remove barriers in physical environments, information and also in attitudes, in order to meet the wide range of user requirements.

Underlining the vital importance of accessibility and inclusion in societal development, the UN Sustainable Development Goals (SDGs) for 2030 set ambitious targets – amongst other goals – for infrastructure development (Goal 9), reduced inequalities (Goal 10) and sustainable cities and communities (Goal 11). The tourism sector can and must play a part in reaching these goals. Indeed, the UNWTO defines its role as being: *“(...) responsible for the promotion of responsible, sustainable and universally accessible tourism geared towards the achievement of the universal 2030 Agenda for Sustainable Development and the Sustainable Development Goals”* [6].

The link between accessibility and sustainability in Cultural Tourism is evident in relation to economic, environmental and social objectives, as demonstrated in numerous examples of good practice, such as: the Roman Baths at the City of Bath in England, the Medieval city of Ávila in Spain, the Principality of San Marino in Italy, and the Sintra Parks in Portugal. In addition, the EU initiatives, “EDEN – European Destinations of Excellence Network” [46] and “ETIS – European Tourism Indicators System” [9], [10], the UNWTO “Accessible Destination Recognition” [47] and ENAT study for the European Commission provide further case studies of accessible tourism destinations.

As a consequence, and making thus a reference initial point in this discussion, the ETIS toolkit publication already defines in its terminology the concept of accessibility in tourism as: *“Accessible Tourism” (also known as “Access Tourism”, “Universal Tourism”, “Inclusive Tourism” and in some countries such as in Japan “Barrier-free Tourism”) is tourism and travel that is accessible to all people, with disabilities or not, including those with mobility, hearing, sight, cognitive, or intellectual and psychosocial disabilities, older persons and those with temporary disabilities.”* [9]

However, the few indicators for accessibility included in the ETIS framework need a revision to access better conditions in a cultural destination. In addition, in the same line of speech derived from the ideas of accessibility, there are some other terms to be highlighted and included in the IMPACTOUR strategies, all of them referred to the “Takayama Declaration on the Development of Communities-for-All”, in Japan in 2009. The most relevant are:

“ ‘Universal design’ refers to products, built environments, programmes, and services that have been designed in such a way as to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design. ‘Universal design’ shall not exclude assistive devices for particular groups of persons with disabilities where they are needed.”* [48]

“Barrier-free’ refers to a situation where physical, informational, institutional and attitudinal barriers for a particular group of people (i.e., persons with disabilities, older persons) are removed so that they may fully participate in society on an equal basis with others.” [48]

Therefore, improving the accessibility of a destination (for people with disabilities), enhances the quality of the offer for the visitor in many tourist sites, especially cultural tourist sites. One of the keys to ensure equal access to CT is the provision of information about accessibility at the destinations (DMO); it must be accurate, detailed, objective, and up-to-date, covering all the visitors’ requirements. Indeed, it also leads to an improved reputation, greater Return in Investment (ROI) and increases the visitor’s satisfaction. For further research, there are some well-documented and relevant examples of destinations with these good-practice initiatives, such as: the Roman Baths at the City of Bath in England, the Medieval city of Ávila and its Walls in Spain, the Principality of San Marino in Italy, or the Sintra Parks and Palaces in Portugal.

Indicators and criteria for the definition and assessment of accessibility in Cultural Tourism destinations are provided in the above-named initiatives by the European Commission, UNWTO and ENAT. These evaluative systems and approaches will be explored in greater detail in Work Package 2 of the IMPACTOUR project.

3.2 Local stakeholders engagement

When looking for the development of the territories through the different heritage resources they offer, both cultural and natural, thanks to improvement activities such as Cultural Tourism, one of the main factors to take into account is the role played during the process by the different actors involved, that is, the stakeholders. Whether they are of public or private nature, from a different work area, or whether they participate individually or collaboratively, the community of agents interested in a specific cultural destination is largely responsible for the development and implementation of the project.

Therefore, successful Cultural Tourism developments are usually born from careful and thoughtful pre-planning, along with the involvement of government, industry and community stakeholders. However, although necessary, this process of stakeholder engagement can be complex and problematic [49]. Consequently, the following sections will focus on determining actions, participation and commitments by these stakeholders, through different case studies of planning based on CT.

3.2.1 Promotion policies involving actors and local communities

Having highlighted the fundamental work of stakeholders in development projects such as IMPACTOUR, reference must first be made, in relation to the previous chapter, to the role to be played in promoting good policies that encourage the agents’ commitment to local communities at the different scales to be improved.

The dynamics of territorial improvement processes respond to the interaction between global and local in the fields of culture, society and governance [50]. In the contemporary world, the most important processes for good development would be the revaluation of the place, the functional reformulation and the territorial identity configuration [51]. It is for this reason that, since the end of the 20th century, there have been several European programmes (Community Agricultural Policy, Leader) with which the necessary integration, diversification and sustainability of rural territories has been considered through integration and commitment policies among all the actors involved [52].

That is why, within this type of strategy, Cultural Tourism has a key value for the maintenance and improvement towards the future, especially in areas with heritage resources potential that have not yet been properly used [53]. The involvement of the territory key actors, the Stakeholders, is essential to face the diversification of these functions, where the implementation of diversified, sustainable Cultural Tourism, committed to the environment and its inhabitants, is being promoted. Both the identification of the main cultural and natural tourist attractions and the detection of the needs or problems by the actors that support the dynamics of the territory are essential to promote sustainable development at a local level [52].

In other words, sustainability, as defined by social, economic and environmental variables [6], means planning for responsible, long-term growth, involving the social stakeholders in the selected pilot areas.

3.2.2 Public-Private Partnerships

When development is addressed on the basis of collaborations and partnerships between the different public and private stakeholders, the following ideas should be highlighted in order to achieve a successful outcome throughout the process:

3.2.2.1 Understanding diverse perspectives of stakeholders.

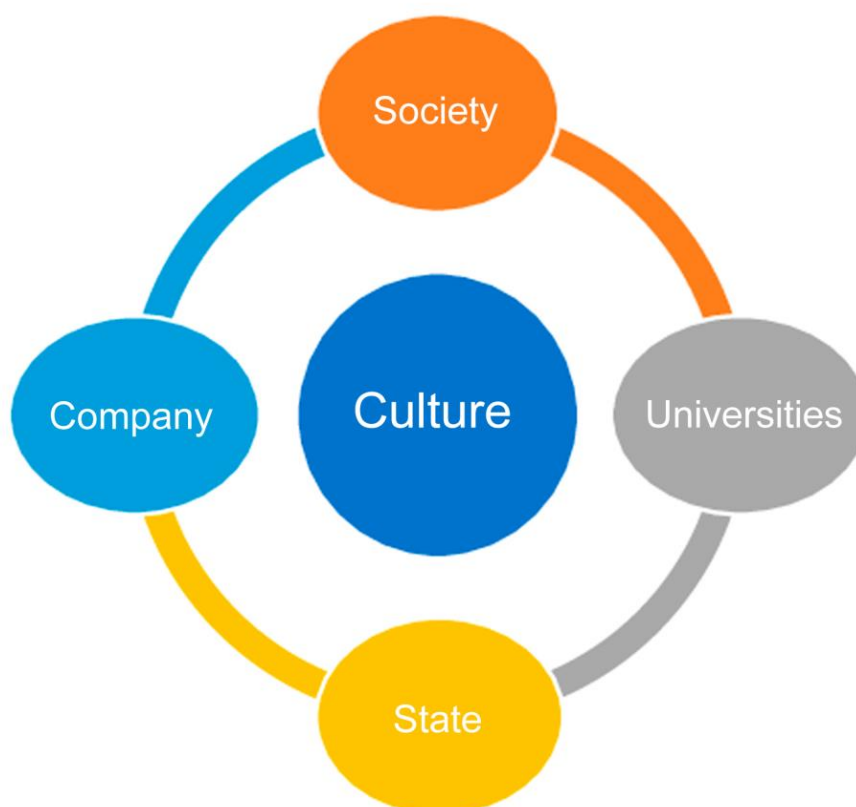


Figure 3.3 – Stakeholders strategy and relations to promote culture, based on the Quadruple Helix Innovation models

In this case, in spite of all possible perspectives, it is worth highlighting how sustainability and Cultural Tourism are related in an empirical way, thanks to the intervention of entities and institutions at a global level (such as UNESCO) that establish a reference framework

where all options fit and where the role of cultural and natural heritage elements favour the achievement of common interests. Aside from the interest of these international institutions in the links between Cultural Tourism and sustainability, experts have recently focused on these topics by highlighting the need to further define the role stakeholders play in contributing to the sustainable development of tourism. For example: *“it has been proposed a model to obtain insights from key stakeholders (...) or different actions to define the degree to which stakeholders should be involved to make their participation as effective as possible”* [54].

3.2.2.2 How are these perspectives affected by tourism?

In most cases, the future of a large part of rural territories, especially in the interior of the countries, is focused today on Cultural Tourism based on the potential interest and attraction of their natural and cultural assets, which show authenticity and recognizable experience in their values and characteristics [55]. Therefore, taking this idea as a starting point, future processes of adaptation, reconstruction or change will depend to a large extent on the resources and residents at the destination, which contribute to its unique, different and authentic cultural character [52].

Continuing the line, it is worth highlighting how to configure a tourism destination based on the keys of CT: *“it implies building a consensus vision for the whole of the society that lives and develops its activities in that destination, on what its expectations, aspirations and medium and long term development objectives are, based on its social, cultural and environmental values (...) it implies feeling part of a territorial, social and institutional environment with a vocation for tourist development.”* [52]



Figure 3.4 – Stakeholders areas of interest in Cultural Heritage site planning, ESRT Programme [56]

Case of study 11: The case of Larouco (A)

As an example of a successful case in which these concepts have been applied, through the case of Larouco (Galicia, Spain) one can see how the results express the perception of the socio-economic context by the agents and the local community, the territory values definition, and the ideas of the key actors or stakeholders about the potential contribution of Cultural Tourism as a tool for future development and improvement over the whole territory. [52]

3.2.2.3 Make difference between all types of CT: mass, religious, pilgrimage, festivals, etc.

In order to adapt Cultural Tourism to the objectives set by the European Commission in its 2030 Agenda, many of the industries in these developing territories are involved in the challenge of achieving responsible and sustainable tourism based on responsible and sustainable development. Amongst all these participating agents, Cultural Tourism has been studied and understood from a perspective that concerns both traditional and more innovative forms; that is to say, a great variety of types of Cultural Tourism as something alive and in transformation: religious tourism, gastronomic tourism, eco-tourism, ethno-tourism, pilgrimage tourism, festival tourism, etc. In fact, these diversifications of tourism and cultural activities cannot be understood without the great link that is generated between Cultural Tourism and the physical and socio-cultural environment in which it is developed; where the activities that are designed to plan their future are based on a joint integration and sustainability. In short, a point of view that has spread throughout the world in those regions which want to adopt the universality of the SDGs, especially the already highlighted Goals 8 and 11 [54].

In the same line, in the area of agro-tourism as one of the **new options for success** within the branches that Cultural Tourism offers, sustainability appears as one of the greatest challenges, since all the fields at social, environmental and economic levels of the territory and its involved actors can benefit from it. In particular, one of the newest paths within the field of agro-tourism with a way to go to obtain satisfactory sustainability is the activity known as "oleo-tourism". Specifically, this type of Cultural Tourism has been defined as: *"a form of domestic tourism (especially in rural areas) related to gastronomy"* [54].

Finally, to mention a concrete example of a success story, the CASE OF BURGAS AND KESAN, is another management example about the natural, cultural and historical conditions and resources of two cross-border regions with collaborative actions between Bulgaria and Turkey in the field of Cultural Tourism. For these destinations, the tourist products offered sometimes cover both regions, as one more form of tourist option. As an example, in addition to preserving traditional resources and attractions, new forms of tourism are appearing, generating different opportunities. They range from maritime and cultural tourism to rural and green tourism (eco-tourism), focusing on the specific virtues that highlight these types of Cultural Tourism compared to others, due to the value of their heritage, cultural and natural resources [57].

3.2.3 Collaboration between different levels of government/governance

Having explained the importance of the key actors participation as a group of people or entities (stakeholders) that can influence the territorial processes over an area, including those activities focused on Cultural Tourism as an element that can play a decisive role in

the local dimension of decision-making [58], a couple of examples are mentioned in relation to collaboration at different scales on governance and management issues:

Case of study 12: The case of Penang Island, Malaysia (A - benefits)

“In terms of benefits of participation with the Local Authorities (LA), this study found that the stakeholders perceived participation to be vital to successful tourism planning, and to generate benefits for the tourism industry. The view of the state office in the federal ministry is that participation process allows them to understand the LA tourism plans and activities better, which results in better funding decisions.” [49]

Case of study 13: The case of Larouco (B - non benefits)

“The diagnosis of the ideas, opinions and expectations of the actors interviewed on the territory conditions and Cultural Tourism in this rural area in the interior of Galicia, defines a situation where the plans and programs of rural development applied for sustainability show little satisfactory results. Until now, the process of socio-economic deterioration affecting the area has not been stopped. The lack of interest that key actors give to the public administration and their discontent about the infrastructure network or the practically absent value promotion is a clear reflection of reality. But the dependence on subsidies, which act as one of the mainstays of the local economy, is not a desirable horizon for the territory and tourism either.” [52]

3.2.4 The role of technology

Innovation in the field of technology and development in recent years has allowed, in a large number of areas of knowledge, an exponential evolution in terms of quality, production and handling of information. In the field of sustainable management applied to tourism and Cultural Heritage, new technologies have become essential elements in achieving competent objectives committed to sustainable development. However, statements of these characteristics can be found in more publications of international bodies, such as the World Charter for Sustainable Tourism +20, year 2015 [59], which contains statements that guide towards the use of the development opportunities offered by the new Information and Communication Technologies (ICT), in the construction of responsible and intelligent tourism bases:

“ICTs provide predictive systems, collaborative networks, decision support systems, monitoring tools (...) In short, ICTs can become an important ally in promoting the transition to sustainable tourism, both in developed and developing countries and emerging areas.” [59]

Another example of the ICTs great contributions is the diversification and quality of the information offered to tourists as they are considered: User 2.0. Over the years, the use of these technologies within the framework of tourism and cultural management has been gaining more weight, from flight and accommodation processing systems to the current collaboration of references shared by travellers through social networks. The changes are so important that, according to the authors after mentioning the study published by Buhalis in 2012 [60], they state: *“These instruments have meant an advance and technological*

*evolution in the field of tourism, generating a discipline that covers technological developments for Cultural Tourism under the term **e-Tourism**.” [61]*

In addition to ICT tools, which are quite integrated in the area of planning assistance, there are other interesting technological fields and great services for Cultural Heritage management, such as GIS. Geolocation services play a fundamental role in the enhancement of Cultural Tourism, as shown by the designs of **successful cases** that combine digital terrain models (DTM) with 3D, thus generating navigable routes, as is the case of the Camino de Santiago 2.0 - French Route seen through the National Geographic Institute; a model with multimedia information, specific data on the route of each section (distance, slope, etc.) and GPS application [61].

In a second case, another surprising example is the 3D technology projects used for applications within virtual reality (VR) and augmented reality (AR), which allow us to go one step further in the dissemination and enhancement of heritage and Cultural Tourism. Also, we can include in this group the advances achieved through the proposals with video-mapping and storytelling; which give the option of introducing music, narrative or moving images. A **successful example** of this is the new application designed for the visit to the Palace of the Popes in Avignon, France, which combines the use of tablet devices with the projection of an augmented reality. Another example within the virtual recreation of heritage elements is the idea executed for the visit to the Baelo Claudia site in Tarifa, Cádiz; a novel application through its proposal of "selected reality" (visualisation of the information being superimposed through layers, allowing a selective and gradual use) that invites the visitor to make a trip in time to visualise the whole in its moment of maximum splendour. More in detail, the VR and AR systems, used as a support in the diffusion of Cultural Heritage [61], can go a step further in showing a heritage asset with great similarity to the original, complementing the information available to the cultural tourist before he/she arrives at the destination, improving the visual information provided, and offering added value to the experience of a User 2.0. Despite this, it must be taken into account that the advances achieved through new technologies cannot leave aside the sensation that a cultural tourist obtains when visiting and seeing in-situ the heritage property, something to be kept in mind when managing new models of Cultural Tourism in the selected pilot destinations.

3.2.5 Barriers to success

As a last section to be highlighted, we point out below some examples of previous projects or case studies with some barriers to success or objectives along the process. Therefore, we can obtain some conclusions and ideas to be considered for the future stages of IMPACTOUR:

3.2.5.1 *Considering a previous “lessons learned” sketch from referenced projects at FSMLRPH*

Within the variety of multidisciplinary and international research projects (Interreg Sudoe SH City, Interreg Mediterranean Herit-Data, Interreg Atlantic BODAH, etc.) in which the Fundación Santa María La Real del Patrimonio Histórico (FSMLRPH) participates, focused on the Cultural Heritage valorisation as a resource and a motor for the development of territories and their societies in axes such as Cultural Tourism, the H2020 Ruritage project should be highlighted. In it, thanks to the approach of some new units for territorial development denominated as SIAs (Systemic Innovation Areas) [62]; the areas over the

territory that can be understood like outstanding units are those which intervene on the basis of the natural, social, historical or cultural resources in the zone chosen. Therefore, it gives as a result a great diversity of projects of Cultural Tourism, in which public and private stakeholders can participate actively at all the levels. In other words, a pilot model with the possibility of being replicated in other regions or countries depending on the interest in Cultural Tourism because of its local gastronomy, art and festivals, cultural landscapes or pilgrimages, among others, as it can be explored visiting: <https://www.ruritage.eu/>

3.2.5.2 Identification of possible/future stakeholders.

Case of study 14: The case of Penang Island, Malaysia (B)

Using again the case of the Asian destination as a reference, there is a lack of effectiveness in the process of commitment and relationship with the Local Authorities along the area generated. In this case, there is an uncertain situation regarding the scope of activities to be carried out by each of the parties in the process of developing an active Cultural Tourism plan. In particular, problems and barriers were detected in terms of communication and information not adequately shared between the responsible Local Authorities and the stakeholders involved in the process. In other words; *“the key barrier to improvement is the unclearness of roles and responsibilities of the multitude of federal, state and local government entities that are involved in tourism planning and development.”* [49]

As a result of all these problems, they were highlighted accordingly. 1. An overlapping of responsibilities in Cultural Tourism matters. 2. A lack or absence of a long-term strategy for Cultural Tourism and development actions, both at state and local level. In summary, there are some relevant situations to be considered for the research, in order to obtain more successful stories in the field of Cultural Tourism and sustainable development.

3.2.6 Conclusions

In conclusion, by strategically highlighting key cultural experiences and resources, the attention of different stakeholder groups, local authorities and responsible entities can be attracted to specific fruitful development IMPACTOUR areas to work in. Although in a lot of regions Cultural Tourism is already seen as an important market with new opportunities, there is still some lack of specific policies focused on developing Cultural Tourism to promote the actions within all the stakeholders' participation. Hence, with all the study and research done and analysing the data and validation pilots selected for IMPACTOUR, there is a clear need to delineate the responsibilities of each of the parties involved; to improve the coordination between them; and to strengthen collaboration with stakeholders at all levels through improved and effective communication channels thanks to the technological tools and devices previously described. Thus, it will be possible to apply an alternative participatory approach of early and on-going engagement in tourism planning and sustainable development adapted to each area or tourism destination with better cooperation and coordination between the relevant stakeholders in the tourism sector, as well as to develop and implement joint strategies for a diversified Cultural Tourism.

3.3 Diversification and marketing strategies

Diversification and marketing strategies for activities related to Cultural Tourism as a new engine for the development of the territories are essential in order to achieve success case results for future replications. Therefore, an extensive and precise research that selects the objectives and offers of the market, is going to guarantee the anticipation of results of high benefits, as well as the reduction of the negative impacts that could be caused on the patrimonial resources, the inhabitants of the destination and the own community. Indeed, through the following paragraphs, new examples will be given in order to complement the previous “diversification chapter” developed in detail in D1.1 [1].

Continuing in the same line, marketing strategies are a key factor in contributing to the development of tourist regions and destinations, given that their main objective is to focus on the consumers (as ultimate recipient); giving them the best opportunities, increased offers and specific attention within the competitive advantages offered by the territory's products to be developed through CT. In other words, a fundamental element for the success of these marketing actions is to focus on the final satisfaction of the client, as well as the creation and development of unique products that make the region which is being visited unique; but in this specific case, always respecting the natural and heritage resources available in the area, as well as the quality of life of the residents.

That is the reason why, in line with the above ideas, it is worth highlighting the importance of the role played by the active resources of the region or destination (whether it is considered cultural, social or natural), which need to be well promoted and diversified in order to make the best use of them. That is in other words, to generate opportunities through which it is possible to explore the cultural, natural and social wealth of the Cultural Tourism destination to be developed.

Therefore, as a last introductory idea explained below, the creation of cross-border regional cooperation actions, between those areas or regions close to each other within the proposals and plans for sustainable development based on the Sustainable Development Objectives 2030 already mentioned before, also comes into play. In other words, a plan to promote and encourage cooperation between tourism assets, for the better development of the territories through Cultural Tourism activities [57]

3.3.1 Outcomes to Cultural Heritage, community and tourism (diversify)

The opportunities offered by Cultural Heritage based on tourism and cultural activities depend largely on a good approach and good diversification. In this case, for the IMPACTOUR project, the justifications for the research approach can be defined in:

- The expected benefits of CT development as a whole development plan for the destination/territory selected.
- Available opportunities, associated not only with local resources (attractions), but with market opportunities too.
- The need for diversification of the existing supply and on regional and national scale – of the development of new destinations (tourist spots - alternative products and alternative destinations).

In other words, as shown in the following picture, the actions for a good marketing strategy would come to take into account when diversifying: CT, visitors/tourists, museums, image, e-tourism, satisfaction of residents and tourists, technological sources, etc.

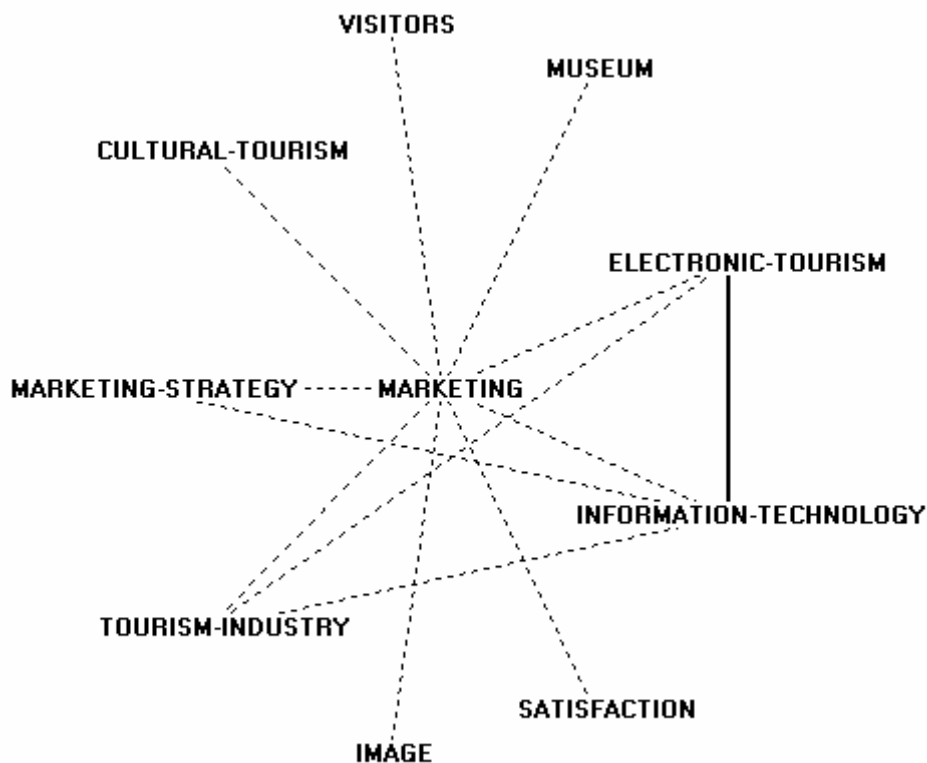


Figure 3.5 – Marketing strategies for Cultural Tourism [63]

With regard to the last justification, the role of good diversification can go further by achieving other types of benefits, such as a greater (shared and equal) scope of wealth and development opportunities, an improvement in the quality of life of the tourism destinations residents and the cultural experience of the visitors, or better preservation, management and conservation of the Cultural and Natural Heritage in the area, by avoiding, for example, the overexploitation and overcrowding that result from mass tourism. In other words, proposing new destinations / alternatives / activities / routes / etc. within the same Cultural Tourism destination or pilot encloses a series of thoughts and actions that are beneficiaries for the whole of that society.

Case of study 15: Salt Valley of Salinas de Araña, Spain

An example of this, as a successful destination of good practices that diversify tourism and cultural activities within the heritage resources available in the area of interest, is the case of the town placed in the Alava region (Spain) where the "Salt Valley of Salinas de Araña" is located. An exhibition where, putting the focus on the salt tradition that has served as the activity axis that structures the life of the locality, a series of cultural, gastronomic, accommodation, welfare and visiting proposals are made. In those, the tourist or visitor can choose what to do according to his/her interests, always knowing and respecting the heritage value of the locality and the landscape as a whole and promoting the development of the area. For more information, visit the website:

<https://vallesalado.com/VALLE-SALADO-HOME> [64]

3.3.2 Achieving sustainable Cultural Tourism actions/plans

In order to reach a good action plan based on achieving sustainable development focused on Cultural Tourism, in particular with a vision in the long term when making sustainable plans / events / activities within Cultural Tourism, the following factors must be taken into account in terms of marketing strategies:

- The competitive market environment in the field of tourism, considering other destinations surrounding the territory.
- Trends and forecasts for the development of tourism at national and regional level, detecting possible funding or collaborations between public and private sectors (linked to the stakeholders section).
- Statistical information on tourism, for the previous analysis needed.
- The existing labour market, in order to detect new task opportunities for the development of different innovative options or strategies.
- The depth and scope of the tourism product, knowing what kind of people are going to be interest in the kind of tourist product you are offering.
- The existing tourist infrastructure and services, due to the viability of the project/proposal, according to the support you are going to need.
- The challenges and opportunities facing tourism industry, as a result of the ideas previously mentioned.
- Existing strengths and weaknesses, due to the challenges and opportunities detected (SWOT analysis).
- National, regional and local strategies, plans and programmes for the development of Cultural Tourism activities, detecting again possible funding and collaboration.

Therefore, the main highlights or actions of the marketing strategy and dissemination plan for tourism development in the regions and destinations chosen for the IMPACTOUR project can be summarised as following:

- Strengthening and increase of the presence in traditional target markets and attracting new prospective markets.
- Creating and promoting strong regional brands with a focus on the tourist product, typical action to be considered for the cross-border regions affected.
- Stimulating domestic tourism (specially focused on national Cultural Tourism).
- Stimulating cross-border travel (focused both on near international Cultural Tourism between countries and national Cultural Tourism between regions).
- Active use of online marketing tools: social networks, digitalization, e-commerce, mobile apps, real time information, websites, etc.
- Promotion of traditional products (identity products which show the particularities and advantages of each of the tourism destinations, the characteristics that make that destination unique and different from the others).
- Development of specialised types of tourism - spa tourism, culinary and wine, eco and adventure tourism, business, festivals tourism (according to the previous chapter 4.2 and the different possible types of Cultural Tourism).

3.3.3 Smart management of the destination (Innovation in marketing)

When using new technologies and digital innovation as a support tool for intelligent innovation in marketing strategies, one must take into account the objectives and scope to

be achieved. The communication policy (promotion) in tourism is a complex of advertising and promotional activities, directed primarily towards consumers of the tourist product with the purpose of promoting awareness of the product, its testing and repeated consumption and of gaining loyal customers [57]. Therefore, the most important tasks of the communication policy are:

- Informing (visitors and companies, but also local people)
- Promoting the purchase of the tourist product.
- Reminding the target audience about the product.

Furthermore, there are different means of promotion and assertion of the tourist product, with periodic reminder about it for stimulating sales. The most important tools to influence potential consumers when planning digital strategies in marketing should take into account:

- Digital advertising: websites, social media, social networks, etc.
- Public relations: future challenges.
- Promotion of sales through digital advertising.
- Direct and clear marketing: keywords, unique product, etc.
- Participation in tourist exhibitions and fairs: visibility.

3.3.4 Cross-border marketing

When talking about cross-border Cultural Tourism activities and the marketing actions necessary to properly develop them, we should consider which destinations are trying to promote and diversify their offer and resources according to sustainable Cultural Tourism, since there is often a lack of uniform understanding of the regions involved along the collaboration process. In consequence, they normally require grading tasks in such a way as to contribute to the achievement of the objectives and targets established. Even sometimes, the regions have no clear positioning by themselves (before the cross-border coordination) in terms of tourism supply and demand, diversification and marketing strategies. Therefore, the creation of the Cultural Tourism final product should be based on the individual «brand» created, combining some other activities, related to their Cultural and Natural Heritage resources as well.

In this line, the following connected basic marketing purposes are identified:

- Imposition of a common brand of the cross-border region and presence in the tourism distribution network: a common objective product promotion between the regions involved.
- Information on the cross-border region as one offering good quality of tourist resources and services should be expanded, achieving new targets, informing new potential tourists.
- Increase of the average length of stay and expenditure of visitors and tourists in the cross-border region, thanks to a better cultural activities diversification when combining resources from both sides through cross-border cooperation, whether it is national or international.

Case of study 16: The case of Burgas and Keşan (Bulgaria and Turkey)

“The marketing strategy for tourism development in the regions of Burgas and Keşan is a common, targeted and coordinated marketing policy in the field of tourism. Currently, the cross-border region hasn't got a built image, by which it can be identified as a tourist destination. The main tourist products are mainly focused on several sites with high level of importance, but there are no integrated products, based on common tourism resources. Tourism development is still divided by the border between Bulgaria and Turkey, as there are no clear and visible steps towards building an image of the cross-border region as a uniform destination. (...) This cross-border marketing strategy is designed to be dynamic, which allows its adaptation in a way during the next years, which can deal with situations, arising in the future. The region Burgas - Keşan requires recognition and identification by travel agents as a common destination, developing after marketing strategies by the stakeholders' cooperation. This requires positioning of the tourism product, thanks to the new technologies (social networks, e-commerce, etc.) by setting the parameters for the successful positioning of offered products and services in the minds of actual and potential tourists”. [57]

Case of study 17: The case of Greece and Turkey. For this final example, check the schema in the figure below [63].

	Existing Product	New Product
Existing Markets	<p>1. Market Penetration</p> <ul style="list-style-type: none"> • Cooperation in promotional campaigns • Joint advertising • Building a common display in trade travel exhibitions • Publishing joint brochures • Minimizing immigration formalities • Minimizing/omitting visa fees and customs taxes • Facilitating air and sea travel through various policies • Offering special prices • Designing joint websites 	<p>3. Product Development</p> <ul style="list-style-type: none"> • Developing new competitive package tours and offerings to their existing markets • Creating new image in their existing market segments: The Aegean Sea of Peace Peace in the Mediterranean Region Power of Cooperation and Collaboration Old friends and New Partners
New Markets	<p>2. Market Development</p> <ul style="list-style-type: none"> • Offering their current products to new markets • Joint marketing activities in overseas tourist markets • Encouraging both countries' citizens to visit the other country 	<p>4. Diversification</p> <ul style="list-style-type: none"> • Developing new competitive package tours and offerings to new markets • Developing different type of special interest tourism and offerings to new market segments • Hosting joint events • Establishing multi-functional parks, free-trade centers, shopping centers, natural parks, and peace monuments in the border lands • Promoting peace celebration activities

Figure 3.6 – Tourism Marketing Growth Strategies for Greece and Turkey [63]

3.4 Business models and investments

UNESCO points out that Cultural Tourism corresponds to a "cultural dimension in the socio-economic processes to achieve a sustainable development of the peoples" as a "model of integral and sustainable human development". It is considered an "activity that not only contributes to economic development, but also to social integration and the rapprochement between peoples; Cultural Tourism being a modality in which cultural and tourist policies converge, carrying values and respect for resources, both cultural and natural". [65]

Thus, as a decisive element for the development of peoples, in this section, an analysis will be made of the business models currently used to promote Cultural Tourism, as well as the tools for evaluating the effectiveness and sustainability of these models at different management scales: strategies, policies, trends and practices.

3.4.1 Definition of business model

Historically, the purpose of the "business model" concept has been defined by emphasising value creation as a part of managing the development of new emerging technology. As stated in the European Expert Network on Culture [66], a business model in the cultural and creative sector is understood as a set of assumptions about how an individual entrepreneur or an organisation create value, deliver value to a customer, and capture the value and turn it into economic, social and/or cultural output.

The White Paper of the Europeana Creative project [67] is a work which attempts to document the efforts to identify, implement and evaluate business models for the re-use of cultural objects for tourism. This paper states the following definition of business models "the way that value is created, delivered and captured within an organisation point of view". But, in the project, it is necessary to extend this definition towards Cultural Tourism, in a more generic way.

Recent research shows that the current most common business frame underlying these new projects is a contractual frame, where cultural heritage institutions contract creative industries parties (e.g. brand or web agencies, game developers) to develop services, backed by ad hoc public funding. It has been suggested that both businesses and cultural heritage institutions want to exit the "contractual" frame and explore innovative funding models together. Especially cultural institutions expressed that they want new profit sharing business models and to benefit more from cooperation.

However, there does not seem to be one single approach to achieve this. Designing business models is not a stand-alone process. It is embedded in a larger strategy that starts with an organisation mission and vision [68]. Together with the prevailing external factors (such as the increasing digital literacy in society), it serves as a guiding principle for the strategy. The course charted within this strategy (such as reaching new target groups) serves as the foundation for a successful business model. The business model must then be further refined with the business and information plans needed to carry it out.

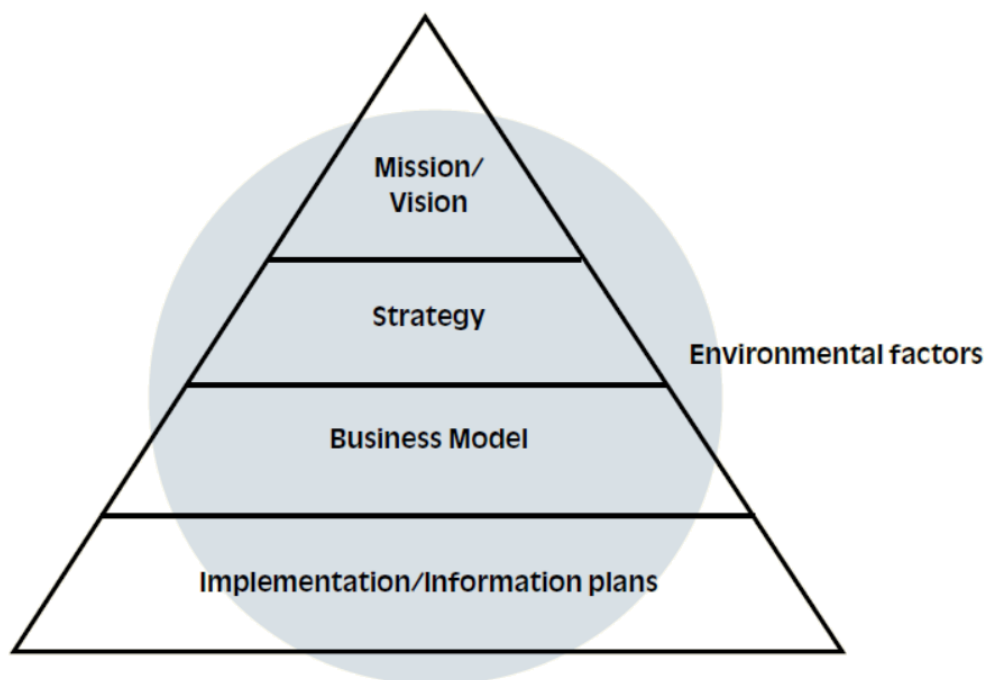


Figure 3.7 – The business model as part of the strategic change process [68]

Furthermore, it is also important to consider the role played by National and Regional Tourist Boards in coordinating, fostering, encouraging and supporting Cultural Tourism within the process. If only Cultural Tourism organisations are taken into account some other strategies and actions might be missing, such as the unifying players who often give access to finance/investment and also coordinate national and regional policies. For that reason, in the following pilots' interviews chapter, some examples will be searched to understand how National and Regional Tourism Organisations work comparatively when supporting Cultural Tourism initiatives. As well, EU Regional Development Fund (and other similar funds) will be considered in the survey analysis as an "important lever" for Cultural Tourism development.

3.4.2 “Value” characterisation

About the characterisation of the value it is explained “how value is created, delivered and captured within an organisation point of view” [69]. The concept of value can take several forms such as cultural, economic, social and environmental models, thus not being limited to a common perspective that refers to business per se as profit. A business model can be developed not only around organisations but also around specific projects, products or services [67]. That is to say, it is about identifying pieces and putting them together so that your organisation, product, service or project is built in a sustainable way.

The different dimensions of the value of the cultural and creative sector in society include also cultural and social values [66]. A business model is much more than the financial transactions undertaken by an organisation. Besides, a purely commercial understanding of the business models in the sector cannot be applied to the whole area.

3.4.3 Typology and innovation

In the course of the review of business models in the cultural and creative sector it became clear that they are immensely diverse *in essence*, as they vary in size, operating markets, main activities, value chains, and last but not least, the application of new business models [66]. All of them try to response to a large number of interconnected global technological, cultural and social challenges:

- The change from analogue to digital.
- Changing consumer behaviour.
- Gaps in financing new and innovative ideas and cost reduction.
- Changing working methods and patterns.

In the last years, many research works have been conducted into business models innovation [68]. Some of them have focused on the earning potential of the internet, while others have concentrated their efforts on the relationship between the market and the organisation, such as the STOF method [70].

The model developed by Osterwalder in 2010 [69] as a framework for innovation, combines elements from different methods, making it possible to gain keen insight into the effect upon an organisation when one of the elements of the business model is changed. The business model consists of nine building blocks directly related to one another, with the whole being referred to as a canvas:

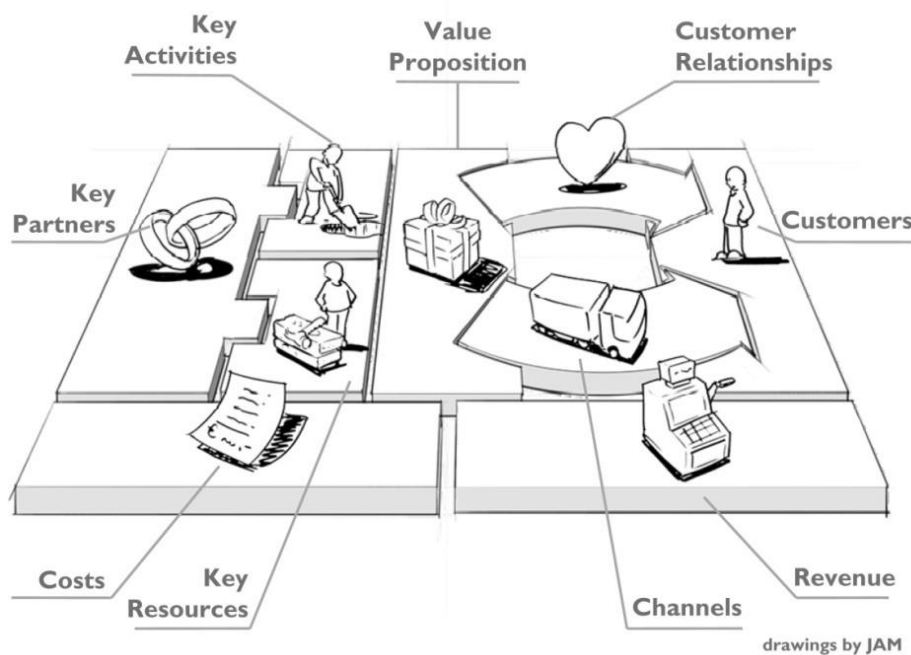


Figure 3.8 – The business model canvas consists of nine building blocks [69]

The nine building blocks [69]:

1. Customer Segments: The different groups of people or organisations a business aims to reach and serve. The target audience for the products and services of a business.

2. Value Proposition: A business seeks to solve customer problems and satisfy customer needs with value propositions. The products and services a business offers.
3. Channels: Value propositions are delivered to customers through communication, distribution and sales channels. The means by which a company delivers products and services to customers.
4. Customer Relationships: Customer relationships are established and maintained with each customer segment. The link a company establishes between itself and its different customer segments.
5. Revenue Streams: Revenue streams result from value propositions successfully offered to customers. The way a company makes money through a variety of revenue flows.
6. Key Resources: Key Resources are the assets required to offer and deliver the value proposition to the customer segments.
7. Key Activities: The activities a business needs to perform in order to bring value propositions to its customer segments.
8. Key Partners: Some activities are outsourced and some resources are acquired outside the enterprise.
9. Cost Structure: The business model elements result in the cost structure. The monetary consequences of the means employed in the business model.

The canvas shows that there can be various drivers for business model innovation. In the case of cultural heritage, the impetus to innovate comes from the same drive towards the digital proposition experienced by both institutions and society. The transition from an analogue to a digital proposition offers numerous opportunities to create social value, but this change does not come without resistance.

In what relates the work about the analysis and proposal of an innovative business model for Cultural Tourism and its application in Bulgaria, it is possible to observe some characteristics between some of the main business models which are usually applied [71].

- **Traditional Cultural Tourism business model:**
 - Resource set: this kind of business model is based on existing cultural heritage resources with predetermined characteristics such as iconic buildings, mega cultural events, historically established brands of influence, as UNESCO World Heritage List, National Monuments lists, etc.
 - Target markets: large groups and individuals with general interest in culture.
 - Benefits for the cultural heritage: mass Cultural Tourism already represents a danger for many cultural heritage sites.
 - Sustainability: limited, since the resources for Cultural Tourism, in many cases, are not renewable.
- **Creative tourism business model:**
 - Resource set: based on local creative capital in constant development. Any artistic or creative process can be resource for creative tourism; from basket weaving in Egypt to samba dancing in Cuba, for example.
 - Target markets: small groups and individuals with narrow niche interests.

- Benefits for cultural heritage: non-destructive participation, visitors' responsibility, creation of new cultural heritage.
- Sustainability: very high, since creative tourism is based on a continuous process of creation.

In a deeper way, the European Expert Network on Culture [66] shows a model mapping the new types of business models in the cultural and creative sector, based on the main features of the models provided:

- Crowdfunding/Crowdsourcing: Anything that is susceptible to being funded by several sponsors who voluntarily decide to participate in the creation or implementation of an idea.
- Innovation labs, creative hubs, co-working spaces: Spaces for trying out, testing, experimenting and implementing ideas and creativity. Interdisciplinary exchange of information, knowledge and ideas between stakeholders.
- Streaming: based on technological progress in high definition audio and video: The model includes different pay models (pay for demand, pay for use etc.).
- Self-publishing and printing on demand: With the existence of the e-book, books are printed only on demand to fill actual orders.
- Gamification: Refers to adding game-like features to contexts that have nothing to do with the gaming industry. This idea is relatively new and seems to be in an experimental stage.
- P2P Peer to peer models: The model has its roots in technology and P2P networks in which computers are directly linked to each other and no server support is needed.

The revenue models, which represent a territory that has been insufficiently explored by heritage institutions, are also focused [68]; involving pioneering and experimentation. It is worth noting that there are two types of customers, paying and non-paying. For example, the public at large can be granted free access to the digital collection online, while advertisers pay a fee for advertising space on the website. Some of the characteristics of the main approaches can be summarised as follows:

- **Customer group**: There are five potential customers for the heritage sector. The key question is what new values heritage institutions can offer these five customer groups.
 - The consumer
 - The creative industries
 - Business professionals
 - Education and research
 - The government
- **Information for each model**: Basic information is needed for each of the proposed models.
 - The type of income sources involved
 - The customer groups
 - The corresponding value propositions
 - The part played by digital heritage

- **Do it yourself or contract out?** With each of the approaches, there is a question of what a heritage institution can do by itself and what it can contract out.
 - Do it all in-house
 - Contract everything out
 - Collaboration
- **Approaches for revenue models:** The following five approaches are shown in the figure below.

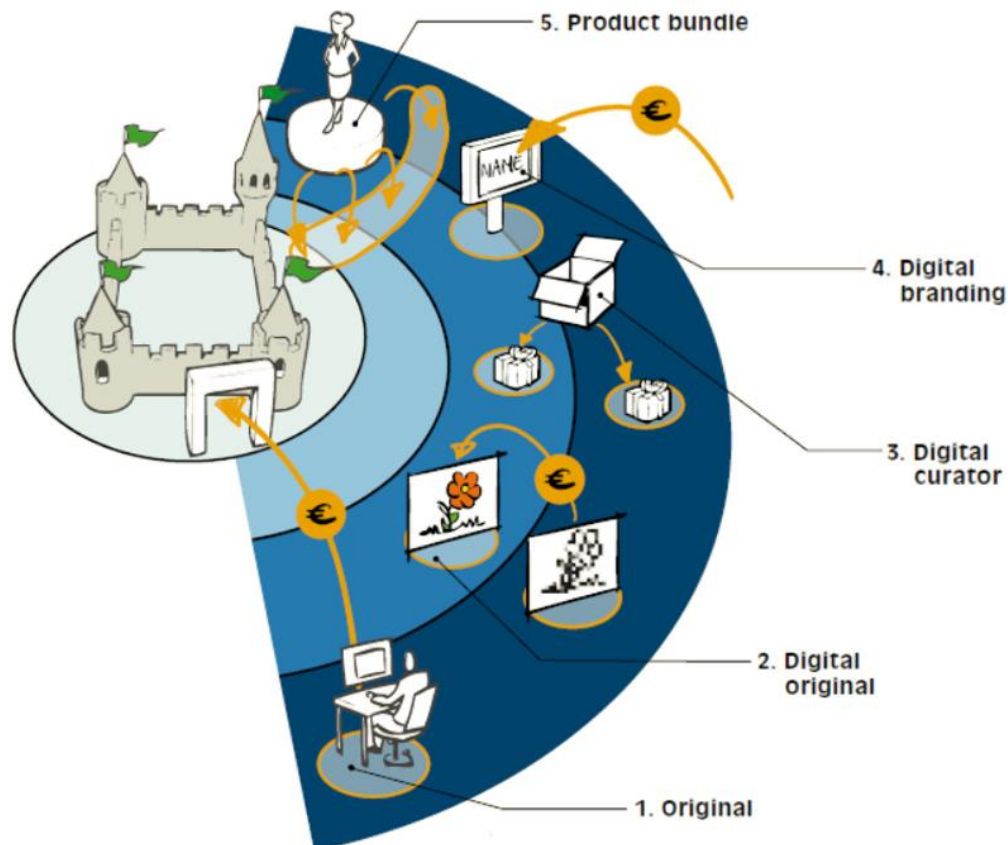


Figure 3.9 – Possible solutions for revenue models. Distribution rings for digital services based on collection material [68]

- Original, the heritage institution creating the experience: Physical access to their collection has always been an important source of income.
- Digital original, the heritage institution as a digital heritage broker: A second approach is to view the digital collection as the 'raw material' for new creative work and services that can be developed by third parties.
- Digital curator, the heritage institution providing the context: Proceeds on the assumption that the expertise of heritage institutions is a value proposition that can be used to generate income.
- Digital branding, the heritage institution creating the reputation and building the brand: The digital collection material is used entirely to service brands and reputation.

- Product bundle, the heritage institution as the provider of product bundles: Combines several of the other paths. This approach focuses on the (trans-media) combination of various sources of income. Whereas the previous paths involved “one or the other”, this is about “one and the other”.

Finally, the next business model taxonomy to be analysed includes revenue models for the re-use of public content for tourism [67].

This project is addressing two customer segments. At a B2C (business to customer) level it focuses on Smartphone users of every age that are interested in engagement with digital cultural heritage. The second segment is the B2B (business to business) level, aimed at the tourism sector. Business model taxonomy requires a clear distinction between both levels.

- **Business to business**: The tourism sector has the objective to increase the offered value and to provide additional services for its customers.
 - Service based business model (event organising): Companies sell specific services around a product rather than selling the product itself.
 - Service based business model (customisation): The idea to create customised versions of the product for other sectors. The customer will pay for a version that is differing from the standard and tailored according to his/her needs.
 - White labelling: It is a common approach often used for transaction / trading services. A party uses a service through a provider by rebranding the product.
 - Advertising revenue model: Advertisement on the projects website is a traditional but very applicable revenue model. Websites or applications with high visitor traffic can monetise their attractiveness through such models.
 - Corporation sponsorships: When the product or service requires only mean resources, whereby the sponsor is providing support financially or through products and services. Two ways to supplement and deepen sponsorships are partnerships and crowdsourcing.
- **Business to consumer**: Model which uses new technologies to facilitate traditional relationships. In these models the revenue stream will be generated by the end-users demand.
 - Freemium model: It allows users to get free access to a service or product and offers supplementary features or services against payment.
 - Service based business model (sell merchandise/fan products): Merchandise articles with a strong relation to the application can be sold in cooperation with companies that provide such services.
 - Donation-based crowdfunding model: When receiving resources from a community of users. Thereby the community gets no monetary return of investment. Instead the product or service can be used for free.

3.4.4 Evaluation framework for business models in CT sector

Besides it is also possible to find a proposal for success indicators, related to the business models which have been previously identified [67]. In order to be able to evaluate the success of the implementation of the proposed business models a framework based on several key success indicators is developed for each of the business models which were

considered worthwhile and therefore developed on the short term. For the tourism pilots and themes, the following evaluation framework is relevant:

The reference to this set of indicators gives the opportunity to get a certain quantity of target audiences that should be involved in the project, to figure out which business model taxonomy serves best to the objectives of the project.

Finally, a proposal of areas for the cultural sector, which usually applies to each business model type, can be observed [65]:

- Crowdfunding/Crowdsourcing: Cinema, music sector, museums/cultural heritage sector.
- Innovation labs, creative hubs, co-working spaces: Music, design/fashion, games/software development, architecture.
- Streaming: Music (opera, classic concert, and popular music sector), performing arts, cinema.
- Self-publishing and printing on demand: Publishing sector, music sector, fine arts.
- Gamification: Print media/publishing, fine arts, museums/cultural heritage sector, performing arts, music.
- P2P Peer to peer models: Print media/publishing, cultural sector with educational entities/tasks, such as museums, archives, libraries.

Table 3.2 – Evaluation framework tourism [67]

Business Model	Stakeholder	Success Indicator	Evaluation
Crowdsourcing and freemium service	End users (B2C)	Usability of the platform is demonstrated and users have recreated a considerable amount of paintings (500+)	Expert interviews, usability testing, user statistics
Partnerships	GLAMs (B2B)	5 GLAMs have partnered up with VGY and committed to make content available in VGY	Qualitative analysis
Events (additional services)	GLAM's (B2B)	2-3 GLAMs have expressed interest organising a VGY event	Qualitative analysis
Merchandise (additional goods)	Commercial organisations and GLAM's (B2B)	1 commercial organisation or museum has expressed interest in partnering up to sell VGY merchandise	Qualitative analysis
Customisation (projects and consulting)	Commercial and public organisations (B2B)	2-3 organisations have expressed interest in customising VGY for their sector	Qualitative analysis

4 Discussions and Conclusions

Over the next chapter, there will be a comprehensive review of the whole aspects analysed in the previous pages, in relation with the data gathered from the data information pilots. Furthermore, there is a proposal of main target domains and the characteristics of the indicators needed to classify them, ending with the good practices identified (also according to the Covid-19 pandemic).

4.1 Introductions to the pilots

Once the sustainability reference framework marked by the SDGs targets has been established and the tools to study the impact of tourism activity such as ETIS have been implemented, it is interesting to analyse and verify all the information gathered so far through the research work thanks to the collaboration of the pilots selected for the IMPACTOUR H2020 project. In this way, based on the criteria of sustainability and development, we seek to understand the reality of the government strategies, stakeholders engagement marketing strategies, diversification activities and business models over 21 different pilots, both data information and validation pilots. As a point of reference in the previous deliverable (D1.1, [1]) there is a summary table that includes the most important characteristics of each of the fifteen pilots that have had the greatest collaboration and presence in carrying out the survey and research, namely: country, population, region and type of Nature and Cultural Tourism activities. However, for this deliverable, the table referred in D1.1 is readapted to the pilots involved in the D1.2 survey, as it is shown below.

Table 4.1 – Overview of IMPACTOUR pilot sites

Pilot name	Country	Population	Type of Pilot	Collaboration
Aldeia das Sete Cidades	Portugal	858	Validation	Partially
Aldeia dos Biscoitos	Portugal	1,400	Information	Yes
Almada	Portugal	101,500	Information	Partially
Caldeirão da Ilha do Corvo (municipality of Corvo)	Portugal	425	Validation	Partially
Camino Santiago (municipality of Sahagún)	Spain	2,800	Information	Yes
Chemin d'Arles (region of Occitania)	France-Spain	5,900,000	Validation	Yes
Chemin Compost. en Aveyron	France	280,000	Information	Yes
Faja dos Cubres (municipality of Ribeira Seca)	Portugal	1,105	Information	Partially
Kaunas	Lithuania	295,269	Information	No

Kyperounta	Cyprus	1,500	Information	Yes
Lagoa das Furnas (municipality of Furnas)	Portugal	1,541	Information	Partially
Murgia (Italy region / municipality of Matera)	Italy	60,351	Information	No
Palentian Romanesque (municipality of Aguilar de Campoo)	Spain	6,800	Information	Yes
Rab (whole island)	Croatia	9.480	Information	No
Route of the Romanesque (Saxony-Anhalt)	Germany	2,400,000	Validation	Yes
Sassi (Matera city)	Italy	60,500	Validation	Yes
Tartu county	Estonia	153,300	Validation	Yes
Trebinje	Bosnia-Herzegovina	29,198	Information	Yes
Trikala Prefecture	Greece	131,085	Information	Yes
Vidzeme	Latvia	1,000,000	Information	Yes
Võru county	Estonia	36,133	Information	Yes

To develop the collaborative section in this second deliverable, a questionnaire specifically designed for the first IMPACTOUR work package was used, as explained in the chapter on methodology. However, due to the reality of each of these destinations in the socio-cultural sphere of this D1.2, given that they vary in country, size, population, characteristics, resources and types of tourism and cultural plans, participation has not been equally active in all cases. Therefore, the answers, data and information (type of responses, involvement, quantity, quality, etc.) obtained in each case through the participation survey varies from one pilot to another.

Once the activity of the drivers has been justified within the first work package of the IMPACTOUR, for the following analysis and synthesis of the data, only the drivers considered with a *"high quality"* or *"good quality"* result in their responses will be taken into account; which are the most satisfactory answers and information obtained from the pilots at this stage. In this way, the aim is to work with the most relevant and objective results for the project, and all the types of Cultural Tourism detected in a wide variety of destinations in different countries in Europe are also included. Therefore, following the process of comparative analysis detailed in the methodology section, the target is to contrast and corroborate the most relevant concepts of the previous chapters with real cases of good practices in tourism destinations; especially for the areas of government strategies, stakeholders' engagement, diversification and marketing, and business models.

4.2 Survey Analysis

As a first preliminary section within the chapter of conclusions and discussions for the Deliverable D1.2 of IMPACTOUR H2020, a general analysis that summarises the characteristics of the responses obtained through the Validation Pilots and Information Pilots is presented below:

1. **Total number of participants** (full or partial response). In the general count for the participation level in the IMPACTOUR project, a result of 13/21 pilots involved is obtained, of which:
 - 4/6 belong to the group of Validation Pilots.
 - 9/15 belong to the group of Information Pilots.
2. **Areas of IMPACTOUR represented in the project.** Within the countries with territories proposed for the IMPACTOUR project, the following are represented, with their number of pilot destinations involved in brackets: France (2), Portugal, Spain (2), Estonia (2), Germany, Greece, Bosnia, Cyprus and Latvia.
3. **Areas of IMPACTOUR "excluded" from the project** (with the possibility of including new partners or interested destinations in the future). Among the countries proposed through their regions for the IMPACTOUR project, the following are not represented, with their number of pilot destinations not involved in brackets: Portugal (5), Croatia and Lithuania. As a result, the possibility of including new partners/pilots/destinations interested in the objectives of the IMPACTOUR project is being considered in the future within the lines of improvement. This would complete the number of participants designated at the beginning, bringing greater richness and variety to the research.
4. **Types of responses obtained.** In general, the type of responses collected in open source (as it has been explained in the initial Methodology chapter), gives a result of diverse data, difficult to compare and analyse, and without common or easily identified patterns. But finally, the Key Topic Words relate the concepts or information detected throughout the interview. As a consequence, some of these Key Topic Words appear repeated or placed in different vertical columns, or refer to similar but distinctly nuanced work topics.
5. **Questions with a lower response rate** (no response or no data available). Thanks to the analysis system used, in which the sections with the greatest difficulty in answering are highlighted in red, questions with a scale format are detected, as well as questions referring to COOPERATION WITH OTHER REGIONS.
6. **Most Successfully Answered Questions** (and More Complete Information). On the other hand, thanks to the counting system used, it can be highlighted that the area with the best acceptance when answering has been the one referring to "4.Bussines models" (red code). More specifically, to the questions about: COMPETITIVE ADVANTAGES, BUSINESS MODELS OF CULTURAL TOURISM and SUSTAINABILITY CHALLENGES.
7. **Average level of expected benefits in questions with a graduated scale response** (1 to 5). Finally, for the group of answers grouped within the "Government Strategies" and set to answer on a scale of values from 1

(*minimum/very bad*) to 5 (*maximum/very good*), the average level collected is between values 3 and 4 (*medium/good*).

Then, thanks to a detailed analysis of pilot by pilot in the answers obtained from the interested partners, as well as a joint work of sharing thanks to a summary table as explained before in the Methodology chapter, the terms and concepts related to Cultural Tourism with greater presence in each of the study areas for this deliverable are presented in the two summary tables below.

Finally, thanks to the whole work process, both following summary tables (4.2 and 4.3) confirm that the concepts of CT presented in the state of the art are related to the topics of greatest interest detected among the interviewed drivers. That is to say, in each of the red framed boxes associated with each colour block according to the areas of study, the concepts which appear are very similar to the examples shown during the theoretical research (*grey boxes examples*), adapting them to the reality and needs of each case. More specifically, the results and concepts highlighted in red frame over the two summary tables refer to the most common “*good practices strategies*” (and the times they get repeated over all the pilots, both data information and validation); but not being associated each of the results to only one individual pilot. In this way, the plurality of needs found in CT destinations is understood, where beyond being a question of economic development, it also addresses challenges in terms of sustainability, visibility of local societies, diversification of activities, preservation of heritage and enhancement of cultural resources. All this is framed from the origin at local level to the projection at national and international level, including cooperation between regions and entities involved.

Table 4.2 – Summary pilots survey analysis - Part 1

Tourism Policies	Sustainability Strategies	Local Stakeholders involved	Innovative diversification	Innovative diversification
REGIONAL +1 +1 +1	Regional nature parks +1	Transversal work +1	Communication +1	Collaboration Offices + Regional
LOCAL communities	Durable/Recycled materials +1 +1	Local participation +1 +1	Marketing +1 +1 +1	Co-creation campaigns
NATIONAL/STATE +1 +1 +1 +1	Managing visitor flows +1	GERS. Agents co-operation	Digitalization +1 +1 +1	Cross-state
EU participation +1	Soft roaming	Direct and indirect	Diversification +1	External promotion +1
EU Strategies / Actions +1	HORIZONTAL/TRANSVERSAL strategies	COVID-19 emergency	Local Network	Joint strategies
EU funding	Sustainable tourism	Wide participation	Education	Local level +1
	Local problems	Global certification	New products +1	International +1
	Sustainable marketing	Volunteering initiatives	New models	UNESCO level
	Cycle tourism	Agents co-operation	International actions	Organizations
	COVID-19	Local governments	Co-financed	Activities
	Financial incentives	Local stakeholders	Mobility	
	Alternative/Green energie +1	Communication + engagement	Technology-Virtual reality	
	Less environmental impact			
	Waste separation			
	Saving water			
	Transportation +1			
	Greenways			
	Smart mobility			

Table 4.3 – Summary pilots survey analysis - Part 2

Competitive advantages	Business model of CT	Identity enhancement	Sustainability challenges
GSO system +1	Diverse +1	Cultural Heritage +1 +1	Saturation +1 +1 +1 +1
Strong identity +1	Fragmented +1	Modernity spirit for heritage +1	Diversification +1 +1 +1 +1
Broad, global and integrated offer +1	Mangement./Global vision +1	UNESCO enhancement	Employment. +1
Green thinking	Non-profit organisations	Authentic destination	Balanced management. +1 +1
UNESCO intangible	Cultural events +1	History +1	Balance of price
Quality gastronomy	Traditional +1	Traditions culture +1	Sustainable lifestyle challenge +1 +1
Museum-dense +1	E-Commerce +1 +1 +1 +1	Actively practices	More visibility
Authenticity	Digital web	Different travel themes	COVID-19 emergency testing
History +1	Public municipal institutions	Conexion with other areas	Environmental unsustainability
Climate-neutral	Diverse management models	Cultural Tourism	Disemination
Mobility	Diverse areas	Active Tourism	Effectiveness ticket sale
Preservation of CH	Social media platforms (COVID-19)	Preservation of CH	Promoting employment
Largest vineyard area	Competitive offer	Local culture	Social cohesion
Tradition +1 +1	Technology		Mobility and accesibility
Local people	Partnership		Preservation of CH and NH
Mudejar Art.	Adaptation to new models +1		Balance between tourist/locals
Festivals/Events +1	Cooperation with companies		Descentralization
Greenways	State-run facilities		Digital competence
Gastronomy	Smal private businesses		Overcrowded threats
Culture projects	Business trainings		

4.3 Covid-19 actions & proposals

In this last part of the conclusions chapter, due to the exceptional situation of the pandemic at a global level which is marking much of the development of this research, a specific section is created to collect recent actions in relation to Covid-19 in the area of Cultural Tourism and socio-economic and territorial development. The aim is, therefore, to mention some interesting strategies, although these are only initial ones and are adjusted to a short research time. Thus, it is possible to gather several alternatives and proposals found in different territories at a national level. So, the future deliverables of the project will have an alternative base of new examples to face the future of Cultural Tourism.

Before COVID-19 took centre-stage demanding emergency planning of every aspect of socio-political economies, climate change was creeping up the agenda, and was given a fervent kick by the rescheduling of COP25 to Madrid [72], illustrating all too graphically how important the UN Sustainable Development Goals were becoming to every facet of inter-dependent global strategic planning. COVID-19 has imposed a rapid re-assessment

of even this dynamic reality – a process that has begun but the direction and outcomes of which are beyond any summative conclusion, and therefore any definitive, formative strategy; all that can be done is to plan for a range of conceivable scenarios and act within the constraints of incomplete knowledge and experience (*Europa Nostra contribution*).

First of all, it should be noted that the examples mentioned below will show proposals of good practice focused on new Cultural Tourism offers and activities that are in an initial phase, so it cannot be confirmed that they are completely success cases. In general terms, most of the approaches focus on the diversification of the cultural offer, using a greater number of heritage and cultural resources that had not been valued in the same way until now. In this way, in the most consolidated tourism destinations (large cities, sun and beach destinations, coastal regions, etc.), tourist options are multiplied, achieving then a lower ratio of people per activity, avoiding massive agglomerations and respecting the security and distance measures required to deal with Covid-19. Similarly, as an alternative to traditional destinations with a large influx of tourists, the number of territories which offer nature tourism in open air and in smaller groups is increasing, making inland and rural tourism a much more competent business model than it has been until now, compared to coastal or large capital tourism destinations.

Furthermore, it should be noted that in the vast majority of cases, tourism destinations have taken into account new trends for tourism and cultural activities management and planning. In other words, they have provided greater flexibility for bookings and cancellations (even those made at the last minute), alternative offers have appeared as new marketing strategies to attract tourists who are mostly from Spain, and online pre-booking has been encouraged through websites and mobile applications for better capacity and safety distance management, all thanks to the advances provided by ICTs and new technologies. Once again, and based on these approaches, the success of rural and inland tourism is justified, especially in areas close to large metropolitan areas. Therefore, the fact that it is no longer necessary to plan long-distance journeys, the use of a personal vehicle is understood to be a simpler and safer alternative to common air or train transport within this new framework of action.

Among the examples found, it is worth mentioning the tourism destinations based on this classification:

1. TOURISM IN LARGE CITIES / CAPITALS. THE CASE OF MADRID

For the first group, it is necessary to take into account that many of the proposed actions are focused on a "new" type of tourist, a local tourist as a recent alternative to the national and international tourist that normally arrived at this type of destination. So, these are people and citizens within their own city or metropolitan area, who therefore do not need to travel far from their place of residence. Due to the great cultural offer and tourism resources that cities like Madrid or Barcelona have to offer, together with the decision of a large part of the population not to travel during the summer, Cultural Tourism within the same region itself appears as a new relevant factor to take into account when studying management plans, business models or marketing strategies.

- Campaign “*Vuelve Madrid (Madrid comes back)*”. A campaign designed and launched at the end of the strictest period of lockdown (June 2020), and coinciding with the gradual return to outdoor activity. For this project, different emblematic monuments within the historic centre of the city of Madrid are once

again being highlighted. In this case, a visit to the outside combined with good summer weather for outdoor activities are promoted. [73]

- Open-air cultural space "*Tierno Galván*". A new proposal for the diversification of tourist, cultural and leisure activities adapted to the conditions of "new normality", where large open-air urban spaces become scenarios adapted to the demands of Covid-19. In this case, a grandstand within a park is used for a programme of night concerts with candles outside throughout the summer of 2020, due to the fact that the design of the Tierno Galván Auditorium itself complies with the required distance and circulation spaces.
- New hotel offers for the new "local tourist". In this case, private companies are launching new business models and marketing strategies with which they try to attract a larger number of local tourists, the residents of Madrid themselves. Given that it is no longer possible to obtain clients who use the hotels when international and national connections are restricted by the pandemic, this type of business proposes to offer its spaces and services to the city's own inhabitants through a new list of options: rooftops designed for small concerts, offering swimming pool and restaurant facilities for clients who do not stay in the hotel, etc.
- New safe restaurants guide called "*ElMejordeMadrid (TheBestofMadrid)*". Finally, and referenced only as a project still in development due to its great novelty, an updated guide is being designed. It is a specific and reference list of those restaurants in the capital reinvented and adapted to the regulations required by Covid-19. Today, you can see their marketing strategy with a countdown clock at: <http://www.elmejordemadrid.com/> [74]

2. COASTAL AND SUN AND BEACH TOURISM. THE CASE OF GANDÍA

Within the second group, it is worth mentioning the current focus on mainly national tourism, despite the (reduced) presence of tourists from European countries such as France or the United Kingdom. Although not all coastal destinations in Spain have the same reputation and preference at an international level, what they do share among themselves is that they are a pole of attraction generated by sun and beach tourism; a type of activity which until now has generated large concentrations of people and mass tourism activities. That is why, due to the situation of the Covid-19 pandemic, new marketing strategies for socio-economic development are betting on the tourism activities diversification; proposals that also enhance the cultural, natural, heritage and gastronomic resources of the region.

- Campaign "*Gandía Brilla (Gandía shines)*". Firstly, a destination traditionally known for its leisure, beach and sun, such as the Valencian city of Gandía, is committed to a new tourism model at a global level that promotes the enhancement of all its heritage, natural, cultural and gastronomic resources. This includes a 14th century Ducal Palace, the dune formations and marsh ecosystems typical of the area, or the traditional fishing activities associated with the port and all the surrounding architecture. Finally, this campaign also enhances the importance of all people and workers who have made the effort to adapt the activities to the demands of Covid-19; valuing human capital as an elemental factor to be considered for the success of Cultural Tourism in the city under the slogan: "*Tú haces brillar Gandía (You make Gandía shine)*". [75]

- Adapted beach areas. Strategy of “*La Morada (The Purple)*”. This is a marketing and management strategy that shows the beaches of Gandía as a safe and risk-free outdoor space for Covid-19 requirements. Although it is not specifically a cultural activity, we must take into account that the beach area remains the strongest tourist resource for the region. Therefore, we must take care of the details so that the rest of the tourist proposals can be carried out successfully. For this proposal, “*La Morada*” brand has been created on the beachfront, where vehicle traffic is suspended, distance measures and plots are established, and more space is offered for tourists and residents to circulate freely. [76]
- New marketing strategy with a “personalised logo”. Finally, to point out the marketing strategy that seeks to generate a new image and characteristic brand, the city of Gandía is thus defined as a tourism destination adapted to the pandemic. In addition, its design takes all the cultural and tourist resources of the municipality into consideration, being the sea the most important one, as can be seen [77]:



Figure 4.1 – Gandía destination new adapted logo for 2020 [77]

3. RURAL AND INLAND TOURISM. THE CASE OF TERUEL

In the third section, the type of tourism represented is almost entirely national, focused on cultural and open-air tourism activities, or taking advantage of the great natural resources diversity: rivers and lakes, mountains, hiking routes, water activities, etc. In this case, the proximity to large urban centres in the country, the absence of mass tourism and large concentrations of people, and the large number of options offered by the destinations to enjoy leisure activities in accordance with measures of distance and hygiene, make these types of cultural destinations preferential options with easy access, even for last moment booking. Once again, advanced reservation, on-line management and the use of new technologies become a key tool to develop in an adapted and short time way all business, marketing and management strategies.

- Campaign “*#SienteTeruel (#FeelTeruel)*”. In this case, a type of tourism destination focused on cultural and nature tourism in inland regions is positioned at national level, with greater visibility due to the pandemic. For this reason, campaigns such as this one in Teruel seek to appeal to visitors in an attractive

and visual way, by presenting themselves as safe and interesting alternative destinations compared to traditional sun and beach tourism. [78]

- Great tourist and cultural diversity with greater value added. Once again, as shown in previous examples, the year 2020 tourism programmes and models aim to show the great tourism potential of a region that is practically forgotten, but which has a large number of heritage, historical, cultural, museum, natural, archaeological, gastronomic and ethnographic resources. As an example, cultural destinations such as the World Heritage Town of Albarracín, the Castle of Peracense or the *Dinópolis* Archaeological Park are shown.
- New marketing strategy with "personalized words". Finally, marketing strategies in this area have chosen to combine an attractive title based on ICTs and social networks according to the structure "hashtag + two words together" (*#SienteTeruel*). Thus, an idea is generated to name new concepts that identify the type of tourism and cultural destination that visitors can find in the region of Teruel in the 21st century; such as: *#Frescalor* (*#Coolhot*), *#Rapilento* (*#Fastslow*) or *#Cosmopueblita* (*#Cosmopovillage*).

The image shows the hashtag #SienteTeruel written in a red, cursive, handwritten style. The letters are fluid and connected, with a prominent 'S' at the beginning and a long, sweeping tail for the 'l' at the end.

Figure 4.2 – Teruel destination new adapted logo for 2020 [79]

4. MANAGEMENT OF A LARGE TERRITORY / AUTONOMOUS COMMUNITY. THE CASE OF ARAGÓN

Finally, the following group, although it could be framed as previous rural or inland tourism, differs from the previous ones when presenting cultural management at a higher level: the Autonomous Communities. In this case, it is not a specific destination that manages its tourist activities and cultural resources autonomously, but rather tries to integrate all the values of the region in a single joint marketing strategy, in order to offer a more complete and varied model. It includes: heritage, nature, gastronomy, city tourism, museums, rural tourism, outdoor activities, all cultural tourist profiles, etc.

- Campaign "*Pruébalo y Verás (Try it and you'll see)*". Aligned to the previous example of the province of Teruel, this campaign also highlights the resources of the entire Autonomous Community of Aragón; thus, it shows the great diversity of tourism proposals, both cultural and natural, which can be carried out safely, as opposed to the traditionally massive coastal tourism. Once again, inland examples such as the Stone Monastery or the Ordesa and Monte Perdido National Park are gaining importance within the pandemic global situation [80].
- Marketing strategy with nationally known personalities; where human capital is once again an important role and a focus of attraction. For this specific campaign, the influence offered by famous people from the Spanish national scene is used as a guarantee for cultural quality at this type of destination.

4.4 Final conclusions

In this last section of deliverable D1.2, the conclusions obtained are shown. This is the final step of a process that has taken into account the participation of the data and validation pilots associated with the IMPACTOUR project, as well as the exceptional global pandemic situation caused by Covid-19. In this way, the research is in line with the common interests of the project on improvements and sustainable development of tourism destinations through new policies and good practices, in order to achieve better access, diversification, promotion and appreciation of Cultural Tourism in different regions of Europe.

First of all, it is worth mentioning the importance of collaborative, simultaneous and parallel work developed together with deliverables D1.1 and D1.2 and their respective teams. In this way, a more complete and homogeneous result has been achieved, capable of covering the fields necessary for initial research in the field of Cultural Tourism based on the IMPACTOUR H2020 objectives. A good example is the specialisation of each of the work teams by areas of study which must be considered when talking about the development of territories through Cultural Tourism; social, cultural and management values shown through business models and marketing strategies are especially important to this document.

In particular, depending on each of the chapters developed, after theoretical study and interviews conducted to the participating pilots in the project, it can be concluded for each block:

- Conclusion regarding the **Government** strategies at different levels for the correct implementation and management of Cultural Tourism. As far as business models are concerned, it can be seen that the best option is the involvement and active participation of all types of governance at various levels: local or regional, state or national, international cooperation and large alliances such as the European Union. In this way, the options for financing and collaboration are much greater, as well as being able to obtain more appropriate management for each type of need. However, when it comes to working with the pilots, the common factor for the vast majority is that local, regional or autonomous governments are the most involved ones. Fortunately, in some cases, there is also participation at a national level or development through European funds and guidelines; these last ones are the most optimal examples that should be applied in all the tourism destinations of the project. In general, the lines of work for all cases are the implementation of models and strategies of sustainable Cultural Tourism based on the statements of the SDGs and 2030 Agenda, which focus on issues such as transport, mobility, saturation, energy or recycling of materials.
- Conclusion regarding **Stakeholders** strategies and their commitment to the development of territories through Cultural Tourism. In terms of the types of stakeholders involved in the project, there are certain similarities with the cases of government involvement, especially with those working at a local or regional level having greater weight. So, this type of development and good practice proposals are better received by organisations and companies that have a certain link to and interest in the tourist, cultural and heritage resources of a particular region; it includes, for example, the participation of local residents or associations. However, what can be seen is the common tendency to expand the frontiers in the field of

action at each tourism destination, in order to establish new relationships with other similar ones. Thus, both national and international cooperation plus collaboration strategies and actions are emerging, especially as cross-border connections between territories which share common factors, both between regions and countries.

- Conclusion regarding **Marketing** and **Diversification** strategies for activities related to Cultural Tourism. When talking about strategies to improve marketing and diversification proposals that value the different heritage and natural resources at a tourism destination in order to provide adequate and quality Cultural Tourism, the application of new technologies, social networks and the use of ICTs become very important. On the one hand, diversification plans opt for the creation of new local tourism products, the generation of regional models and networks for their correct distribution and execution, and the management of time and activities to accommodate all types of cultural tourists and visitors in relation to the tourism resources available. On the other hand, all this work can be designed with greater effectiveness and scope if the advantages provided by advances in new technologies in order to work with a greater number of visitors, governments and stakeholders are taken into account; namely: digitalisation of products thanks to e-commerce, website design, greater presence and dissemination on social networks, use of supporting tools such as virtual reality or augmented reality, monitoring spaces for its conservation and surveillance, etc. For that reason, marketing and communication strategies, especially after the global Covid-19 pandemic, have focused on digital actions; such as the creation of brands, logos, videos, dissemination, and the use of online platforms and social networks for all types of Cultural Tourism.
- Conclusion regarding the strategies of **Business Models** with more interest for the success of Cultural Tourism actions. For the last block, we can see the confirmation of most of the strategies in the three previous sections; it means the actions with the greatest success cases are materialised in viable business plans. Therefore, in order to propose an innovative business model, the competitive advantages that a Cultural Tourism destination can have over other similar ones should be considered; that is the case of its history, traditions, gastronomy, people, festivals, heritage buildings, natural and archaeological parks, or its identity and authenticity. Under these resources and the idea of diversification, depending on the tourism destination, it is possible to opt both for more traditional businesses and others based on the advantages given by new technologies and cross-border cooperation. What all these models have in common, however, is the consideration of the sustainability principles which set the guidelines for the SDGs, allowing thus a better relationship between the visitor and the resident, managing the problems of saturation and mobility, and taking the use of local materials and non-polluting energies into consideration. Furthermore, due to the Covid-19 pandemic, safety and health are presented as two new fundamental requirements for successful business models regarding Cultural Tourism.

Once the conclusions have been drawn from each research block, it is important to add the relevance of fluid, continuous and effective communication with all the pilot members of IMPACTOUR, both data and validation. In other words, the establishment of a mutual commitment level that helps for the correct development of the implementation actions. For example, in this first approach, it has been possible to observe the difficulty at certain

selected pilot destinations when asking for active collaboration (either due to a lack of resources, high innovation of the actions or specific characteristics at the destination). Furthermore, the situation of the Covid-19 pandemic has further accentuated these differences, although, in the end, the result obtained has been quite adequate. Thanks to the work between all the entities of WP1, it has been possible to carry out an initial mapping that includes those stakeholders of interest to the project, serving thus as a starting point for the next work package (WP2). In conclusion, a tool with which it is possible to know and understand to whom each of the questions, tasks or actions will be addressed in order to obtain the desired answers.

Furthermore, as an added chapter in the course of deliverable D1.2, the strategies and new proposals described in the light of Covid-19 evolution and its prevention, safety, health and distance measures, are once again an example of the adaptation capacity that good management at a Cultural Tourism destination can have. In the cases shown, tourist activities, diversification, the correct use of resources and support in new technologies guarantee the value of Cultural Tourism as a motor for social and economic development in territories and towns, whether they are inland, urban or coastal.

All these conclusions, which have been analysed according to four main blocks, must be taken into account for future activities in the project. In particular, the initial references on the SDGs and the ETIS manuals are a good starting point in the design of indicator systems for IMPACTOUR, from their broader conception that divides them into "*criteria*", to the nuances that serve to define each of the project indicators. Specifically, the knowledge of Government Strategies at different levels (national, regional, or local, among others), and the relationships between the public and private sector according to the Business Models should be taken into account when asking questions and obtaining information, particularly in terms of feasibility. Furthermore, the information gathered on Marketing Strategies is a first approach on the actions that are implemented in each of the pilots, and can therefore guide the responsible partners in the data collection (WP.3).

In addition, in IMPACTOUR there are other actions that can take this deliverable D1.2 as a reference, such as the Stakeholders' Engagement process within Work Package 3. In particular, for this research it is very important to achieve an active and fluid communication with the agents and stakeholders of each of the pilot destinations involved, in order to generate data and knowledge, both qualitative and quantitative. Therefore, knowing their previous situation in terms of governance, marketing and business models is of great help to achieve an effective strategy with each of them.

Moreover, all this research has to take into consideration several points made by ICOMOS and UNESCO on the impact of Cultural Tourism on the heritage of pilot destinations and territories. In other words, tourism activity closely affects the heritage assets of the study areas, which are the main resource for it to develop, as well as the inhabitants and the people involved in their daily lives.

Finally, it is important to reinforce the role of sustainability and sustainable development criteria for the success of good practice cases in the IMPACTOUR H2020 tourism destinations. Specifically, taking into account the global framework established by the United Nations through the SDGs and 2030 Agenda, the relevance of Goal 11 ("*Sustainable Cities and Communities*") and its target 11.4 focused on the preservation of Cultural and Natural Heritage, together with Goal 8 ("*Decent work and Economic growth*") and its target 8.9 focused on Sustainable Tourism, which should be all highlighted. To this purpose, the common use of current tools such as the ETIS (European Tourism Indicators

System) manual, designed under good practice criteria in the field of tourism and sustainability, is a good starting point to propose new development and Cultural Tourism strategies among all the partners of IMPACTOUR project.

Annex A: List of Acronyms/Abbreviations

Acronym/ Abbreviation	Description
ANOVA	Analysis of Variance
AR	Augmented Reality
BODAH	Big Open Data for Atlantic Heritage
B2C	Business To Customer
CH	Cultural Heritage
CT	Cultural Tourism
CULTURAT	<i>Cultural Abitibi-Témiscamingue (Canadian Region in Québec)</i>
D	Deliverable
DMO	Destination Management Organisations
DTM	Digital Terrain Model
EC	European Commission
ESCAP	Economic and Social Commission for the Asia and the Pacific
ESRT	Environmentally and Socially Responsible Tourism
EU	European Union
ETIS	European Tourism Indicator System
FSMLRPH	<i>Fundación Santa María La Real del Patrimonio Histórico (Foundation Saint Mary The Royal of Historic Heritage)</i>
GIS	Geographic Information System
H2020	Horizon 2020
ICTs	Information and Communication Technologies
IMPACTOUR	IMproving Sustainable Development Policies and PrActices to assess, diversify and foster Cultural TOURism in European regions and areas
LAs	Local Authorities
LTS	Long Term Support

MDG	Millennium Development Goal
P2P	Peer To Peer
ROI	Return Of Investment
RURITAGE	Heritage for Rural Regeneration
SDG	Sustainable Development Goal
SIA	Systemic Innovation Area
STOF	Service, Technology, Organization, and Finance
SWOT	Strengths, Weaknesses, Opportunities, and Threats
TCC	Tourist Carrying Capacity
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	World Tourism Organization
VR	Virtual Reality
WP	Work Package

Annex B: References

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